




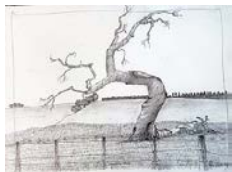












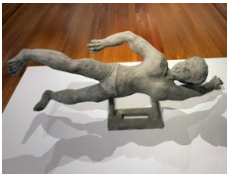

Artist's Name	Image	Title & Description	Medium	W x H cm	Price
1 Judith Aronovitch		“Princes Park 2026” As the Autumn leaves fall in the Princes Park and winter approaches, there is a beautiful serene feeling in the park. This piece captures a glimpse of the park during this time.	Found objects & acrylic paint	8 x 8 x 8	\$140
2 Judith Aronovitch		“Aussie Pub” If you ever went on a family drinking holiday to the country, you would have passed by a traditional Aussie Pub..... where the beer is cold, the food is fresh and everyone is welcome. Due to the country bushfires, a lot of these pubs were destroyed, so I wanted to capture the essence of the pub in my diorama, I want people to feel like they are inside the scene.	Found objects & acrylic paint	25.5.x 20.5 x 10	\$295
3 Judith Aronovitch		“Aussie Farm Life” Australian farmers are suffering financial difficulties, especially in Victoria. I wanted an appreciation for Australian farmers and the hard work they do, especially the women. This piece has lights that turn on with a switch and a music box with a crank that plays our National Anthem “Advance Australia fair”	Found objects & acrylic paint	25.5.x 20.5 x 10	\$295
4 Regina Atzil		“Street in Malaga Spain” Some places leave an imprint long after you've wandered their streets. Malaga was one of them. Its narrow laneways and luminous architecture became more than a memory—they became an invitation to paint. Recreating the complex perspectives and countless architectural details was both the greatest challenge and the greatest reward, asking for patience as much as precision. With every brushstroke and every layer of colour it felt like I was wandering through the charming streets of Malaga once again.	Oil on canvas	75 x 101	\$1800
5 Regina Atzil		“Blue Bottle and Pears” I'm passionate about colours, and in my artwork “Blue bottle and pears”, I explored the interplay between warm and cold hues, carefully crafting a composition where contrasting colours harmoniously complement each other.	Oil on canvas	40 x 51	\$780
6 Regina Atzil		“Rosh Hashanah - Apple Dip in Honey” In this artwork, I sought to capture the spirit of Rosh Hashanah, celebrating the beauty of its cherished traditions through symbolic foods. The round challah, the pomegranate, and of course, the apple and honey each represent blessings, abundance, and the hope for a sweet New Year. I chose a vibrant palette to reflect the joy and happiness that define this special festival. More than a still life, this painting is a visual expression of hope as one year ends and another begins.	Oil on canvas	25 x 30	NFS
7 Regina Atzil		“Nectarines in the Bowl”	Oil on canvas	25 x 30	NFS





8 Angeline Bartholomeusz		“Flowing”	Acrylic on canvas board	65 x 80	\$1200
9 Angeline Bartholomeusz		“Back of Beyond”	Acrylic on canvas board	65 x 80	\$1200
10 Angeline Bartholomeusz		“A Phantom Land, A Mystic Land”	Acrylic on canvas board	65 x 80	\$1250
11 Angeline Bartholomeusz		“Elsternwick Night”	Acrylic on canvas board	65 x 80	\$1250
12 Ancita Beale		“Territory Torrent” My attempt at a loose watercolour painting.	Watercolour on paper	80 x 65	\$525
13 Ancita Beale		“Floral Bouquet” I enjoyed painting these hydrangeas from my garden.	Watercolour on paper	50 x 40	\$325
14 Ancita Beale		“The Woods Are Lovely . . .” Evoking Robert Frost's Poem: “The woods are lovely, dark and deep and I have promises to keep, and miles to go before I sleep”	Watercolour on paper	35 x 50	\$375
15 Jyl Bell		“Fiery Horizon” This was my first palette knife artwork, commissioned by my daughter for her office – had to be mostly orange coloured!	Acrylic on canvas	50 x 40	NFS
16 Jyl Bell		“Rainbow Girl” I enjoy painting with vibrant colours – and sometimes I need a break from landscapes and city scenes etc.	Acrylic on canvas	50 x 40	NFS





