

THE PILLARS

MICHAEL REID

MURRURUNDI has always been an Aladdin's Cave of new ideas; a playground of art, retail and hospitality service which, in its formative years, abated the typical commercial gallery techniques seen by Australian audiences at the time. Originally an outlier to the powerhouse Sydney and Berlin locations of the titular Michael Reid Sydney + Berlin network, Murrurundi's un-conventional procedures would have immense influence on the optimistic direction of the Michael Reid Gallery that we know today.

Central to the success of Murrurundi is the impressive patronage relative to the site's physical location. Situated in the Upper Hunter region of New South Wales, Murrurundi has always proved that great art needs no geographic permission. As a champion of online-led art sales (Murrurundi was the first Michael Reid Gallery to establish an e-commerce enabled website), art shown on its walls has migrated to collections spanning the United States, New Zealand, Europe, Asia and the UK. Reinforced by the support of regionally based art collectors -who could be classified as among Australia's most sophisticated- Michael Reid Murrurundi has the well earned reputation of being at the vanguard of exceptional art talent development.

Following the post-pandemic art collecting boom of the early 2020's, two new regional galleries were added to the Michael Reid network. First, Michael Reid Northern Beaches followed shortly thereafter by the Southern Highlands gallery in Berrima. Up to five years later, these regionally anchored art platforms have become pillars of their respective communities, headed by Australia's burgeoning tastemakers; the Michael Reid team of art program directors. Together with Sydney and Berlin, and under the continuing spirit of Murrurundi, our five sites now form something unusual in the Australian gallery landscape: individually curated programs, conducted simultaneously in the spirit of art connoisseurship.

The Pillars is an exhibition that represents this story. It is a celebration of our curatorial team's multifarious vision, and is confirmation of Michael Reid's commitment to identifying exceptional talent. *The Pillars* brings together artists mostly within twelve months of making their Michael Reid debut, some of whom are showing with us for the very first time. With no singular aesthetic sensibility, *The Pillars* is not a singular experience. Instead, it is an assemblage of insightful vignettes; a bright constellation of talent belonging to both sides of the art industry.



KRISTIN SCHNELL



BRENTON DRECHSLER



SARANA HAEATA



CAMEILIA EDWARDS



HELLE COOK



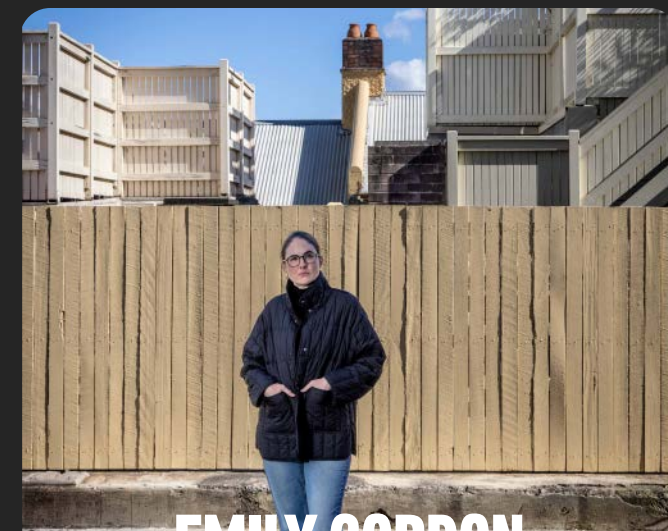
JILL DANIELS



HEIDI LAI



MANDY FRANCIS



EMILY GORDON



BEN WATERS



WILHELMINA BURNELL



JORDY HEWITT



THE PILLARS



JORDY HEWITT
Jordy Hewitt

JORDY HEWITT'S vibrant abstract paintings feel just as at home in a stylishly decorated New York *pied-à-terre* as they would at an unsanctioned art-protest-intervention. Writhing with movement and bouncing with colour, her paintings emit a youthful optimism that is altogether mesmeric. Yet this exuberance never tips into naivety; instead, it reads as a kind of confidence, an artist unafraid to let her paintings feel loud, alive, and stylistically diverse. For connoisseurs and seekers of refreshing new art talent; know that Jordy Hewitt's west coast vigor has now confidently migrated east.

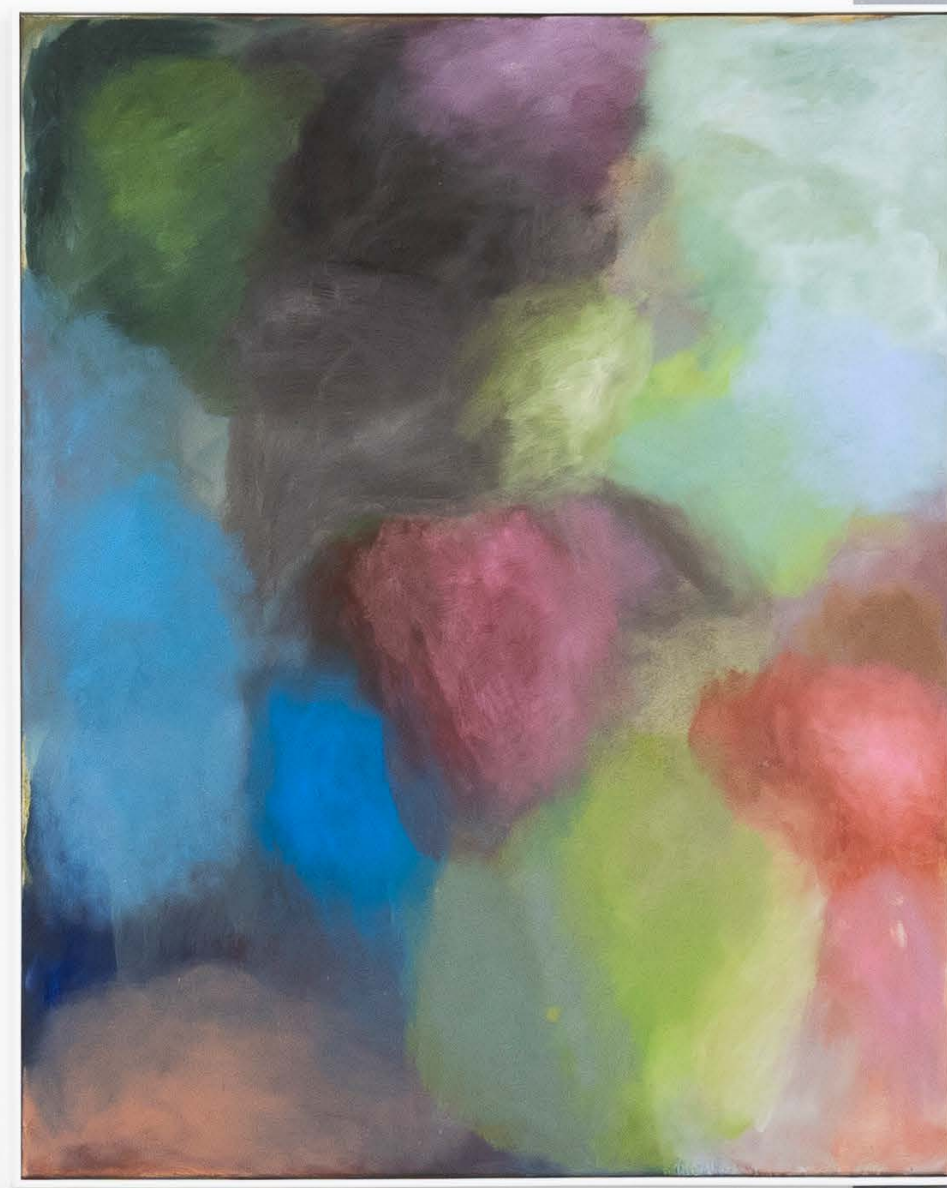
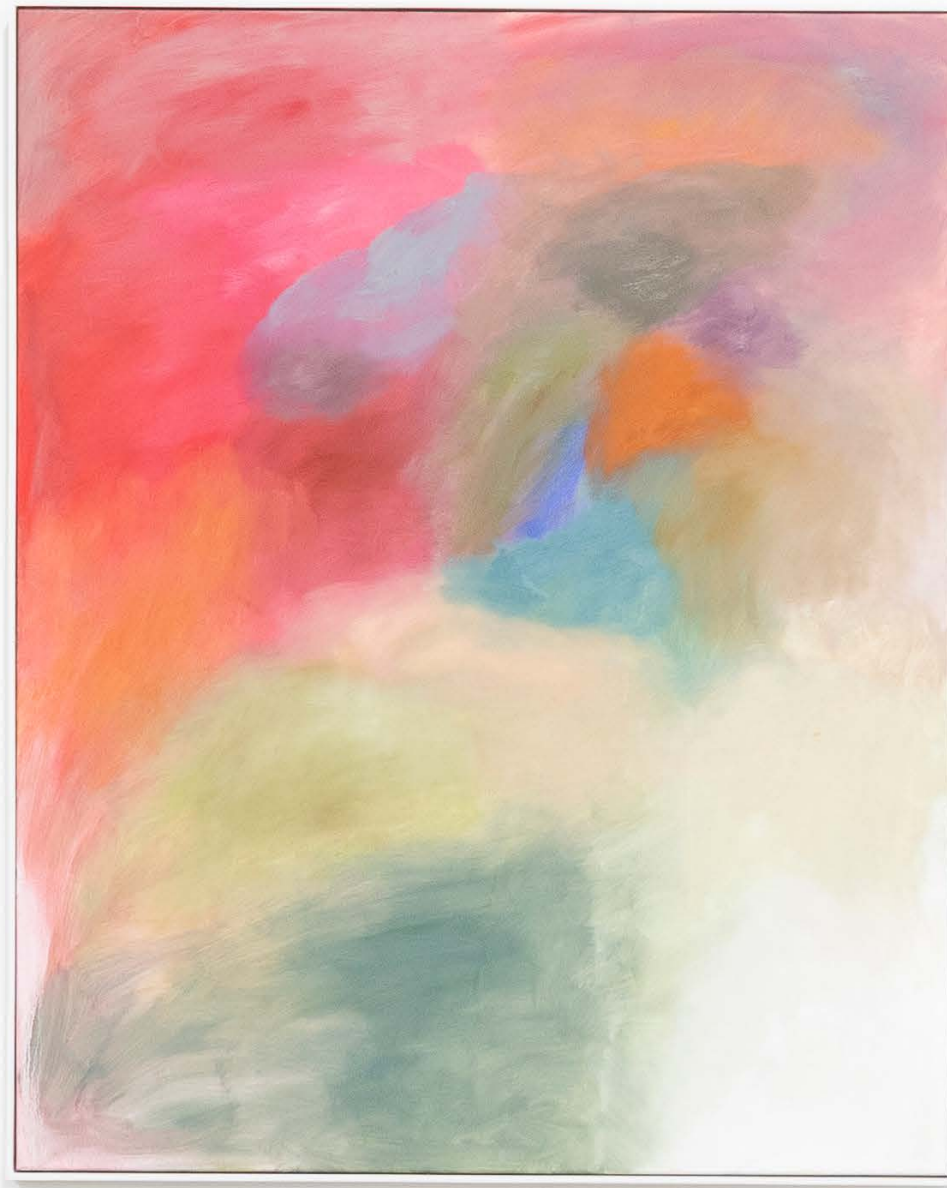
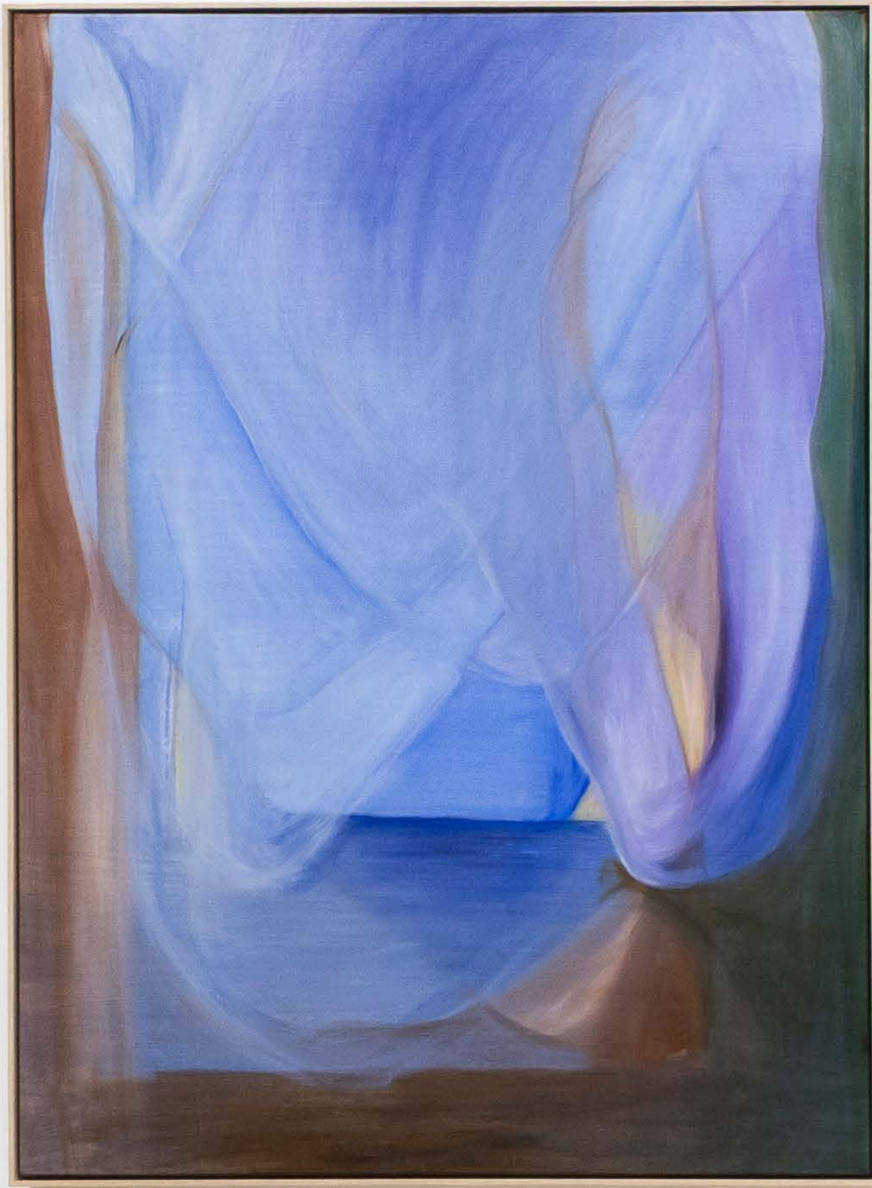
Described by the artist as “produced in intensive bursts”, Hewitt's quality of output fortifies just how elevated her comprehension of abstract painting is. Her paintings traverse degrees of abstraction, ranging from formalist colour field work to outright action-painting. Her diverse capabilities have bestowed Jordy Hewitt with rewarding ingenuity. One only has to take a quick trip online to gauge just how connected she is to her local creative community. Design houses, artist-run spaces and commercial art galleries across the country all champion her work. The Art Gallery of Western Australia has two in their permanent collection.

