

PIED-À-TERRE

MURRURUNDI
MICHAEL REID

August 7 – September 21, 2025

co-presented by
Zander & Co.



Petrina Hicks, *Persephone*, 2015. Pigment print, 120 x 90 cm, edition of 8 + 2AP, \$5,000, unframed.



Jane Reynolds, *AR42*, 2025. oil on canvas, 53 x 53 cm, \$3,200, framed.



Carly Le Cerf, *Those Promise Lands* (diptych), 2025. Oil and encaustic wax on board, 90 x 120 cm, \$9,800, framed.



Samuel Namunjdja, *Mimih (970-15)*, 2015. 224 x 7 cm, \$5,200.



Ben Waters, *Where The River Meets The Sea*, 2025. Acrylic on board, 120 x 120 cm, \$5,900.



Katie-Ann Houghton, Best Squeeze Carafe in Apricot, Aubergine, Aqua. Designed to hold cocktails or water, this tall and elegant carafe makes for a bold centrepiece for your dining table. During the blowing process, the sides of the carafe are heated and compressed to create indents that allow for easy grip, making it easy to pour when full. The carafe comes with a straight stirring stick for mixing cocktails. **\$295**



Trevor Smith, *Radio*, 2025. Wool, foamcor, rubber, wire, 33 x 33 x 12 cm, \$1,100.



George Karody Modern Unit Chair (pair), coachwood, 84 x 54 x 54 cm each. A pair of rare Modern Unit carver chairs, designed by Hungarian-born architect George Korody for Artes Studio in the 1950s. Crafted from solid coachwood with all-new hand-woven rattan, these chairs feature distinctive Jeanneret-inspired angles and softly curved backs that offer both comfort and sculptural appeal. Thoughtfully restored and finished in a durable plant-based oil, they showcase Korody's signature blend of modernist form and functional grace. **\$2,200, pair.**





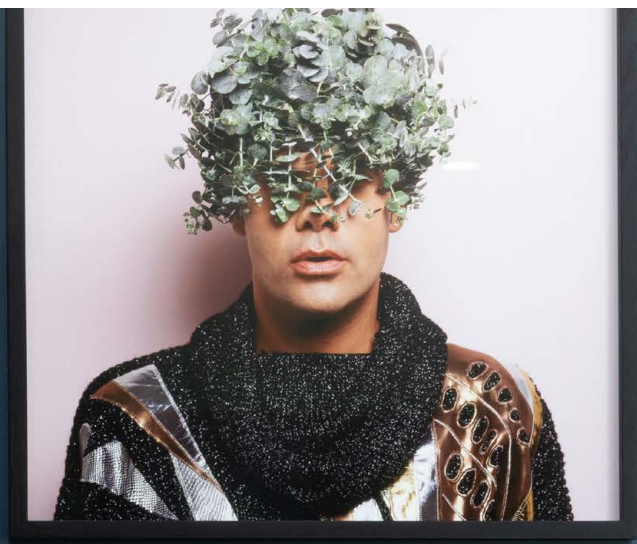
Dr Christian Thompson AO
Australian Grafitti – Untitled (Gum Blossom), 2008
pigment print
100 x 100 cm
\$10,000, un-framed
\$11,650, framed with anti-reflective UV70 glass



A beautifully restored Fler Narvik daybed, designed by Fred Lowen for his iconic company, Fler, and originally released in 1961. This rare example is crafted in Queensland maple, a timber seldom seen in this model, highlighting the warmth and richness of the grain.

The frame has been fully stripped, sanded, and refinished in a hard-wearing plant-based wax oil. It features Fler's signature sculpted "horn" armrests, an elegant nod to Nordic design, and a woven cane backrest that adds texture and lightness to the form.

FLER Narvik Daybed
Queensland Maple, upholstery
Mokum Bora Bora, 'Estuary'
Melbourne, Australia
\$4,600



Carly Le Cerf
Those Promise Lands, 2025
oil and encaustic wax on board
90 x 120 cm (diptych)
\$9,800, framed



A dark, abstract clay sculpture with multiple faces and holes, displayed in a gallery setting. The sculpture is made of smooth grog clay with manganese and iron, featuring a central face with large, circular eyes and a mouth, surrounded by other faces and holes. It is positioned in front of a blue wall and a grey sofa.