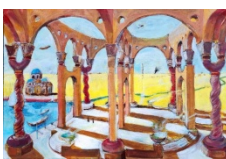



17 Jyl Bell		“Romantic Rainy Night in Paris” I love this couple in Paris – unaffected by the rain.	Acrylic on canvas	50 x 40	NFS
18 Margaret Bellamy		“Kakadu in July” In clear crisp winter, everything is sharp and vivid in the mid afternoon.	Acrylic on canvas	75.5 x 60	\$350
19 Margaret Bellamy		“Candles” I have tried to capture the atmosphere and spirit of fun and resilience enjoyed by a group of friends old and new, as they partied away gloomy times, sharing their lives as they have evolved, adventured, finding their way from teens to late twenties. Planes were caught and cars shared. Instructions to dress up, improvise, hire or swap, bring food and candles to share, something to sit on around a fire pit, playlists sorted, songs remembered. Amelia stepped forward. The fire kept flaming, fed by old letters and notes on the no longer relevant. Letting go, moving forward, renewed.	Acrylic on canvas	30 x 40	NFS
20 Margaret Bellamy		“Amelia”	Acrylic on canvas	30 x 30	NFS
21 Kate Birrell		“City Corner with Flinders Street Station”	Oil on canvas	61 x 76	\$875
22 Kate Birrell		“City Corner with Young and Jackson Hotel”	Oil on canvas	61 x 76	\$875
23 Kate Birrell		“City Corner with Traffic”	Oil on canvas	102 x 76	\$1500
24 Kate Birrell		“Footy Ground, Girls Training Night”	Oil on canvas	90 x 90	\$1500
25 Heldi Bruce		“Still Life Abstract” Painted when I was 16 years old, shortly after I began to paint: hence it is signed in my maiden name “RUSTER” (Reframed in 2026) I have joined the Glen Eira Artists Society to begin again, and to rediscover my art.	Oil on masonite	66 x 78	\$550








26 Heldi Bruce		“River Red Gums” Monumental old River Red gums (Eucalyptus Camaldulensis) symbolising the beauty of the Australian bush and surviving many bush fires in the outback. An iconic tree which can live for 1000 years, and which is endemic to the Murray-Darling Basin.	Oil on masonite	55 x 66	\$550
27 Heldi Bruce		“Contemplation”	Ink on drawing paper	36 x 39.5	NFS
28 Oscar Carlson		“Walking in Bronze”	Bronze on wooden base	50 x 50 x 50	\$3000 each bronze x 4
29 Oscar Carlson		“Nick’s Tree in Cairns” This tree in the world heritage rainforest of Wooroonooran National Park, is a survivor of the frequent, massive, cyclonic floods over a life time, of the mighty Mulgrave River, which has carved the Goldsborough Valley, in the shadow of the Atherton Tablelands in Far North Queensland. It symbolizes the vicissitudes of a life struggling to survive against the forces of nature (being totally covered by floods most years) and the impermanence of life. The tree endures, changed but not beaten, in spite of everything.	Graphite on 300 gsm paper or PRINT	50 x 70	\$ 750
30 Oscar Carlson		“Lillian’s Tree; Caulfield Park – ‘Insect Tree” Our First President of Glen Eira Artists Society Lillian Weinberg painted this tree in Caulfield Park. This is Oscar’s “Insect Tree” version of the same magnificent tree, on the north side of Caulfield Park.	Graphite on 300 gsm paper	70 x 50	\$750
31 Oscar Carlson		“Tree of Life in the ‘Altogether’ Paddock, Tullamarine”. Every tree has its own character, as do people. “I drew this in 1983. The tree still has a vibrancy about it. I passed this tree while training, over a twenty year period, in Oaklands Road, Tullamarine. It was my Halfway Marker on the forty kilometre loop, involving three laps on a Sunday morning, mostly riding, sometimes running. _Coaching has been my life; the journey; the lifestyle. We were unbeatable as a team, because we did the hard yards”. Oscar was three times winner of the Australian Ironman Titles.	Graphite on 300 gsm paper	70 x 50	\$700
32 Kylie Castan		Labassa Sketch in pencil with watercolour application of the façade of “Labassa” House National Trust. Completed at a Glen Eira Artists’ Society plein air event. 2026	Watercolour on paper	45 x 55	\$200
33 Jenny Zhe Chang		“Control AI: X” Control AI: X examines the porous boundary between human intention and machine intelligence. X signifies the unknown variable, where certainty dissolves into possibility and author- ship becomes shared. Through recursive and generative processes, human instructions evolve into outcomes that cannot be fully predicted or controlled. The work reimagines control as attentive participation rather than authority, inviting viewers to consider intelligence as an evolving relationship in which humans and algorithms continually negotiate and reshape one another.	Mixed media on wooden board	20 x 30	\$620
34 Jenny Zhe Chang		“Control AI: O” Control AI: O explores the shifting boundary between human intention and machine agency through a recursive loop of expansion, with “O” symbolizing a circle of open- ness and a self- generating system without fixed origin or endpoint. The work considers how AI produces variation, uncertainty, and feedback beyond stable authorship. Control is reframed as attentive negotiation within evolving systems. Meaning emerges between instruction and outcome, where human and algorithm continuously reshape one another through generative interaction.	Mixed media on wooden board	20 x 30	\$620