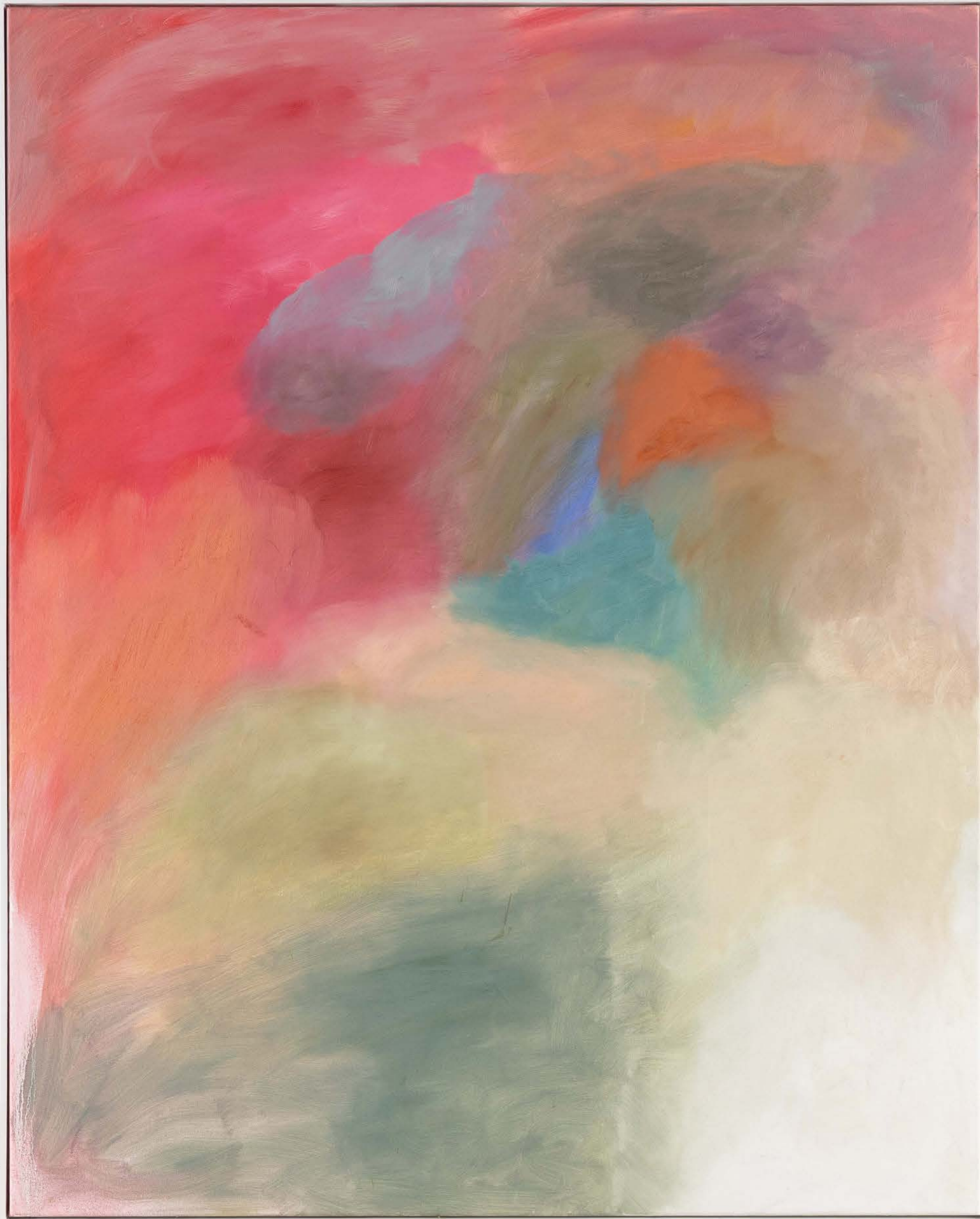
Jordy Hewitt was introduced to Michael Reid Gallery by Associate Director SOPHIE NOLAN, who in 2025 grouped three emerging West Australian painters showing aptitude in abstract painting. In this show, titled *Beyond Form*, it was Hewitt's work that carried real premium. Of the five paintings that represented her Michael Reid debut, most were sold ahead of opening day.

In *The Pillars*, Jordy Hewitt canvasses for our visual attention by presenting two paintings, side-by-side and contained within crisp white frames. *Dirty Work VI* and *Dirty Work VIII* are imposing, confident and produce an arresting visual conversation. Actually, they are very alike in texture, but disconnect from each other by presenting opposite temperatures of colour intensity. Living at the colour field end of her creative range, the pair of paintings could be considered derivations of landscape. On several occasions the artist has cited west Australian topography as a creative ignition point. Hewitt allows her viewers to make up their own minds.