Mai Nguyen-Long

Vigil Hefeco 07 (one arm), 2023

smooth grog clay with manganese and iron

56 x 29 x 23 cm

\$3,300



Kathy Liu
The Falling of the Light, 2025
oil on linen
160 x 110 cm
\$7,500, framed

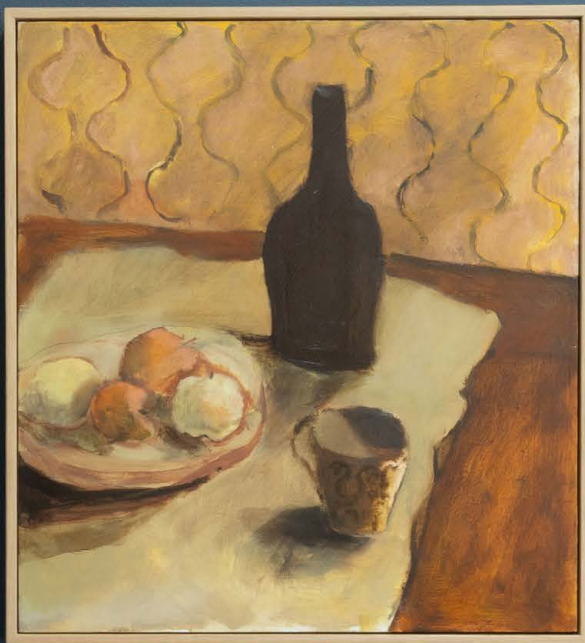




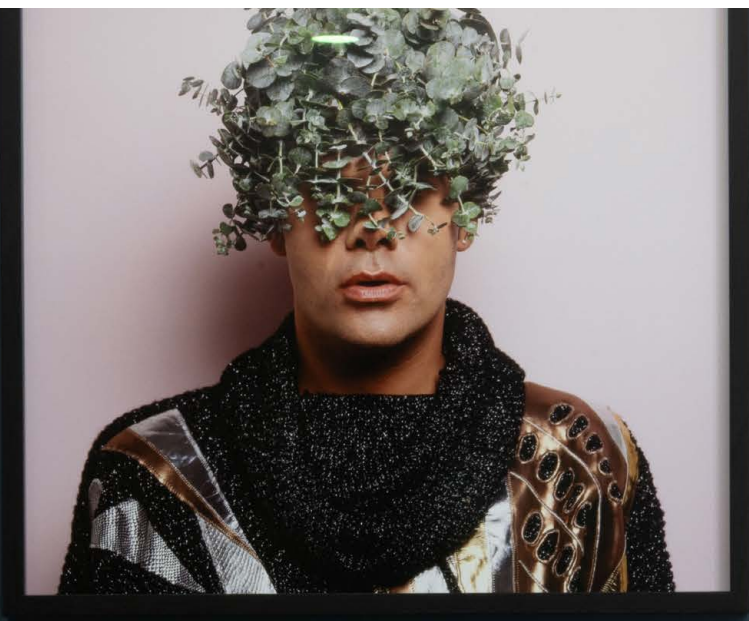
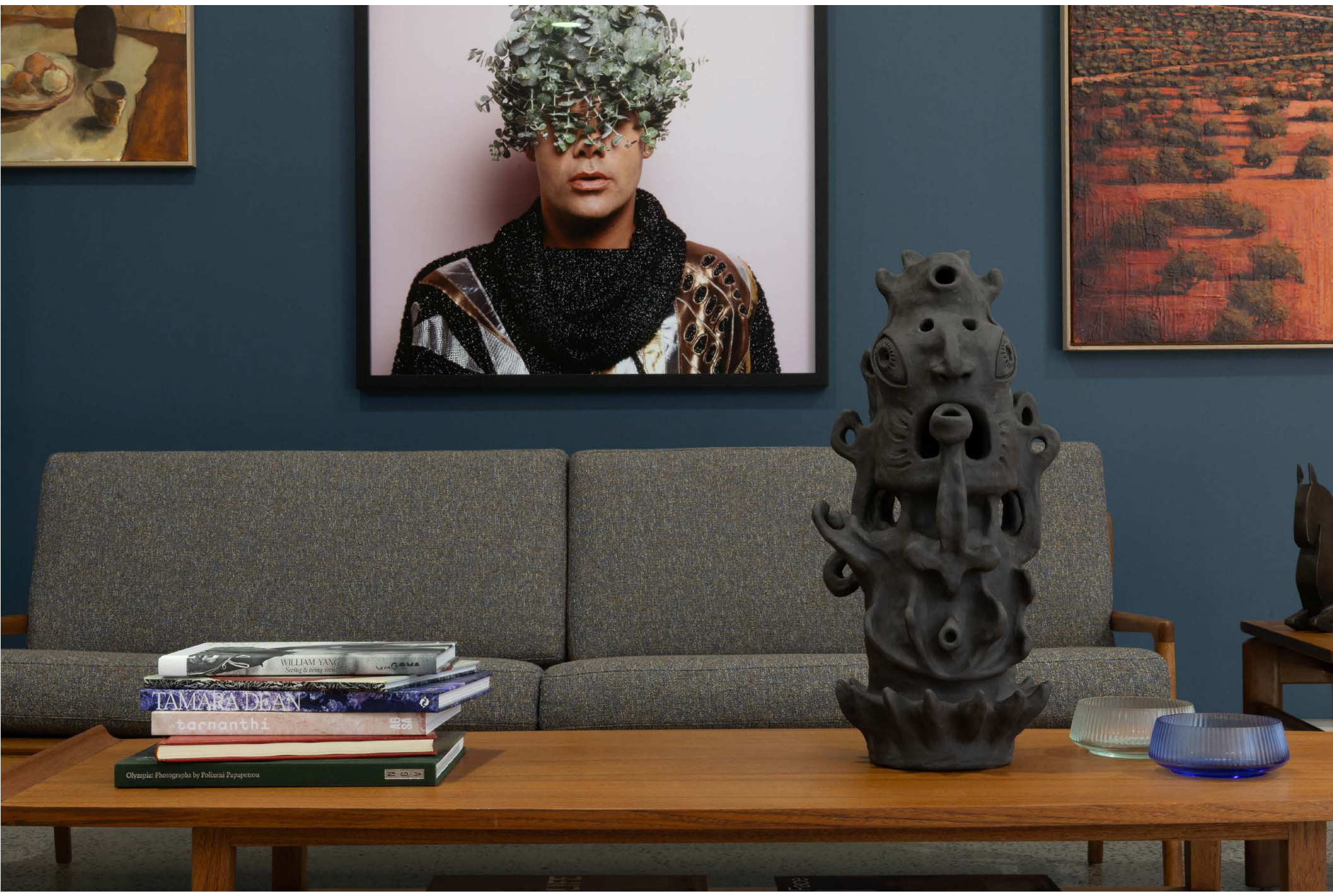
Stacey McCall
Winter View with Geraniums, 2025
 oil on board
 32.5 x 35.5 cm
 \$1,300, framed



Stacey McCall
Goblet and Ivy, 2025
 oil on board
 36 x 33 cm
 \$1,300, framed



Stacey McCall
Black Bottle (After Kate Nicholson), 2025
 oil on board
 40.5 x 45 cm
 \$1,800, framed







Petrina Hicks
Persephone, 2015
pigment print
edition of 8 + 2AP
100 x 77 cm
\$5,000, unframed
\$6,200, framed with anti-reflective UV70 Glass





Yan Guo
Conjecture Revisited, 2024
 acrylic on canvas
 115 x 110 cm
 \$3,900, framed



Troy Emery
Big Beast with Budgerigar, 2015
 oil on board
 74 x 89.5 cm
 \$5,000, framed