<p>35 Elizabeth Coyle</p>		<p>“Hi, Ho, It’s Off to Shop I Go!” In this piece I tried to draw a parallel between a sophisticated, domesticated cat and the way youngsters at school spell.</p>	<p>Mixed media on canvas</p>	<p>73 x 92</p>	<p>\$650</p>
<p>36 Elizabeth Coyle</p>		<p>“Vroom, Vroom on Sunday Arvo” I dear say my favorite time of a Sunday arvo is to have a siesta on my hammock after lunch. However specially through out Summer, my neighbours or, more realistically the entire of Melbourne population seems to have an urge to turn on their mowers and do the lawns.</p>	<p>Acrylic on canvas</p>	<p>92 x 122</p>	<p>\$750</p>
<p>37 Elizabeth Coyle</p>		<p>“Slave 2 the Bean” Through out our neighbourhood, very often we encounter a group of friends in their third age enjoying a coffee and playing a game, in this case, dominos.</p>	<p>Acrylic on canvas</p>	<p>60 x 60</p>	<p>\$450</p>
<p>38 Helen Edge</p>		<p>“Twilight on Lake Placid”</p>	<p>Oil on canvas</p>	<p>69 x 50</p>	<p>NFS</p>
<p>39 Helen Edge</p>		<p>“Perfume Delight Roses”</p>	<p>Oil on canvas</p>	<p>53 x 42</p>	<p>POA</p>
<p>40 Helen Edge</p>		<p>“Before the Chase”</p>	<p>Oil on canvas</p>	<p>87 x 98</p>	<p>NFS</p>
<p>41 Helen Edge</p>		<p>“Memories”</p>	<p>Oil on canvas</p>	<p>50 x 43</p>	<p>\$350</p>
<p>42 Odile Ellison</p>		<p>“Wonderful Flower in My Backyard” This flower suddenly bloomed in our garden and lasted several months. It was a surprise and source of enjoyment for several months.</p>	<p>Oil & acrylic on canvas</p>	<p>30 x 30</p>	<p>\$100</p>
<p>43 Odile Ellison</p>		<p>“My Backyard” From our window we can see our round swimming pool and a huge palm tree-blue and green all year round.</p>	<p>Oil & acrylic on canvas</p>	<p>30 x 30</p>	<p>\$100</p>