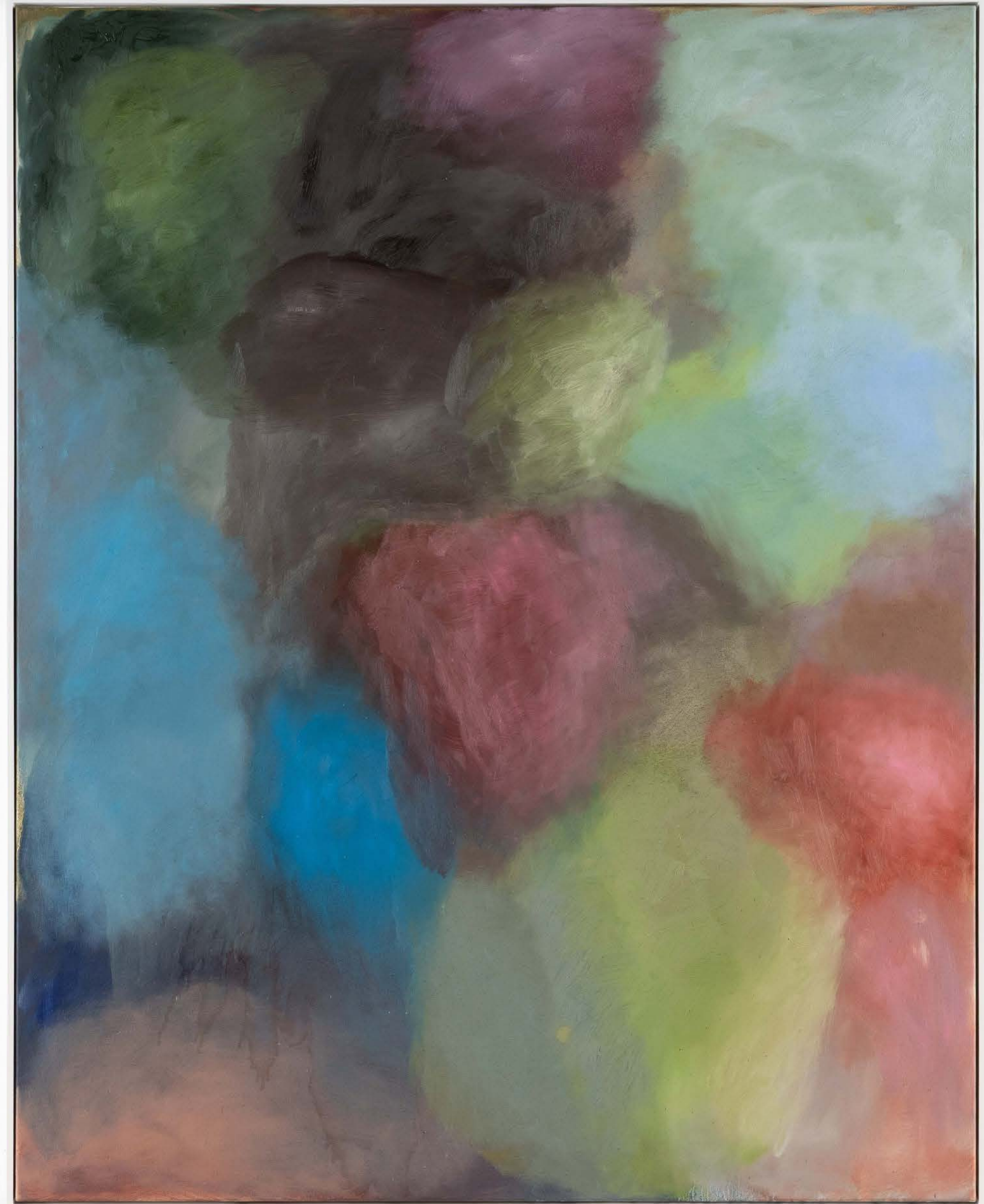
Within the larger collective of vignettes on view in *The Pillars*, it is Hewitt's work that shines as mysteriously untethered. The edges of her canvas contain what could very well expand forever. In recent interviews with YES SIR and The Design Files, Hewitt describes her painting process as involving a meditative state of cerebral detachment. The paintings themselves, however, contradict this modesty. When one mines the archive of Jordy Hewitt's painterly oeuvre it is clear that she demonstrates a strong grasp on her visual consistency. Her disciplined procedures see her pictures bypass anything resembling cliché-abstraction, positioning the artist as one on track to firmly rise in the years just ahead of her.





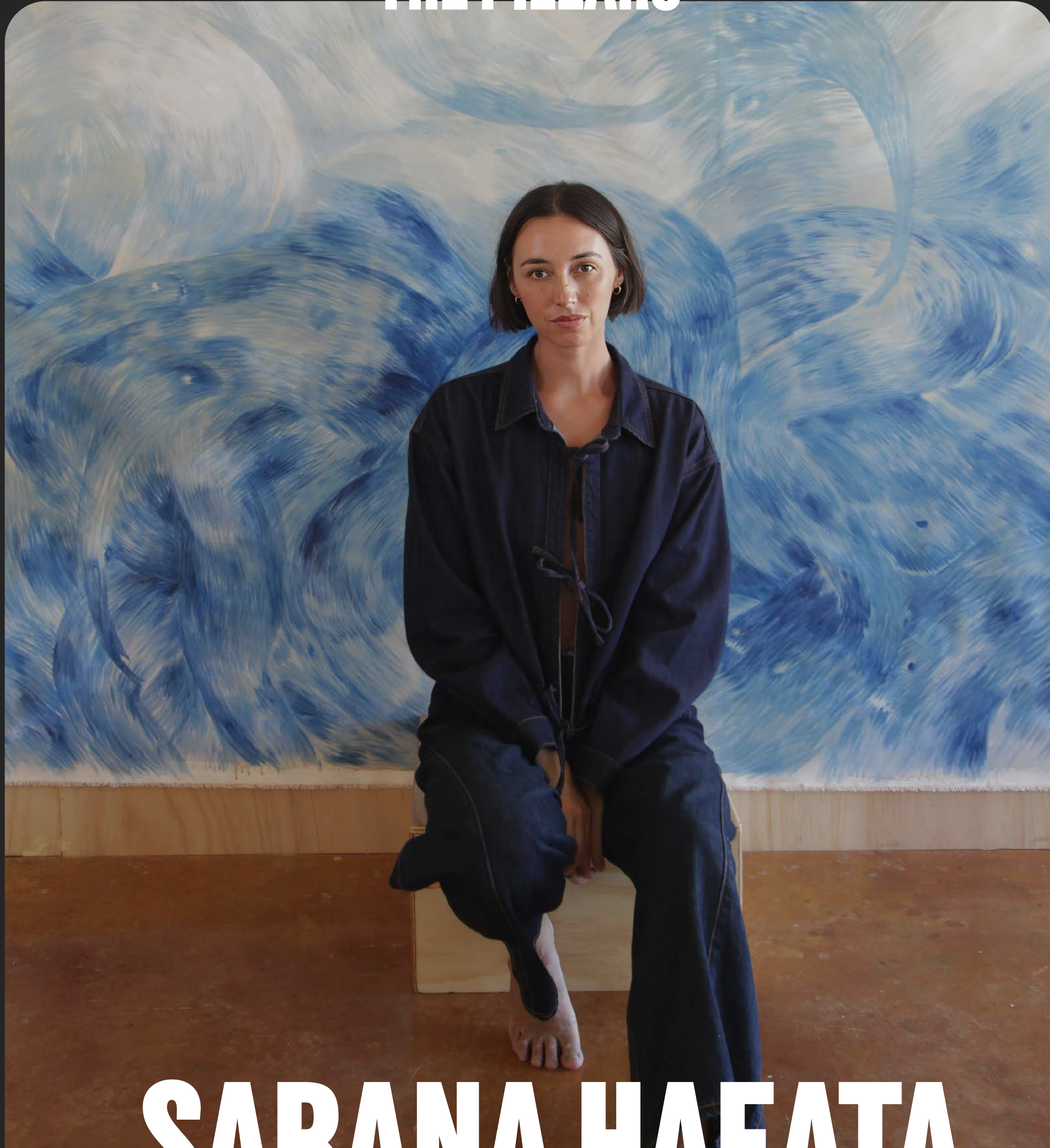


Jordy Hewitt, *Dirty Work VI*, 2026
Oil, wax and oil stick on canvas, 155 x 125 cm, \$8,200, framed.



Jordy Hewitt, *Dirty Work VIII*, 2026
Oil, wax and oil stick on canvas, 155 x 125 cm, \$8,200, framed.