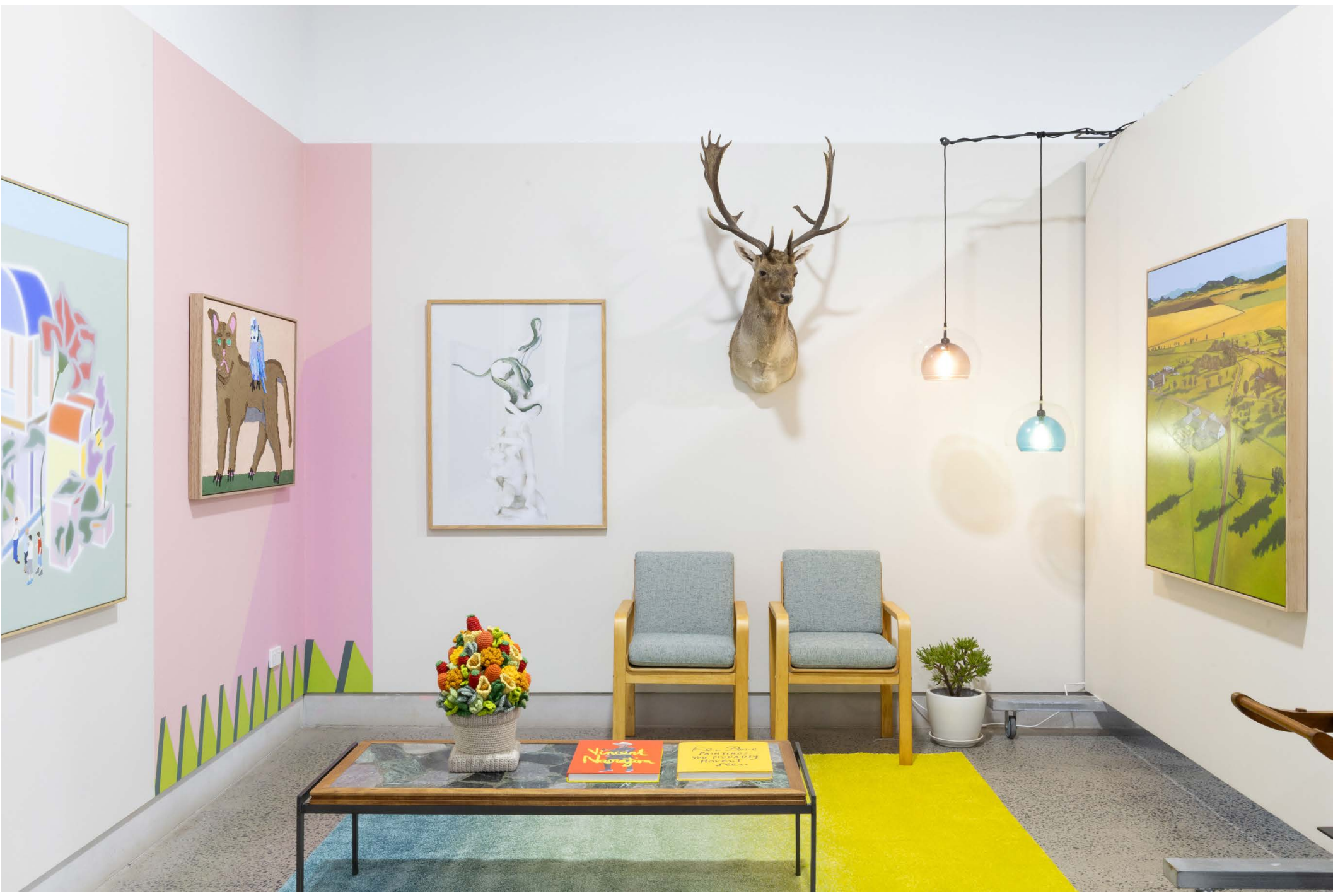
Jo White
Overseer, 2025
acrylic on canvas
110 x 110 cm
\$6,900, framed





Narelle Autio
Changelings XI, 2020
pigment print
110 x 160 cm
edition of 8 + 2AP
\$7,700, unframed

\$9,900, framed with anti-reflective UV70 glass





Clare Dubina, *A Corner of Stillness*, 2025. Acrylic, ink, oil pastel on canvas, 90 x 120 cm, \$4,100, framed.