44 Odile Ellison		“Green Rabbit with Fruit”	Oil & acrylic on canvas	30 x 41	\$50
45 Mark Ewenson		<p>“Lulu Reclining”</p> <p>“Lulu Reclining” is part of an ongoing series on the theme of the diverse feminine form with my original concept Fabric Layerism, a convergence of collage and textile arts, being mainly comprised of fabrics and drawing, with photography, found objects, and sometimes minimal paint.</p> <p>This picture is part of a new sub series of curved cut out flat sculpture works which further explores the aesthetic potential of Fabric Layerism with the figures being liberated from the confines of the rectangle to become “wall sculpture”</p>	Fabrics, PVA, photography, ink pen on MDF panel	175 x 77	\$3000
46 Mark Ewenson		<p>“Burlesque Dancer”</p> <p>“Burlesque Dancer” is part of an ongoing series on the theme of the diverse feminine form with my original concept Fabric Layerism, a convergence of collage and textile arts, being mainly comprised of fabrics and drawing, with photography, found objects, and sometimes minimal paint.</p> <p>This work is another aspect of the use of fabrics with other media, being mainly a drawing then overlaid with a single sheet of silk mounted with pva.</p> <p>“Burlesque Dancer” portrays the beauty of the voluptuous female form and celebrate body positivity.</p>	Mixed media drawing, silk, PVA on MDF panel	104 x 134	\$1200
47 Eitan Froumine		“Two Men and a Woman“ (Installation)	Clay	27 x 18 x 23 32 x 17 x 27 29 x 18 x 23	\$3200
48 Eitan Froumine		“Torsos in Triptych” (Installation)	Air dry clay & cement	22 x 40 x 15 22 x 40 x 16 22 x 40 x 17	\$1800
49 Eitan Froumine		“The Swimmer”	Polystyrene & cement	145 x 70 x 30	\$3800
50 Maeve Godfrey		“Blood Moon”	Acrylic on linen	60.7 x 76	\$850
51 Maeve Godfrey		“An Astute Old Owl”	Acrylic on canvas board	30.5 x 40.5	\$350
52 Maeve Godfrey		“Salacia”	Oil on canvas	30 x 40.5	\$450








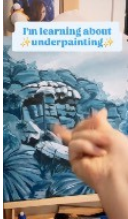
53 Elizabeth Goldberg		"Good Morning Sandy Bay" Dawn breaking over the river Derwent at Sandy Bay	Acrylic on multimedia paper	35 x 47	\$250
54 Elizabeth Goldberg		"Happy Day" Oil still life. Flowers in ceramic jug.	Oil on board	38 x 48	\$380
55 Elizabeth Goldberg		"Lockdown Walk" Beauty during a difficult time.	Acrylic on multimedia paper	43 x 53	\$350
56 Elizabeth Goldberg		"Juicy" Oil still life with juicy citrus.	Oil on canvas	55 x 45	\$500
57 Michaela Hill		"I was Standing .. Two Worlds Collided"	Acrylic on canvas	82 x 112	\$350
58 Michaela Hill		"Nothing Good is Going to Come of This"	Repurposed Materials	50 x40 x 50	\$300
59 Michaela Hill		"Anemone - Swim 1"	Repurposed Materials	50 x40 x 50	\$400
60 Lee Hirsh		"Chip of the Old block"	Mixed media (Wood, metal, pencils)	12.5 x 36 x 15	\$300
61 Lee Hirsh		"Mr. Grook"	Mixed media	30 x 67 x 15	\$300