THE PILLARS



SARANA HAEATA

Sarana Haeata

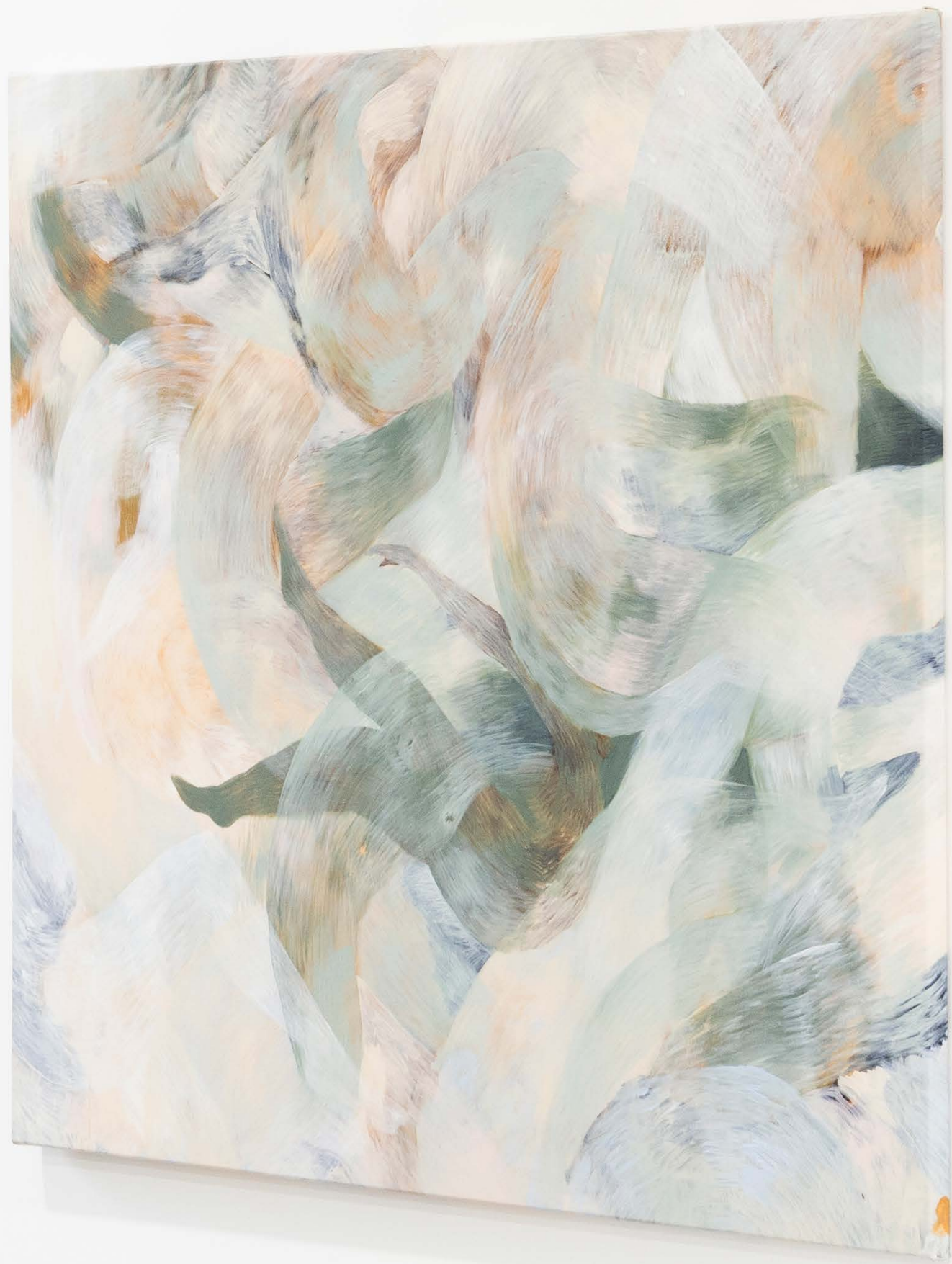
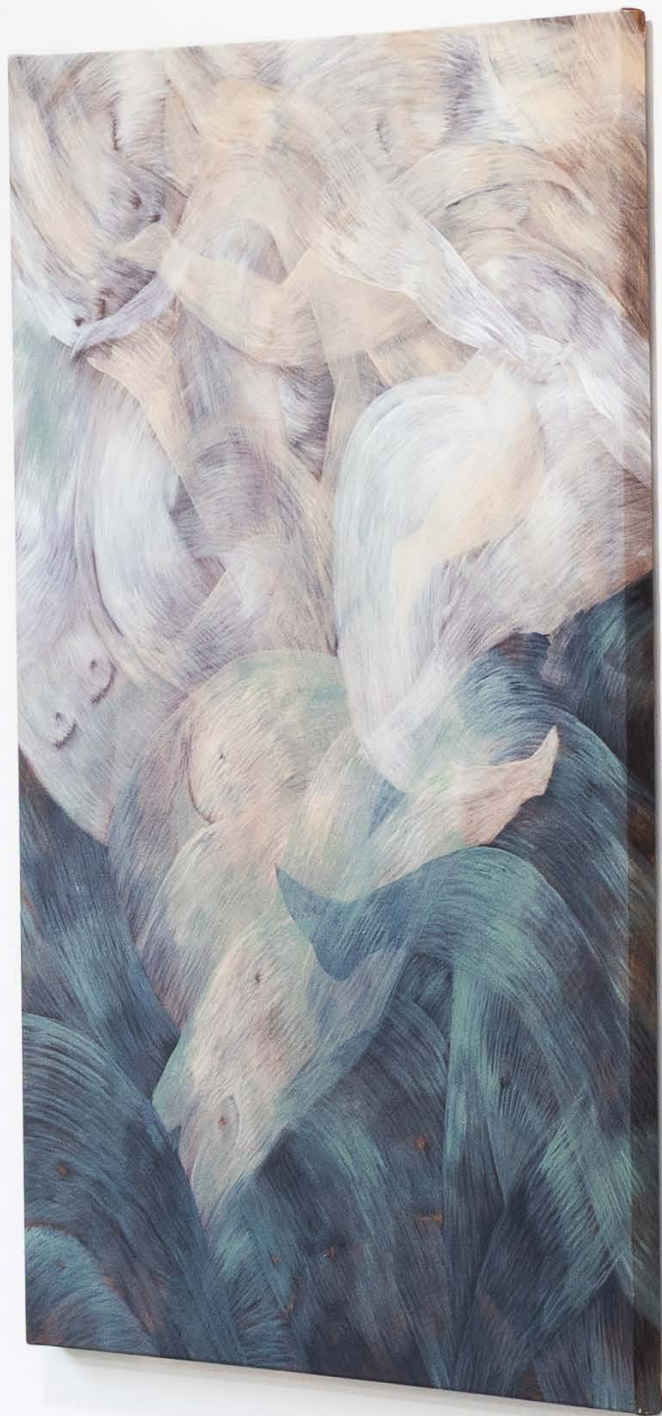
WEST AUSTRALIAN artist SARANA HAEATA has carved out a distinguished space for herself within the Australian abstraction genre; an ascension well recognised by a growing cohort of global art spectators. Drawing the viewer into something closer to sensation than image, Haeata's paintings captivate on sight. Harmonising in its balanced measure of hypnotic variety and energetic zeal, Sarana Haeata's work both converses with, and is influenced by, spiritualist abstractionists such as HILMA AF KLINT and GEORGIANA HOUGHTON. Her likeness to revisionist history artists (a global art movement that reframes art and genre canons to include marginalised creators, such as women) has seen her local and international profile flourish handsomely.

Sarana Haeata was introduced to the Michael Reid network by, SOPHIE NOLAN, Associate Director and art program manager of the Northern Beaches Gallery. Her solo exhibition, *Honey, I Understand*, was a resounding success, and was hallmarked by the recurring motifs reflecting her experience of womanhood and motherhood. "There's a quiet understanding that passes between women who recognise this feeling in each other," says the artist, who finds calm not in stillness, but in yielding to motion itself. "My work explores that space between losing yourself and slowly finding yourself again, and the small moments of freedom and clarity that can appear in the middle of it all."

Sarana Haeata exhibits in *The Pillars* at an exciting career juncture, freshly following features in Belle Magazine and MECCA's M-Power platform. Other career accolades include acquisitions by prominent American art collectors working in media, business, and entertainment. The artist is also represented by a Los Angeles gallery, a notable milestone for any mid-career Australian artist.

Based in Margaret River WA, with some formative years also spent in Alice Springs, Haeata's Māori heritage informs some of her visual strategies. She identifies the Māori concept of *wairua* (surrender) as a prominent sensibility weaved throughout her work, adding a layer of edifying value to already marvellous paintings. Through her confluence of conceptual and material depth, cultural allusions and technical control, Sarana Haeata stands as one of the most compelling names to watch in contemporary Australian painting today.







Sarana Haeata, *The Changing*, 2026. Acrylic on canvas, 151 x 190 cm, \$14,500.



Sarana Haeata, *Hum*, 2026. Acrylic on canvas, 107.5 x 72.5 cm, \$3,400, framed.

THE PILLARS



KRISTIN SCHNELL Kristin Schnell

AUSTRALIA'S GEOGRAPHIC isolation touches every corner of its art ecosystem, shaping commercial gallery offerings, internationally-sourced museum shows, and the geographic diversity of art-portfolios that are owned by Australian private collectors. As fine art dealers who represent Australian artists exclusively, Michael Reid Sydney + Berlin needs an extraordinary alignment of conditions for us to consider showing talent from abroad. Our Berlin location offers a practical reprieve from this problem, making international collaboration less logistically taxing.

So when German photographer KRISTIN SCHNELL'S zesty, preppy images of Australian native birds landed in our orbit, Berlin gallery manager COLINE SORIA was quick to engage. An exhibition was swiftly commissioned, and with it, Kristin Schnell's photographs were introduced to Australian public consciousness.

Kristin Schnell is a German born, Baltic Coast based photomedia artist with a benevolent relationship to her natural surroundings. Schnell's photographs interrogate themes of freedom and restraint, care and control and are characterised by their intensely saturated colour. Kristin constructs her photographic sets by hand using construction cards, timber and plastics. Her home studio-cum-avairy is an innovative architectural blend; part creative workspace, part bird habitat. There are murmurs of post-colonial messaging threaded throughout her work; all of her avian models are Australian natives. Referencing 18th century trade between Australia and Europe, her subjects symbolise disconnections from homelands. This, evidently, was an attractive narrative for the 2025 Head on Photo Festival advisory board, who showed Schnell's work at their event in Sydney. This Australian exhibition debut took place just a few weeks before her first Michael Reid Berlin exhibition.

Kristin Schnell's 2026 Berlin exhibition, *Of Cages and Feathers*, belonged to a string of consecutive Australian-centric opportunities for the artist. It is clear that Australia has discovered a congenial new photographic figure.

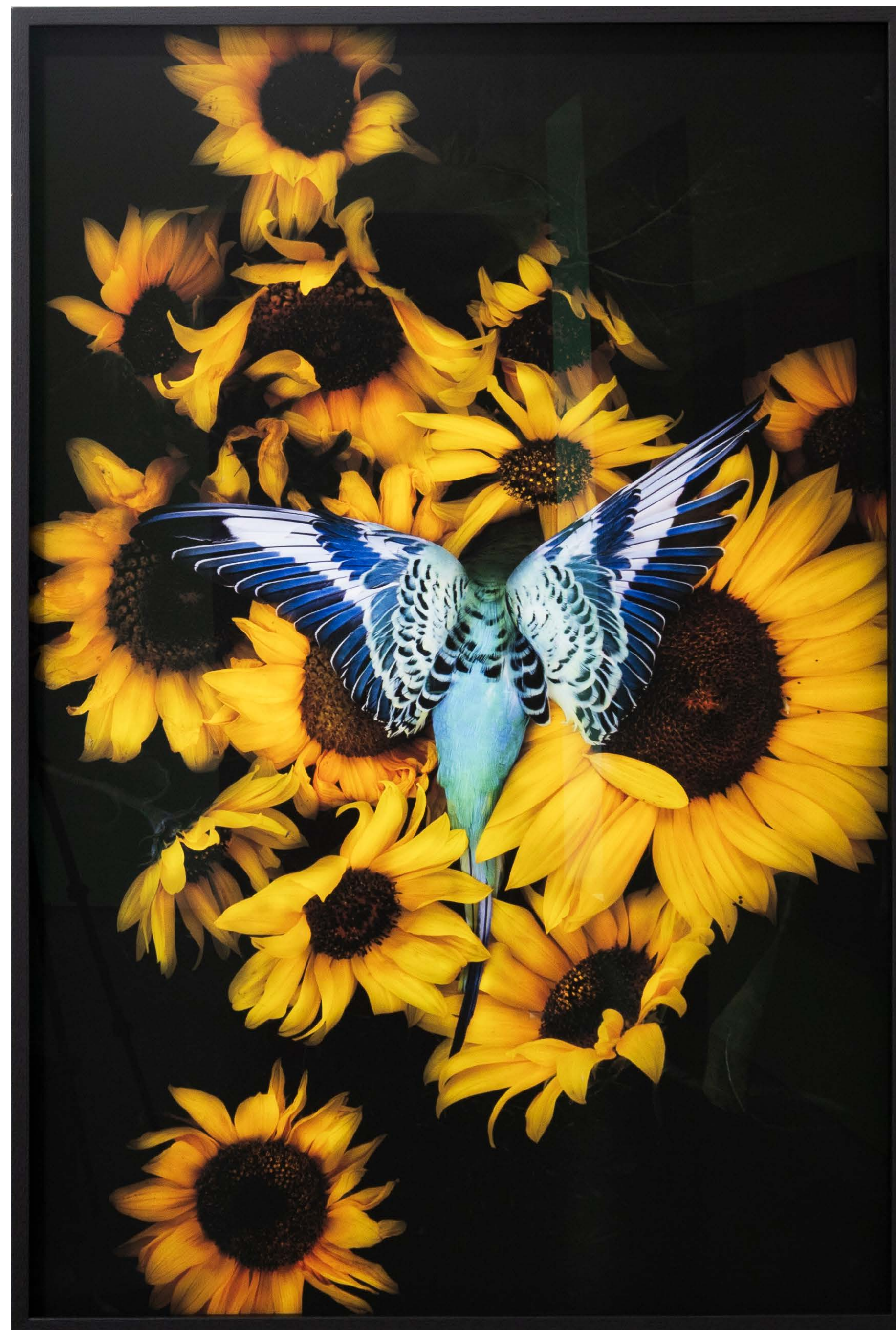
In March this year, Michael Reid Sydney + Berlin exhibited at Aotearoa Art Fair. New Zealand born and Sydney based photographer SCOTT PERKINS presented in our stall, and was joined by a rotation of guest photographer artists. Following the sudden prominence of Kristin Schnell's work in Australia, two works were included in our curatorial strategy. *Farewell 1* and *Farewell 6*, which now exhibit in *The Pillars*, spent four days on view at the event, presented to over 20,000 of New Zealand's finest art collecting patrons.