Dr. Christian Thompson AO, *Untitled: Blue Gum*, 2007. Pigment print, 100 x 100 cm, edition of 8 + 2 AP, \$10,000, unframed.



Catherine Field, Six place setting stoneware handmade dinner set. Plate, side plate, bowl, salt pinch bowl, cup, \$1,650.



Mai Nguyễn-Long, *Vigil Hefco 7*, 2023. Smooth grog clay with manganese and iron, 56 x 29 x 23 cm, \$3,300.



Stacey McCall, *Black Bottle*, 2025. Oil on board, 40.5 x 45 cm, \$1,800, framed.



Jane Reynolds, *AR45*, 2025. Oil on canvas, 53 x 53 cm, \$3,200, framed.



Peter Hudson, *Saint Zac*, 2024. Mixed media on marine ply, 81 x 81 cm, \$6,000, framed.



Katie-Ann Houghton, Babushka Pendant in yellow. Hand-blown glass light pendant. \$990



Co-Director of Zander & Co. Amelia Zander, in her Annandale NSW showroom.

THE ART OF LIVING: ZANDER & CO.

Art and life are closely entwined for vintage design collector, curator, restorer and retailer Amelia Zander. At her hybrid home and headquarters – set behind a former shopfront on a quiet street in Sydney's Annandale – the domestic rhythms of family life are folded into the inner workings of her mid-century furniture business, Zander & Co. Flowing from retail gallery and showroom to restoration atelier, workspace, and the busy hub of her young family's home, this dynamic space and its softened boundary between the public and private is a prime expression of the creative cross-pollination that underpins her work. It reflects her belief – seeded from a young age – that good design shouldn't be placed behind glass. It should be lived with, handled and, over time, imbued with its own life and traces of the past.

"I grew up in a big family, one of seven kids, and we didn't have a lot of money, but my mum was incredibly creative," says Amelia, recalling a

childhood spent trawling through op shops and garage sales for weird and wonderful treasures. "On long drives, Mum would say, 'Keep your eyes peeled for treasures on the side of the road.' She'd find discarded concrete balustrades and turn them into painted 'lighthouses' for the garden. It was how she expressed herself creatively, alongside the relentless domestic duties of raising a family. From a young age, I was surrounded by antiques and what my mum referred to as 'Junk – the rustier the better.' It was no wonder I'd end up working with old things."

Together with her studies, first in design and later with a Bachelor of Art Theory at UNSW – as well as her time spent in Berlin, where she thrived to the blurred creative boundaries of a culture where fashion, food and interiors overlapped as a single expression of cool, lived-in style – Amelia's early influences have shaped an intuitive approach to collecting and an affinity for design as embedded within the everyday. "I've always collected furniture

and design pieces for my own home," says Amelia, whose private passion became Zander & Co when sourcing for herself evolved into sourcing for others.

"I'm constantly drawn to things that speak to me, and I love bringing them into my collection, even if just for a little while. Nothing excites me more than when a customer comes to me with a specific piece they need. I love the challenge of finding just the right thing. Sometimes I'll even sell something from my private collection if it suits what someone is looking for. I like to live with the furniture first – really fall in love with it before I let it go. I only sell pieces I connect with – things I'd happily keep in my own home."

With one-year-old and three-year-old at home, Amelia began sourcing, restoring and "flipping" mid-century furniture while teaching herself photography to elevate the online presence of her budding business. Things took off when she moved to a new home in Leichhardt with a small shopfront attached. "I was blown away



by the response and how strong the demand was for vintage furniture,” says Amelia, who spent hours researching, experimenting and learning the art of furniture restoration before, in 2023, demand grew so strong that she engaged artisan and restorations specialist Shawn Supra – now her business partner – to support Zander & Co’s continued expansion. “He had worked for various mid-century furniture businesses in Sydney and the US as a refinisher, and he also had a background in cabinet making. Bringing him on board really lifted our restoration quality and capacity. He’s incredibly meticulous and genuinely loves the challenge that each piece brings.”