<p>62 Margaret Holloway</p>		<p>“Spring Blooms” An expression of the abundant delight of spring.</p>	<p>Oil on canvas</p>	<p>76 x 101</p>	<p>\$950</p>
<p>63 Margaret Holloway</p>		<p>“Home Pleasures” A celebration of everyday activities in the comfort of home. As an artist, I find that I’m attracted to capturing the joy in the routines of our lives.</p>	<p>Oil on canvas</p>	<p>76 x 101</p>	<p>\$950</p>
<p>64 Margaret Holloway</p>		<p>“Looking into the light” Winnie is composed but alert to her surroundings.</p>	<p>Oil on canvas</p>	<p>50 x 76</p>	<p>\$750</p>
<p>65 Margaret Holloway</p>		<p>“Looking at you” My friend Robin, a strong, independent person, who has a great interest in her surroundings and people. I wanted to capture her enduring quest to understand the very essence of life.</p>	<p>Oil on canvas</p>	<p>30 x 40</p>	<p>\$550</p>
<p>66 Andrew Inglis</p>		<p>“Architectural Reverie: West meets East” This picture evolved from the idea that spaces frame how we reflect on cultural history and events. Initially the intent was to explore a theme of “West” meets “East”. This became more surreal and illogically time-morphing as executed: the clash of perspective systems (2d versus “hieratic”) creates un- easy tensions: I much admire de Chirico , the late Jeffrey Smart and the moodiness of Carraci. Clearly, there is much self learning ahead of me!!</p>	<p>Acrylic on canvas</p>	<p>77 x 51</p>	<p>NFS</p>
<p>67 Andrew Inglis</p>		<p>“Repose” A battered cane chair allowed place marking like a “graven” image. This technique was conveyed to me by my late artist acquaintance David Blackburn RA (1939-2016)</p>	<p>Conte crayon on paper</p>	<p>53 x 67</p>	<p>\$250 (framed)</p>
<p>68 Andrew Inglis</p>		<p>“Brushwork” A textural study decades old & never before exhibited. Inks have lustrous, ineffable translucency. This medium enables lightness with clarity. Often less depiction creates more mysterious interest.</p>	<p>Chinese Ink on paper</p>	<p>67 x 55</p>	<p>\$250 (framed)</p>
<p>69 Ben Levin</p>		<p>“A Guys Gotta Eat”</p>	<p>Acrylic on canvas</p>	<p>100 x 52</p>	<p>\$250</p>

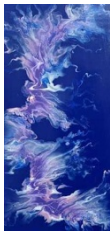


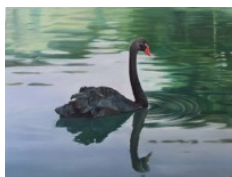





70 Ben Levin		"Flight to Freedom" Those who can fly, are free. Those who can't ...	Acrylic on canvas	47 x 63	\$250
71 Emily Levin		"What Lies Beyond" Our wonderful vast country that we are so proud of, lies ahead. The beauty around us is to be appreciated.	Oil on canvas	60 x 85	\$300
72 Emily Levin		"After the Rain" So fresh and picturesque. They sulk when they get thirsty, but are quick to bounce back to their former beauty.	Oil on canvas	52 x 100	\$300
73 Emily Levin		"Bush in Paradise" The Bird of Paradise is a strong, tough bush that doesn't give up easily. It has hardy roots that are difficult to uproot. The blooms are long lasting even after being tested by the weather and appear to be birds in flight. They are one of nature's wonders	Oil on canvas	60 x 60	\$300
74. Emily Levin		"Our Kids Inheritance" Here's hoping that our kids will care for their magnificent inheritances as much as we have, with so much love.	Oil on canvas	129 x 90	\$550
75 Sara Longwood		"Self-Portrait" This painting began as a simple boring photo taken during a visit to the Dandenongs with an overseas guest. I liked the leaves. My thoughts developed through mentoring and I moved further from the original. Using a photo as a starting point is a great way to go.	Acrylic on canvas	61 x 61	\$560
76 Sara Longwood		"Fond Memories" I don't usually like to paint 'pretty pictures'... they don't interest me. But this was inspired by a visit to an urban farm where my granddaughter and I were encouraged to pick the flowers. This was the result!	Acrylic on canvas	40.6 x 50.1	\$280
77 Sara Longwood		"Design in Complementary Colours with Spring Growth" A friend in Florida paints lovely watercolours and posts daily. She is an inveterate photographer and due to her artist's eye, many are very beautiful. This one really caught my eye due to its graphic nature. This is the result.	Acrylic on canvas	61 x 61	\$340
78 Richard McClelland		"The Centre"	Acrylic on canvas	61 x 61	\$500