The Pillars opens at Murrurundi one week before Australia's largest art collecting event. Sydney Contemporary, opening from September 3, will see over 50,000 local and international visitors pass through its doors. Kristin Schnell will exhibit at the Head On Festival stall, an opportunity that accompanied her Head On Exposure Award win in 2025.

Kristin Schnell's inclusion in *The Pillars*, her third exhibition with Michael Reid, is a delightful example of a well timed discovery. Her luscious, imposing photographs are on the precipice of broad discovery, and are for a short while, available to experience in the small town of Murrurundi.







Kristin Schnell, *Farewell* {SERIES}, 2022 /2024, pigment print on archival fine art paper

165 x 110 cm, edition of 3 + 2AP, \$12 ,800 unframed

142 x 95 cm, edition of 7 + 2AP, \$9,800 unframed

75 x 50 cm, edition of 10 + 2AP, \$4,400 unframed

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BRENTON DRECHSLER

Brenton Drechsler

BRENTON DRECHSLER'S arrival at Michael Reid Gallery caused such a stir. His refreshingly loose, highly gestural paintings of London's iconic 19th century Italianate villa doorsteps were immediately attractive to the team. They arrived via AMBER CRESWELL BELL, who correctly identified the artist as exceptional. Brenton Drechsler entered the Michael Reid domain following his selection as a finalist in the National Emerging Art Prize, and his first solo exhibition took place shortly after at our Southern Highlands Gallery in Berrima.

Taking its namesake from the stripey motif that routinely threads his work, Drechsler's 2025 exhibition *Stripes 3* was a dazzling assemblage of paintings. The sweeping, heavy brushstrokes paired wonderfully with his subject matter, conveying an atmosphere of casualness that you might expect when strolling through the streets of Notting Hill.

Brenton Drechsler has had a storied creative career, and came to painting just a few years ago. His tertiary education began in fashion design, and elements of it underpin his visual art today. Brenton Drechsler is an exceptional colourist, and his painterly techniques appear to drape across the surface of his canvases. His understanding of light, composition and *mise en scène* have seen him excel professionally both at, and away from Michael Reid Gallery. Mostly through art prizes, Brenton Drechsler has exhibited extensively in Australia. He was also represented by MARS Gallery in Melbourne for a number of years. In late 2025, he officially joined the Michael Reid stable of artists, thereby cementing our commitment to his promising and bright trajectory.

In *The Pillars*, Brenton Drechsler indulges in another favoured beat of iconography—the vintage car. Resting lazily on their tyres atop vibrant, terracotta roads, the cars in these paintings are so indelibly familiar that they might even be seen on the streets of Murra. Brenton Drechsler's car imagery frequently feature in his paintings, and it was precisely this fact that brought forward his next exciting exhibition opportunity.

In December of 2026, Brenton Drechsler will join GAYPALANI WANAMBI, JO WHITE, and fellow Adelaidian, TRENT PARKE, in collectively presenting in *Accelerator*; a group exhibition which examines the myths and meanings built around cars. Taking place at our premier gallery space in Sydney, this show will see Brenton's work positioned alongside Australia's most successful contemporary artists.

Brenton Drechsler's professionalism, original visual language and kind natured temperament have been fruitful attributes in propelling his career, and will no doubt continue to deliver future successes, just beyond the vanishing point.







Brenton Drechsler, *St Ives*, 2026. Oil, charcoal, calligraphy ink and acrylic on canvas, 100 x 100 cm, \$3,000, framed.



Brenton Drechsler, *Esher*, 2026. Oil, charcoal, calligraphy ink and acrylic on canvas, 120 x 120 cm, \$4,000, framed.

THE PILLARS



JILL DANIELS

Jill Daniels

JILL DANIELS was engaged by Michael Reid OAM with a very specific project in mind, a forthcoming collaborative exhibition with RM Williams in 2025. Exploring the diverse topographical merits of the Australian continent, *The People and Land* exhibition was Jill Daniels first showing with Michael Reid. Jill's honest and heartfelt paintings provided a unique perspective in First Nations painting, bridging the gap between First Nations experience and contemporary Australian life. Her energetic, bright depictions of rodeo days in her Country of Ngukurr, NT represent the joyful anticipation of a great day in her world.

Jill Daniels brought with her an impressive legion of collectors. Fresh from presenting her solo (and sell-out) exhibition with Brunswick Street Gallery in Melbourne, Jill's Michael Reid debut was delightful to observe. All of her RM Williams paintings were quick to sell, and a year later she was featured in the annual Michael Reid + Country Style Magazine blockbuster exhibition event.

On the occasion of her first Murrurundi solo exhibition (which took place in March of this year) Jill Daniels visited the Sydney Gallery HQ, along with her best friend and fellow artist KAREN ROGERS, and Ngukurr Arts centre manager HOLLY SHUTTLEWORTH. Jill was bashful, but noticeably excited to meet the crew. It was a lovely day.

Of Jill Daniels and her work, Michael Reid OAM says "the paintings of Jill Daniels make me smile. I live in Murrurundi – my region being the horse capital of Australia. My friends are farriers and cowboys. Friendships struck because I don't bore them on the finer points of horse husbandry and they don't bore me on painterly brushstrokes. We each have our own space. And since I'm the one in their horse world far more than they're in mine, I naturally appreciated the Jill's focus on outback rodeos. But more than this I recognised in her naïve joy a focus on the colour, movement and coming together of family and friends that is so important to Aboriginal people in remote Australia. Horse skills, high-risk cutting, clowns, dust — all of it held in close. Jill's rodeo paintings depict a great day in her world. Jill is also a very lovely person."





Jill Daniels, *Roudio (Rodeo)* 67-26, 2026. Acrylic on canvas, 100 x 100 cm, \$4,100.

THE PILLARS



HELLE COOK
Helle Cook

HELLE COOK'S first Michael Reid Northern Beaches solo exhibition hasn't actually happened yet, but will follow swiftly on the heels of her Michael Reid debut via *The Pillars* at Murrurundi. Opening on September 10, *Light of Nature* was commissioned by Associate Director SOPHIE NOLAN as the final show to exhibit at our Newport NSW location. This exhibition will cap Michael Reid's presence in the relaxed beachside suburb, and its timely selection reflects the exciting pathway we identify for the Danish born, Brisbane-based abstract painter.

Light of Nature will explore the sensory experience of light, place, and belonging in painting and was a series created in Mantova, Italy, where Helle Cook was artist-in-residence in 2025. In *The Pillars*, Cook's large scale abstract composition, *Art of Reflection*, was selected by Sophie Nolan to represent the emerging artist's exceptional talent.

Showing adjacent to the vibrant abstract paintings of JORDY HEWITT, Helle Cook's softly layered glazes allude to the polarising qualities of geographical light. Her fluid, delicately layered paintings give one the impression that they are witnessing something ephemeral, and are careful not to venture into anything overtly literal. Her fabric-like compositions appear to gently move, yet are successful in concealing something just beneath the surface. Through her tightly controlled layers of expertly applied oil paint, Helle Cook's paintings are a dazzling alchemy of colour, drawing the viewer into something closer to sensation than image.







Helle Cook, *Art of Reflection*, 2026. Oil on linen, 152 x 122 cm, \$4,600.