After 18 months in Leichhardt, it was time to move again. “We needed somewhere with workshop space, but also somewhere we could live,” says Amelia. “Trying to find something that ticked all those boxes felt nearly impossible. When I visited our space in Annandale, I knew it was the one.” The building, originally a confectionery store built in 1905, had been home to various businesses over the years. “It had been thoughtfully renovated, keeping so many beautiful original details: old timber, brass fittings, antique panelling, high ceilings and even a spiral staircase,” she says. “I immediately knew it would be the perfect backdrop for our furniture. The best part was that it was pretty much ready to go. Aside from some drapery and new ceiling lights, we didn’t have to do much at all. We were just incredibly lucky that it already felt so right.”

In Annandale, Amelia found a space that met the requirements of family life and a growing design business all under one roof. “I have small kids,” she says, “and the house isn’t always as organised as I’d like. Thankfully, the showroom is only open to the public one day a week, and I do my best to make sure it looks nice enough for that one day.” But the honesty of the arrangement is essential to each charm. “Everyone’s life is a bit messy at times, and I think visitors actually enjoy seeing the furniture in a real home. It helps them imagine how the pieces might work in their own lives. There’s something nice about the overlap, letting the furniture be lived with, not just displayed.”



Co-Director of Zander & Co Shawn Supra in his Annandale NSW workshop.

It’s a spatial ethos that dovetails with the design qualities that most appeal to the Zander & Co team. “I love that mid-century furniture can be restored to function and look almost exactly as it did when it first left the factory. Some pieces will still show signs of their past life, but I see that as part of their story and authenticity,” says Amelia, whose judicious choice of contemporary upholstery textiles helps transform each piece in ways that are both thoughtful and evocative. “There’s nothing more satisfying than taking a tired, worn-out piece with a dull finish and bringing it back to life – not to make it look brand new, but better than new, because it’s real vintage furniture with a real history, given a fresh new chapter.”



Jo White, *Overseer*, 2025. Acrylic on canvas, 110 x 110 cm, \$6,900, framed.

Call it the Milan effect – with the Italian style capital’s annual Design Week inspiring a tilt towards retail spaces that feel like eclectic, idiosyncratic abodes – or a blurring of public and private realms amid social media sharing and the post-Covid reshaping of work/life balance. Or perhaps it’s just our eternal curiosity about how other people live. Today, there is a shift away from viewing art and design at a curatorial remove, towards experiencing objects in settings that tell a story – emotionally resonant, mood-setting spaces that reflect the collecting tastes of the people who might live there.

It’s in this spirit of openness and creative cross-pollination that Amelia has now teamed up with Michael Reid Murrurundi for *Pied-à-terre* – a collaborative exhibition that will see beautifully restored pieces from the Zander & Co collection paired with a curated selection of new works by some of Australia’s most acclaimed and in-demand contemporary artists – all playing out in a sequence of styled living room vignettes within the gallery walls.

“We were really excited when Daniel Soma from Michael Reid invited us to be part of this exhibition.



Kathy Liu, *The Spirit Of A Scarecrow*, 2025. Oil on linen, 140 x 110 cm, \$6,500, framed.



Syogo Gannabarr, *Warrakuy 3502-18*, 2018. Larakiti, 200 cm tall, \$5,700, including display stand.



Brooke Dalton, *Better Together*, 2025. Acrylic on board, 45 x 50 cm, \$2,100, framed.



Stacey McCall, *Goblet and Ivy*, 2025. Oil on board, 36 x 33 cm, \$1,300, framed.



Stacey McCall, *Winter View with Geraniums*, 2025. Oil on board, 33 x 36 cm, \$1,300, framed.

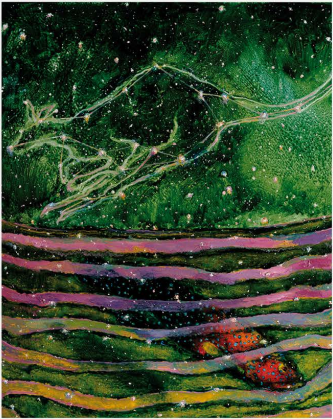
It felt like a great opportunity to showcase what we do best,” says Amelia. “We’ve included a few pieces that highlight our restoration work – like a beautiful FLER daybed and armchair in Queensland maple, a timber you rarely see – as well as some classic Parker designs.