79 Marina McGrath		"The Yellow Wall" <i>After Pierre Bonnard (French, 1867–1947)</i>	Oil on canvas	99.5 x 125	\$950
80 Marina McGrath		"The View" <i>After Pierre Bonnard (French, 1867–1947)</i>	Oil on canvas	115 x 120	\$490
81 Marina McGrath		"Waratahs"	Watercolour on paper	32 x 42	\$170
82 Patricia Mirabile		"Men's Shed" Couldn't resist trying to paint this workshop from Flagstaff Hill village at Warrnambool. I used some granulating watercolour paints to add texture to this rustic scene.	Watercolour on paper	43 x 35	\$350
83 Patricia Mirabile		"Cape Otway View" This watercolour painting was inspired by a spectacular coastal walk around Cape Otway. Just loved painting the gum trees with the ocean backdrop.	Watercolour on paper	45 x 55	\$450
84 Patricia Mirabile		"Autumn at Caulfield Park" A magnificent autumn display at Caulfield Park starring the Eastern Cottonwood tree (<i>Populus deltoides</i>). This watercolour painting was started on-site and smartened up at home.	Watercolour on paper	50 x 40	\$450
85 Patricia Mirabile		"The Tent and the Trees" Had fun doing this large charcoal sketch of Sherbrooke Forest. With the addition of a bush tent, it was used to illustrate a Henry Lawson story "The Tent and the Tree" in the Lawsonian newsletter last year.	Charcoal on paper	62 x 86	\$500
86 Karen Nisbet		"Life drawing: Shaded study of model's back"	Soft pastel on paper	30 x 42	\$200
87 Karen Nisbet		"Life drawing: Shaded study of seated figure"	Soft pastel on paper	50 x 70	\$200

88 Karen Nisbett		"Life drawing: Multicolour study of model's back"	Soft pastel on paper	50 x 70	\$200
89 Carmel O'Connor		"The Road to Derrinallum" <i>The Road to Derrinallum</i> , created for this exhibition was inspired by my linocut of the same title which is also on display. Derrinallum is a small town on the Hamilton Highway, South West of Melbourne.	Acrylic on linen	90 x 122	\$950
90 Carmel O'Connor		"The Road to Derrinallum" My Linocut titled <i>The Road to Derrinallum</i> is created using observation and memory. We travelled the Hamilton Highway on many occasions and I was always fascinated by the quaint, buildings flanking each side the main road through each town.	Linocut ink on paper	32 x 32	\$120
91 Carmel O'Connor		"Bricks, Mortar and The Holy Ghost" <i>Bricks, Mortar and The Holy Ghost</i> , inspired by my linocut <i>The Road to Derrinallum</i> . The composition has been rearranged to suggest a suburban landscape.	Acrylic on linen	90 x 122	\$960
92 Carmel O'Connor		"Subdivision" It is with thanks to Glen Eira Artists Society and Glen Eira City Gallery that the creation of my painting titled <i>SUBDIVISION</i> exists. This art work is based on the elements and principals of design.	Acrylic on linen	90 x 122	\$970
93 Corinne Renshaw		"Swimming" No.56 in the 100 heads portrait challenge. Painting 100 portraits and I'm over half way! This bright & bubbly portrait reminds me of summer days spent swimming. That first plunge into the pool when the water shoots up your nose and the water cools you down, bliss.	Acrylic on canvas	48 x 83	\$500
94 Corinne Renshaw		"Perspective Portrait" No.55 in the 100 heads portrait challenge. Painting 100 portraits in as many days as it takes me, only 45 to go! I enjoy painting portraits from a different perspective, this one is one in a series from a similar perspective with a bright blue sky and swirling fluorescent pink.	Acrylic on canvas	51 x 71	\$450
95 Gillian Schofield		"Mary Lewin" The Rotary Club of Caulfield established Glen Eira Artists Society in 2009 as a cultural and vocational project. From 2015-2024, Mary Lewin was Secretary of the Glen Eira Artists Society. This portrait is a tribute of thanks and acknowledgement for the years that Mary Lewin has dedicated to community service, including as Secretary and Exhibition Convenor. Mary Lewin is currently Secretary of the Rotary Club of Caulfield.	Mixed medium on canvas	50 x 60	NFS
96 Gillian Schofield		"Mural, Glen Huntly Village East" This iconic mural was an obvious topic for our first collaboration of Glen Eira Artists Society with Glen Eira U3A, our GEAS Cityscape "Paint Out" on Oct 19, 2025 in Glen Huntly Village. Exhibited at Coffee and Cream Cafe, and sold during the Cityscape Exhibition, it is on loan for the GEAS Members Annual Exhibition 2026.	Mixed medium on paper	32.5 x 45	NFS