THE PILLARS



EMILY GORDON

Emily Gordon

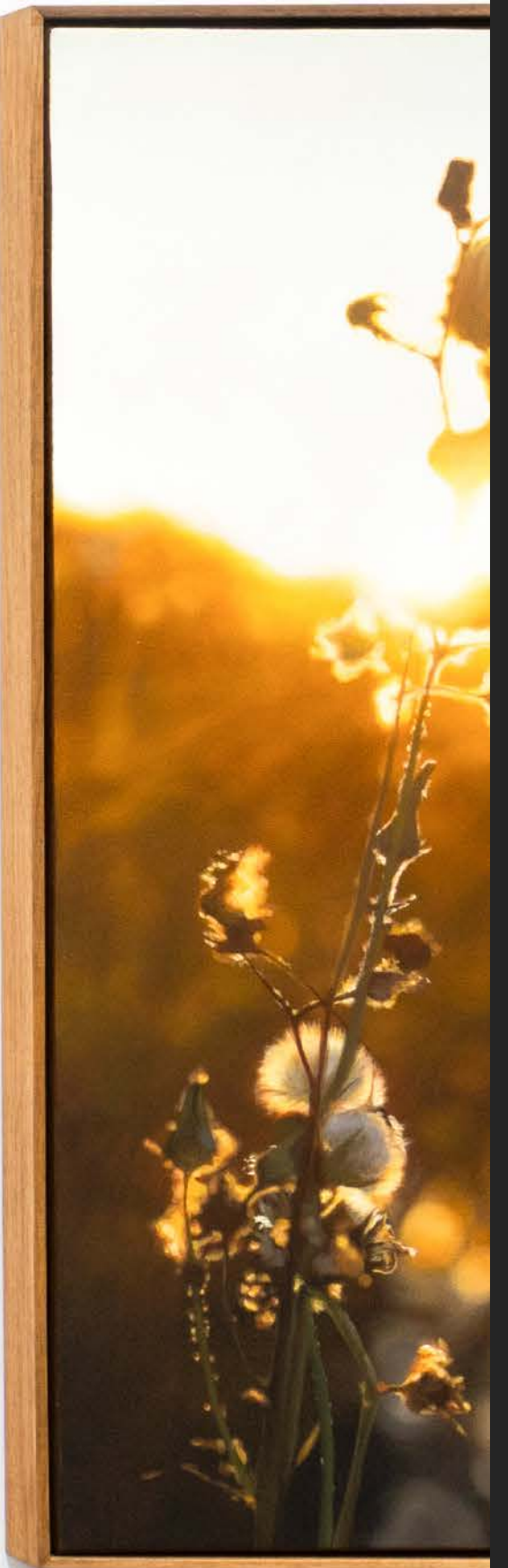
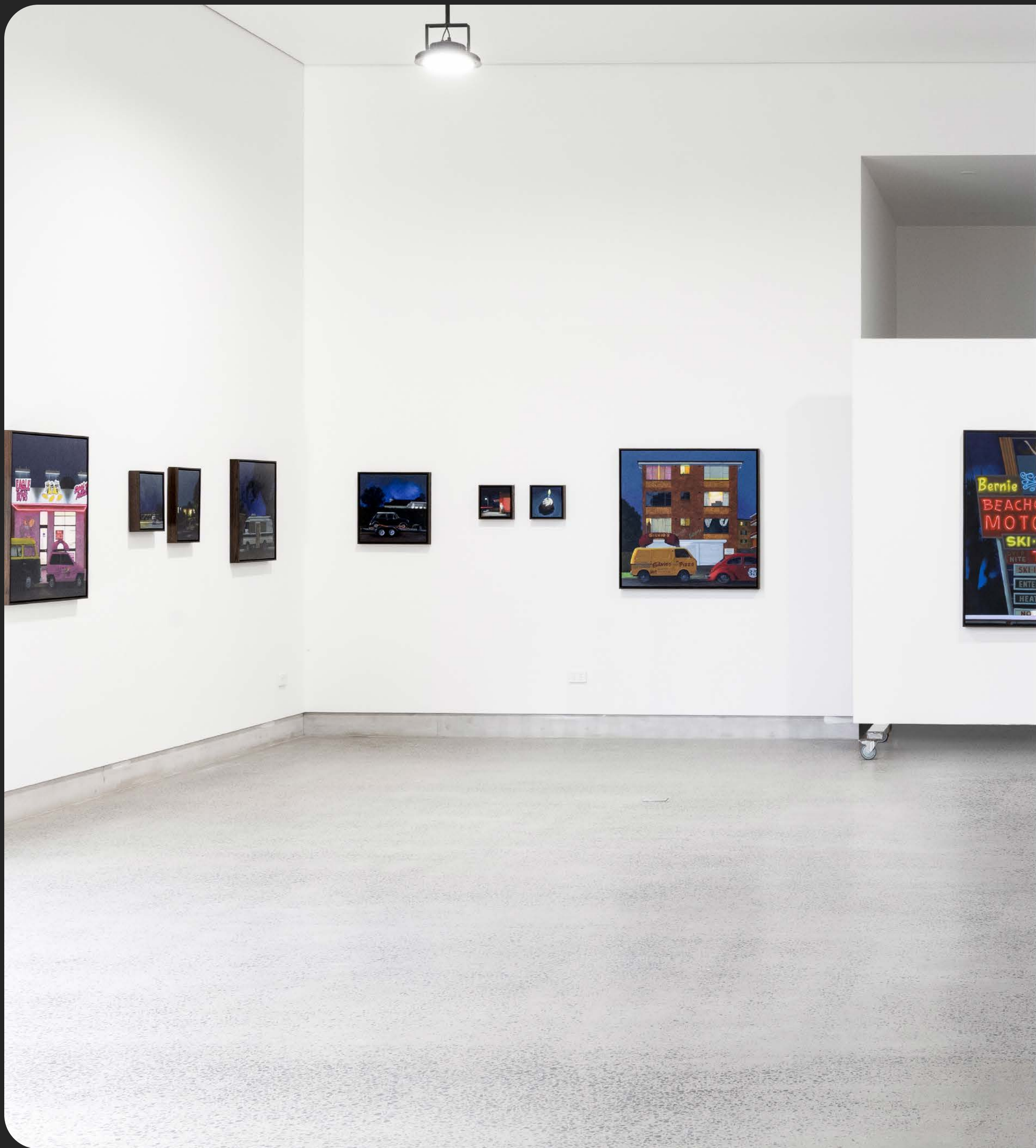
EMILY GORDON is a perfectionist, and it shows. Her paintings of Sydney's built landscape are sharply constructed things, and in the richly storied neighbourhoods of Millers Point and The Rocks she has found a subject that rewards her painterly discipline. In Emily Gordon's paintings, the eclectic jumble of Sydney's Victorian terrace rooftops spill down suburban slopes; their elegant facades and quiet backstreets are all bathed in golden light.

Emily Gordon came to the Michael Reid network the way most good artists arrive: through someone with a good eye. AMBER CRESWELL BELL, then curator of emerging art, made the introduction, and shortly thereafter Gordon presented her first solo showing at Michael Reid Northern Beaches. Emily's paintings were unanimously admired by the larger team. It was clear that her work had longevity. In a short while, Emily Gordon quickly became one of our most versatile, and highly coveted young painters, and her arrival also occurred at a pivotal moment for the business.

In 2022 the newest Michael Reid location was just opening its doors, suddenly supplying Gordon with a new audience to reach. Her next string of exhibitions, mostly staged at the Southern Highlands gallery, would affirm the artist's rising effect on her cohort of growing followers. In December 2024 came the milestone: Gordon's first solo presentation at Michael Reid Sydney.

Emily Gordon now works alongside Will Kollmorgen, Director of Emerging Art, and has her eyes firmly set on what comes next. Her participation in *The Pillars* precedes her highly anticipated solo exhibition, taking place later this year. In *The Pillars*, Gordon exhibits two paintings, installed vertically to emphasise their connected narrative. Depicting a view over Sydney's Walsh Bay, the artist plays with the dynamics of evening and morning light.







Emily Gordon, *The Sky Falls Gently Upon The Land*, 2025.
Acrylic on board, 62 x 62 cm, \$3,000, framed.



Emily Gordon, *Time Passes, Evening*, 2026.
Acrylic on board, 62 x 62 cm, \$3,000, framed.

THE PILLARS



MANDY FRANCIS

Mandy Francis

MANDY FRANCIS'S introduction to Michael Reid Gallery was amusingly efficient. What began as a casual conversation with Creative Director DANIEL SOMA very quickly transpired into a studio visit that was as enjoyable as it was fruitful. Located on the New South Wales central coast, Mandy Francis's home and studio was crafty and industrious, with paintings hung on the honey-coloured plywood walls running the length of her impressive workspace. She was just two weeks from delivering her major regional gallery exhibition in Gosford, and her excitement was transmitting.

Precious Abundance opened at Gosford Regional Gallery on July 24, just a short moment before her participation in *The Pillars*. The Michael Reid Beyond program amplified the exhibition, broadcasting the show across the length and breadth of the country. The response to her newest collection was overwhelmingly positive, with many pictures finding buyers, and rather quickly at that. The Gosford Regional Gallery exhibition made clear that Mandy Francis's paintings and sculptures were magnetic, setting an encouraging tone ahead of her showing in Michael Reid Murrurundi's Spring blockbuster exhibition.

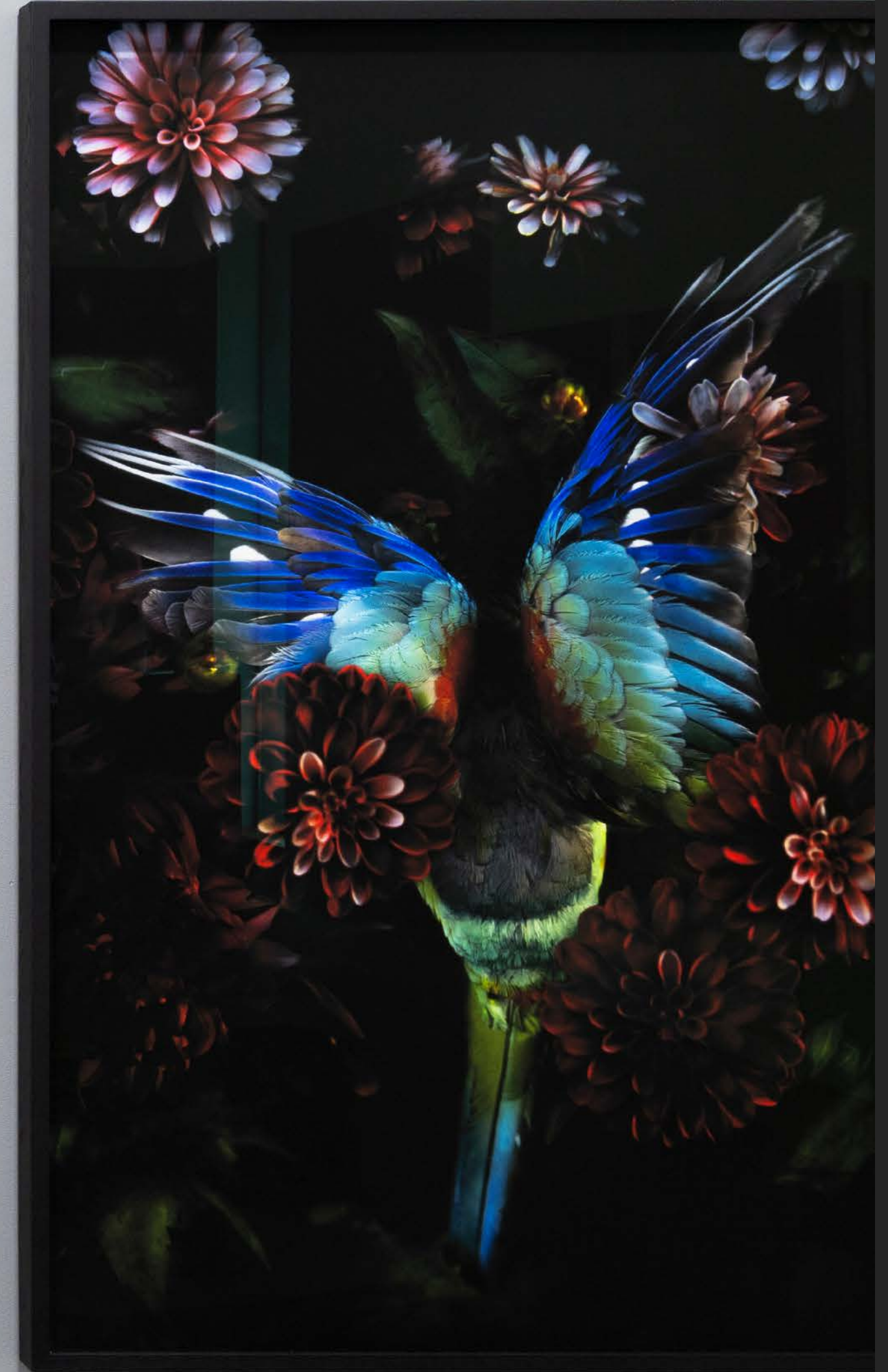
Working from her home studio, Mandy Francis conjures her compositions from distilled field notes and photographs, translating these into expressive oil paintings and sculptural works. Deploying strong shadows, unusual perspectives and abstract patterns inspired by nature, the artist experiments freely with paint, pastels and found objects. Rather than working to a fixed plan, Mandy Francis allows each piece to evolve through the creative process, moving between fast, energetic bursts and slower, more considered application.