For Amelia, a favourite aspect of living with her collection is the sense that the maker’s artistic sensibility and intention can be felt in each piece – the trace of the hand bringing a quiet beauty to the everyday. It’s this feeling of artisanship, originality, considered staging, and the mood-setting possibilities of a layered, eclectic space that forms the curatorial thread of *Pied-à-terre*, which will feature two of Amelia’s personal favourites from her collection: a George Korody traymobile with black vitrolite glass, and a Framac green terrazzo coffee table.

“I’m really looking forward to seeing how it all comes together – the furniture, the art, and the space. I think people will respond with a sense of nostalgia. They usually do,” says Amelia, who sees restoration as a conscious act – a rebuke to throwaway culture in favour of more mindfully chosen, beautiful pieces

that have already stood the test of time. “This kind of furniture often reminds people of the homes they grew up in, or their grandparents’ houses. It always sparks conversation, and it’s really special to hear the stories that come out of that.”

Harry Roberts



Peter Hudson, *Saint Over Reef*, 2025. Oil on board, 77 x 72 cm, \$5,000, framed.



Brian Wood Bent Ply Chairs (pair). A beautifully executed pair of bent ply armchairs by Brian Wood, crafted in solid Victorian Ash with fluid curves and crisp architectural lines. Designed and made in Sydney, these are a striking example of mid-century Australian design sensibilities. The chairs have been freshly upholstered in a textured blue fabric by James Dunlop, offering a contemporary update that complements the warmth of the timber. Both sculptural and functional, it makes a bold statement as a standalone piece or as part of a setting. **\$1,800, pair.**



Sarah Eddowes, *Noodle Pile Up*, 2023. Earthenware, 23 cm, \$400.



John Honeywill, *Jam Doughnut*, 2024. Oil on canvas, 36 x 36 cm, \$4,800 framed.



Clare Dubina
A Corner of Stillness, 2025
oil, ink, oil pastel on canvas
100 x 100 cm
\$4,100, framed







Nici Cumpston

Fossil Waterhole, 2022

hand coloured pigment print

65 x 175 cm

edition of 8 + 2AP

\$10,000, framed with anti-reflective
UV70 glass





left:

Njogu Ganambarr

Warrukay (3502-18), 2018

natural ochre, larrakitj

200 cm

\$5,700 inc stand

right:

Njogu Ganambarr

Warrukay (4512-18), 2018

natural ochre, larrakitj

274 x 15 cm

\$8,000 inc stand





Jane Reynolds
AR42, 2025
oil on canvas
53 x 53 cm
\$3,200, framed



Jane Reynolds
AR44, 2025
oil on canvas
53 x 53 cm
\$3,200, framed





Heidi Lai
The Companions, 2025
oil on plexiglass
60 x 48 cm
\$1,400, framed



Julz Beresford
Misty Morning, 2025
oil on canvas
123 x 170 cm
\$9,500, framed



Ben Waters, *Reflections*, 2025. Acrylic on board, 110 x 110 cm, \$4,900, framed.



Danish Teak Bar Cabinet

Teak & Blackwood

Denmark

185.42 cm x 118 cm x 42 cm

\$6,200

A striking Danish teak highboard attributed to Salling Stolefabrik, crafted in the 1950s and showcasing bold, angular lines that define its distinctive mid-century silhouette. A rare find, especially outside Europe, this sculptural two-part piece offers both presence and practicality.

The top section features a locking drop-down cabinet with a mirrored back, glass shelf, and two felt-lined drawers. A central sliding door reveals an adjustable shelf, while the right-hand cabinet opens to a second mirrored display with another glass shelf and felt-lined drawers.

The lower section houses two sliding door cabinets, each with internal shelving, and four beautifully carved drawers with integrated angular pulls. This piece has been fully refinished in a durable hard wax oil.