In *The Pillars*, Mandy Francis exhibits four paintings that demonstrate her range. Moving through avian subject matter and distilled still life techniques, the collection sits comfortably alongside her exhibiting peers. Two especially impressive works, *Moments on the Mountain* 2026 and *Laundrette Vignette* 2026 bookend Kristin Schnell's bird photographs wonderfully. Installed on the charcoal coloured walls at Murrurundi, the greyscale tones in these paintings appear to leap off of the walls. In opening to the public on August 28, *The Pillars* sees Michael Reid Murrurundi proudly join Gosford Regional Gallery in championing Mandy Francis's brilliant vision.



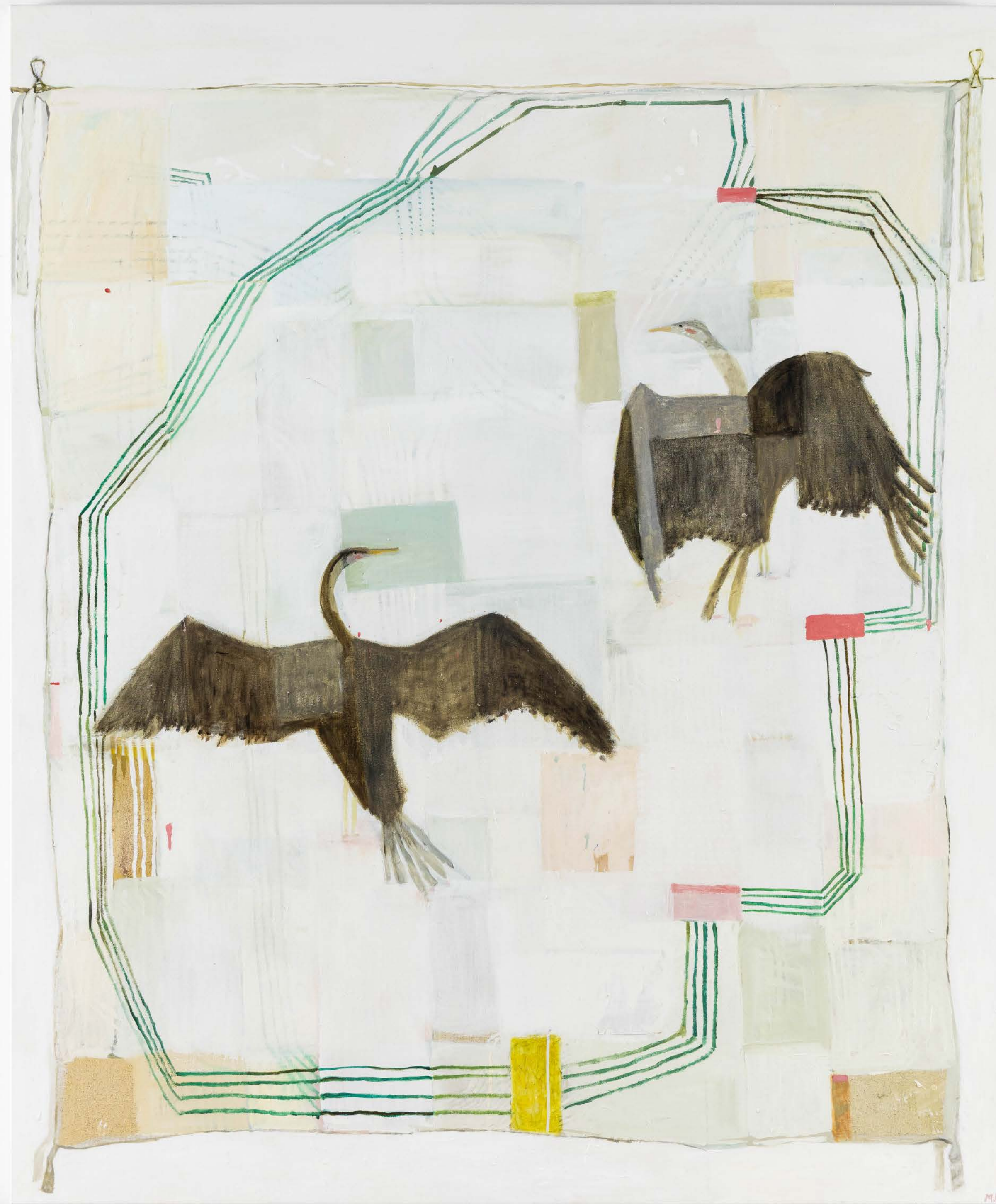


Mandy Francis, *Moments on the Mountain*, 2026. Oil on canvas, 157 x 141 cm, \$9,450, framed.





Mandy Francis, *Water Butterfly Dance*, 2026. Oil on canvas, 145 x 124 cm, \$9,800.



Mandy Francis, *Laundrette Vignette*, 2026. Oil on canvas, 170 x 141 cm, \$9,200.



Mandy Francis, *Violet Viola*, 2026. Oil on canvas, 116 x 93 cm, \$3,500, framed.

THE PILLARS



HEIDI LAI
Heidi Lai

WHEN BERLIN Gallery Manager COLINE SORIA returned from a visit to a rendition of the Other Art Fair in Sydney, she was particularly excited about a young Sydney-based painter she had found. Coline described the artist's stall as exceptionally presented, but was equally emphatic about the attentive crowd of interest it was drawing. Before departing Sydney for her managerial role in Berlin, Coline was the assisting art program manager at Murrurundi. Her fondness of HEIDI LAI'S softly painted depictions of bustling markets saw her quick to engage the artist in a small presentation in the summer months of 2024.

Since then Heidi Lai has exhibited every year at Murrurundi and is only one of a few artists in *The Pillars* who possesses more than 12 months of collaborative support with Michael Reid. Her tender depictions of everyday moments have captured collecting attention across Australia and internationally. Heidi Lai is a very ambitious artist, consistently demonstrating a professional astuteness. Her self managed exhibitions have taken her as far as London, Singapore, as well as many other international art-centric cities.

Heidi Lai's invitation to exhibit in *The Pillars* continues her tradition of appealing to our patrons. Her newest work (which produces an amusing conversation with JO WHITE'S adjacent exhibition *Paintings of Light*), is a demonstration of Lai's precise understanding of light. Through painterly ingenuity, she brings to life brightly lit public spaces, using light to both reveal and conceal the quiet goings-on of the people that inhabit her pictures. They are wonderfully effective, and four show alongside that of her brightest and best artist peers.





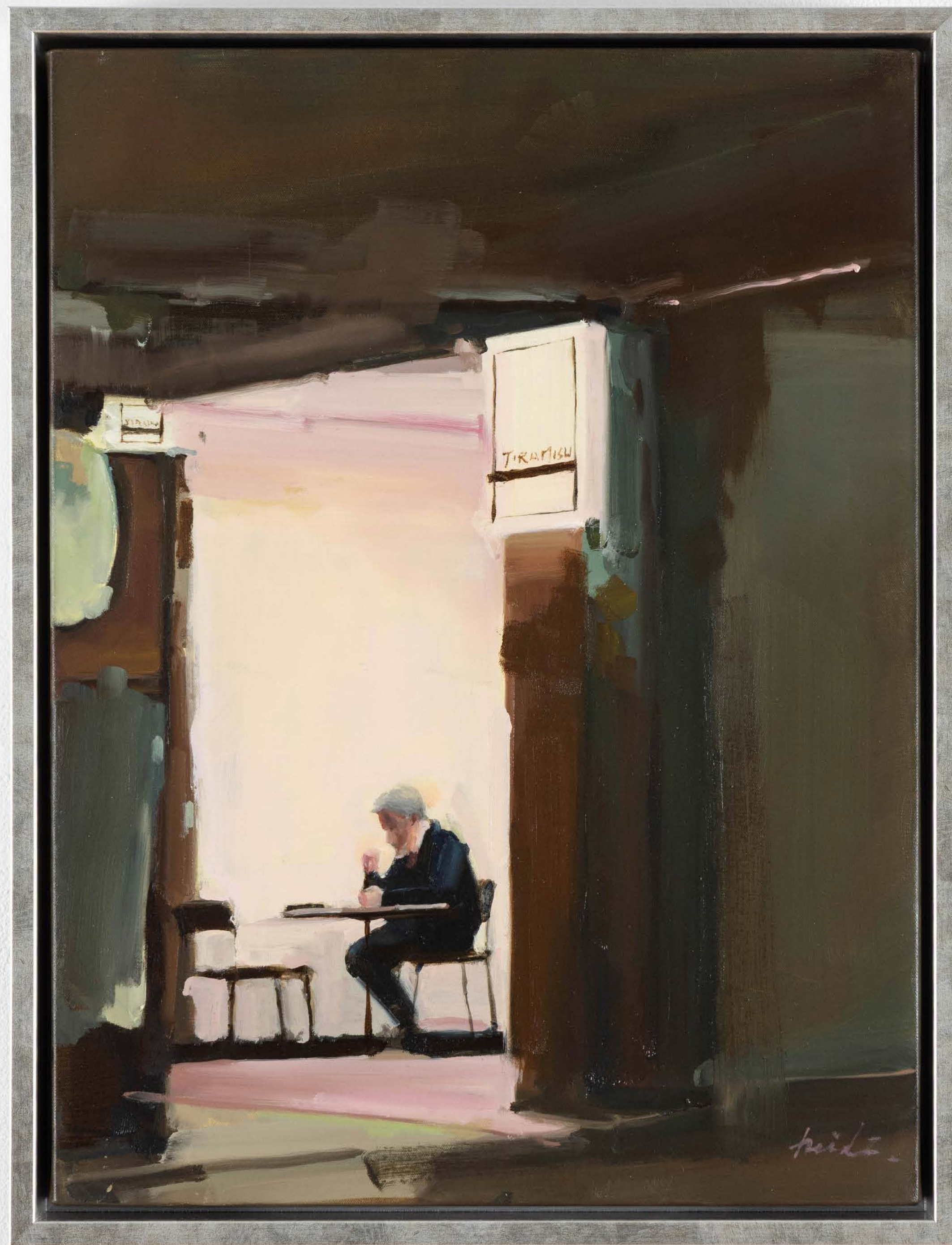
Heidi Lai, *Sharing The Afternoon*, 2026.
Oil on polycotton, 70 x 100 cm, \$2,500, framed.



Heidi Lai, *The Soft Light*, 2026.
Oil on polycotton, 70 x 100 cm, \$2,500, framed.



Heidi Lai, *Together at the Table*, 2026.
Oil on polycotton, 50 x 70 cm, \$1,800, framed.



Heidi Lai, *Where Time Slows*, 2026.
Oil on polycotton, 40 x 30 cm, \$1,100, framed.

THE PILLARS



BEN WATERS Ben Waters

BEN WATERS paints as a modernist without aping the modern. His work draws on a mid-twentieth-century sensibility – the faceted, flattened space of multiple overlapping planes – yet never settles into nostalgic period revival. The visual vocabulary is understood; the painting is all his own.

Colours weave and thread right across the surface – ochres, reds, blacks and whites – much like the leaves, branches and sticks of the Pittwater bush the artist asks you to look through, to find his views. The country is close to home: the eucalypts, steep escarpments and glittering water of Barrenjoey and Pittwater, where he has lived and walked all his life, seen from above and in through the arching gums. Yet these are less records of a place than of a feeling for it — as his own titles admit, they are places to think, marks of growth, the pull of the sea.

Ben Waters came to the gallery via AMBER CRESWELL BELL in 2018 when we launched our Studio Direct program. Built to find emerging, unrepresented artists, Studio Direct proved so successful that our Northern Beaches gallery was established as a bricks-and-mortar home for emerging art. In *The Pillars*, Ben Waters is our most familiar artist, who has exhibited broadly across the entire Michael Reid Network.

In 2022 Ben Waters reached a new career milestone when he presented his first solo exhibition at our Sydney HQ space. Suddenly showing alongside some of Australia's most prestigious art names, *Shared Spaces* 2022 thrust the artist into a new sphere of art collecting consciousness. Consequently, Ben's work escalated in size, reach and price.

Now working mostly with SOPHIE NOLAN, Associate Director of the Northern Beaches Gallery, Ben's delightfully graphic and bright landscape paintings see him occupy the newly established stable of artists supported by our regional network of galleries. This October we open a new Northern Beaches space in Brookvale, and Ben Waters's artistic talent has been instrumental in that growth; his development as a painter feeding directly into the development of our creative business.





Ben Waters, *The Freedom To Just Be*, 2026. Acrylic on board, 120.5 x 120.5 cm, \$6,200, framed.



Ben Waters, *A Spot Out Of The Way*, 2026. Acrylic on board, 113 x 113 cm, \$5,200, framed.



Ben Waters, *Embraced By The Landscape*, 2026. Acrylic on board, 113 x 113 cm, \$5,200, framed.

THE PILLARS



CAMEILIA EDWARDS

Cameilia Edwards

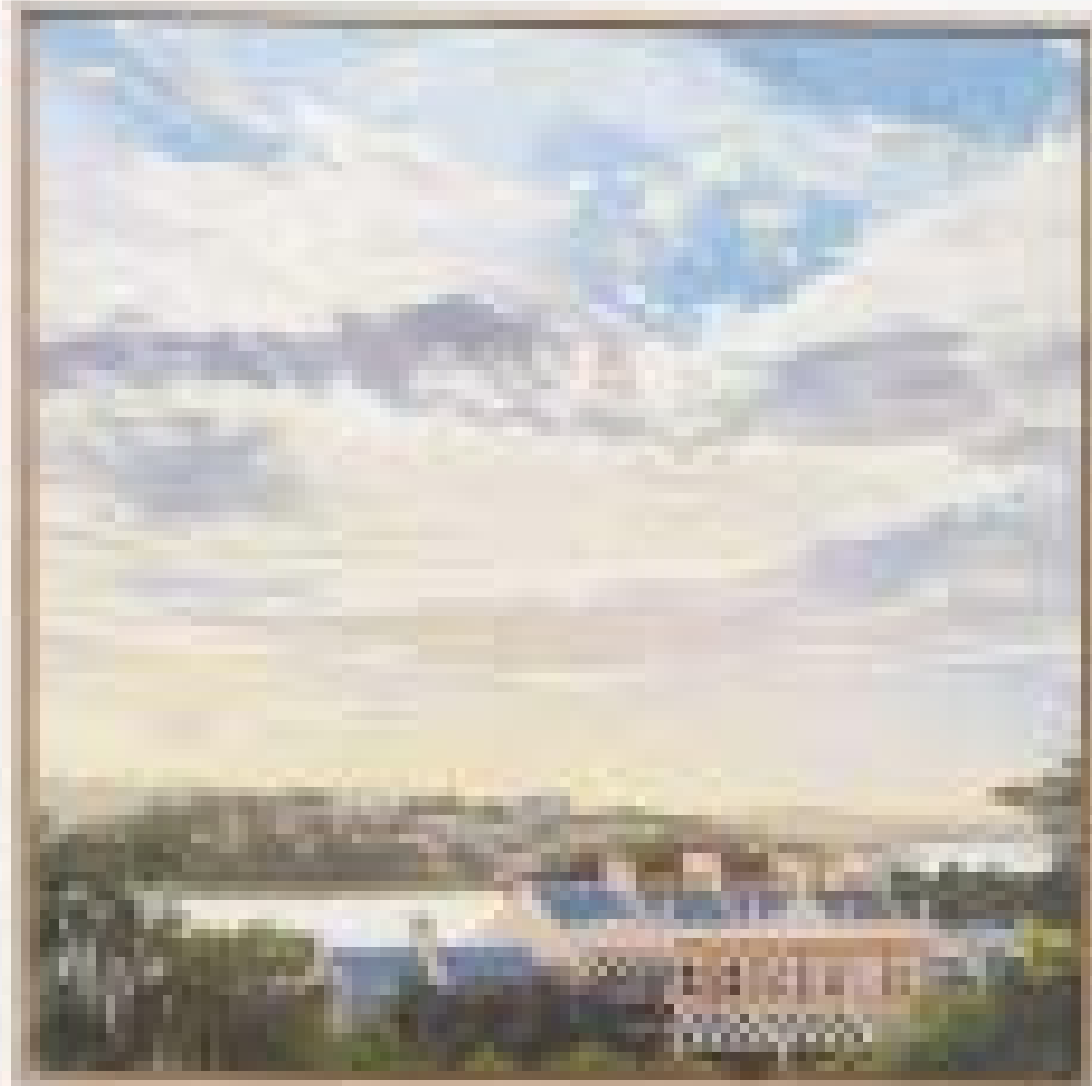
CAMEILIA GRACE EDWARDS was formally introduced to the Michael Reid network by Will Kollmorgen, Director of Emerging Art, whose pursuit of the artist speaks to his exceptional eye for outstanding painting. A finalist in the National Emerging Art Prize two years running, in 2024 and 2025, Edwards first showed with us in an exhibition at our Berrima Gallery in the Southern Highlands, where her work very quickly caught attention. Softly lit and faintly photographic, her images of rural scenery resist any rigid tie to a single genre, oscillating between still life and landscape. The appeal was immediate and unanimous: everyone on the team wanted to present Cameilia's work.

Edwards is now represented by the network gallery stable at Michael Reid and continues to work closely with Will Kollmorgen. Together they have developed a creative and career development strategy focused on positioning her practice within new and exciting territory. In her short time with the gallery she has exhibited in several prestigious prizes, including the invitation-only King's School Art Prize, and her recent induction into the stable promises to unlock a great deal more.

Based in the regional town of Inverell, NSW, Edwards has managed her career with care. She began as a commission-based painter and attributes her formative practice to the influence of her father, a skilled draftsman-hobbyist whose affinity for observation she inherited. Encouragement from a fellow painter led her to pursue more professional opportunities.

Her enduring muse is the Australian landscape at dusk, caught in that fleeting interval of golden hour. Her paintings are distinctly cinematic, their backgrounds thrown out of focus and occasionally interrupted by painted 'lens flares'. Soul-piercing in their beauty, Edwards's landscapes offer the artist endless potential as a subject, and elegance and harmony flow across the surface of every work.





Cameilia Edwards, *As If By Chance*, 2026.
Oil on canvas, 102 x 102 cm, \$5,400, framed.

THE PILLARS



WILHELMINA BURNELL was an exhilarating find; a serendipitous discovery by Creative Director DANIEL SOMA while he was on a brief holiday to Tasmania. In the chilly air of Salamanca market district, the stirring buzz of an excited crowd was emanating from the doors of Handmark Gallery. The emerging art exhibition taking place inside was bursting with local talent, but a noticeable amount of attention was cast toward one particularly energetic painting. Willamina Burnell's irreverent water garden work was absorbing all of the energy around it. It was, of course, sold.

Willamina Burnell makes her Michael Reid debut in *The Pillars* and is our only exhibiting artist with no prior connection to the gallery. Burnell is new to her career, and began publicly exhibiting her paintings only one year ago. In staging her first show with Salamanca Art Centre titled *Over The Edge*, she swiftly attracted art dealer attention. Her inclusion in Handmark Gallery's emerging art show has led to a forthcoming solo exhibition, and her participation in *The Pillars* is her first exhibition on Australia's mainland.

On view in *The Pillars* are two water garden paintings which draw from the artist's adventurous pursuit of the perfect image. Working *en plein air*, Burnell develops field studies and sketches while sailing the wild waterways of Tasmania. Her bold, zesty pictures unearth worlds that are otherwise submerged; brought to life through her delightfully imaginative visual language.

When speaking with Daniel Soma as *The Pillars* exhibition was being raised, the professional conduct of Willhelima Burnell was attractive to the Michael Reid team. She asked wonderful questions, was sincerely curious about commercial gallery collaboration and demonstrated an astute approach to her studio schedule. In bearing all of the hallmarks of a forward thinking creative professional, Burnall was invited to exhibit in the show. This marks an important career milestone for the Hobart based painter, and we look forward to witnessing the exciting opportunities that her lively paintings will continue to present.

WILHELMINA BURNELL

Wilhelmina Burnell





Wilhelmina Burnell, *Neptunes Necklace*, 2026. Oil and oil stick on canvas, 120 x 150 cm, \$4,950.



Wilhelmina Burnell, *Flowers of the Sea*, 2026. Oil and oil stick on canvas, 120 x 92 cm, \$3,100.

THE PILLARS

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Wenesday to Sunday 9.30am - 4.00pm

Michael Reid Murrurundi acknowledges the Wonnarua people
as the traditional owners of the land on which our gallery
stands. We pay our respects to Indigenous Elders past, present
and emerging.

Enclosed photographs by:

Rosie Hastie
David Hancock
Jonathan Cohen
Sarana Haeata
Hannah Jones
Jordy Hewitt
Anthony Basheer
Kristin Schnell