Peter Hudson
Python and Possum, 2025
oil on board
114 x 87 cm
\$8,000, framed



Trevor Smith
Radio, 2025
Wool, foam rubber, foamcor,
polystyrene, wire
33 x 33 x 13 cm
\$1,100



Chelsea Gustafsson
Primape 03, 2025
oil on board
20 x 15 cm
\$850





Peter Hudson
Saint Zac, 2025
mixed media on
marine ply behind glass
81 x 81 cm
\$6,000, framed





Juan Ford
Crispy, 2015
Oil on linen
56 x 46 cm
\$14,500, framed



Teak Sideboard by Egon
Kristensen for Skovby

Denmark

80 x 220 x 47 cm

\$5,200

A finely crafted Danish sideboard by Egon Kristensen for Skovby, featuring two smooth-sliding doors and a central bank of five drawers. The doors are fitted with elegant recessed pulls, while the drawers showcase gently sculpted, ergonomic handles.

Constructed from beautiful blonde-toned teak with solid trim throughout, this piece reflects the high quality and attention to detail that Danish cabinetry is renowned for. It has been fully restored and finished in a durable hard wax oil to enhance the natural grain and ensure longevity.



Anita West
*Mountain Snow Gum and
Dancing Leaves*, 2015
acrylic on canvas
122 x 152 cm
\$14,000



Peter Hudson
Saint Over Reef, 2025
 oil on board
 77 x 72 cm
 \$5,000, framed





Brooke Dalton
Better Together, 2025
 acrylic on board
 45 x 50 cm
 \$2,100, framed



Brooke Dalton
Take A Chance On Me, 2025
 acrylic on board
 60 x 60 cm
 \$2,400, framed



Jane Reynolds
AR45, 2025
 oil on canvas
 53 x 53 cm
 \$3,200, framed



Jane Reynolds
AR46, 2025
 oil on canvas
 53 x 53 cm
 \$3,200, framed







Julz Beresford, *Misty Morning*, 2025. Oil on canvas, 170 x 123cm, \$9,500, framed.



Yan Guo, *Casual Viewing*, 2024. Acrylic on canvas, 65 x 70 cm, \$1,800, framed.



Chelsea Gustafsson, *Primeape 03*, 2024. Oil on board, 20 x 15 cm, \$850.



Chelsea Gustafsson, *Teeth*, 2024. Oil on board, 30 x 22.5 cm, \$1,650.

Burgess Nest of Tables, blackwood, 62 x 33.5 x 66 cm.
A beautifully crafted set of three nesting tables by Burgess Furniture, made from solid blackwood throughout (not veneer). Each table features a distinctive curved lip edge and tucks neatly beneath the next for effortless space saving and versatility. In excellent original condition, the set showcases a rich, dark patina that speaks to the quality of its materials and careful use over time. **\$690, set of three.**



Framac Terrazzo Coffee Table. Terrazzo, steel, blackwood. 136 x 54 x 39 cm. A striking mid-century coffee table by Framac, featuring a square steel base with clean industrial lines and a Blackwood frame encasing a truly stunning terrazzo top. The terrazzo is a standout, with rich tones of dark green and grey marble that lend depth and sophistication. Dating to the late 1950s to early 1960s, this piece reflects Framac's bold material choices and confident design language. Now increasingly rare and highly sought-after, this is a collector's piece that balances elegance with utility. **\$1,800.**



Juan Ford, *Crispy*, 2015. Oil on canvas, 56 x 46 cm, \$14,500.



Jane Reynolds, *AR46*, 2024. Oil on canvas, 53 x 53 cm, \$3,200, framed.



Yan Guo, *Conjecture Revisited*, 2024. Acrylic on canvas, 115 x 100 cm, \$3,900, framed.



MURRURUNDI
MICHAEL REID

Cnr Mayne and Boyd Streets
Murrurundi (enter from Boyd St)
The Upper Hunter, NSW 2338
+61 (02) 6546 6767

amandamckinley@michaelreid.com.au (Murrurundi)
danielsoma@michaelreid.com.au (Sydney)
colinesoria@michaelreid.com.au (Berlin)

Wednesday to Sunday 9.30am - 4.00pm