<p>97 Gillian Schofield</p>		<p>“Margaret Bellamy” “Margaret Bellamy Artist Sublime . . . Colours her World Still in her Prime” * Member of Glen Eira Artists Society, Convenor of GEAS Studio Art. Former convenor of Art and About, a GEAS group activity exploring the galleries of Melbourne by suburb. Catering convenor of the GEAS Members Annual Exhibition 2014 - 2019. *Excerpts of song written for Margaret’s 90th Birthday by Heidi Beattie, accompanied by Judi on Banjo and Laurie on recorder.</p>	<p>Mixed medium on canvas</p>	<p>38 x 115</p>	<p>NFS</p>
<p>98 Gillian Schofield</p>		<p>“Zack Schofield” Zack Schofield, my nephew, is a Newcastle climate organizer/ spokesperson for Rising Tide between Gadigal/Wangal and Awabakal/Worimi country. He was the Bob Brown Young Environmentalist of the Year for 2025. Humanitarian and social justice activist, he recently sailed with the Global Sumud Flotilla to deliver aid to Palestinians in Gaza. During the period this portrait was painted, he was under detention in international waters in the Mediterranean, and in Israel. In his spare time, Zack sings sea shanties/ writes new shanties commenting on current issues.</p>	<p>Mixed medium on canvas</p>	<p>46 x 92</p>	<p>POA</p>
<p>99 John Selan</p>		<p>“Old Man” It began as a portrait of Keith Richards, aiming to capture his edge and charisma. As the painting developed, the likeness loosened and faded, the sharp features softening into something less specific. The swagger dissolved into stillness, and the figure aged beyond recognition. What remained was an anonymous old man, marked by time rather than fame, his lined face and expression suggesting reflection, wear, and the universality of aging, with only a faint trace of the original subject lingering beneath.</p>	<p>Watercolour on paper</p>	<p>52 x 42</p>	<p>\$150</p>
<p>100 John Selan</p>		<p>“Fire Storm” I painted this as a reflection of nature’s overwhelming force, something far beyond human control. In capturing its raw movement and intensity, I wanted to express how fragile we are when faced with such power. The destruction within the scene echoes our impact on the planet, a quiet warning of what is to come. Through this work, I hope viewers reconsider our place in the world — not as masters of it, but as small figures within something far greater.</p>	<p>Acrylic on canvas</p>	<p>76 x 76</p>	<p>\$500</p>
<p>101 John Selan</p>		<p>“Jerusalem My Heart” I paint Jerusalem in warm ochres and gold, its ancient walls carrying centuries of prayer and memory. Light falls gently across domes and narrow streets, giving the city a quiet glow. I try to capture its shared holiness for Jews, Christians, and Muslims—not as divisions, but as a single, reverent atmosphere. Beneath a peaceful sky, Jerusalem feels both timeless and alive, beautiful not just in form, but in meaning.</p>	<p>Watercolour on paper</p>	<p>73 x 53</p>	<p>\$150</p>
<p>102 Madeleine Trudel</p>		<p>“Mt William Stacks” The peak of the Grampians/Gariwerd highest mountain, Mount William/Duwul. After hiking up the track to the top, I was struck by image of pancake-stacked rock faces at the top of the mountain on a stormy day. The rusted red rocks paired so beautifully with the fresh greenery of post-bushfire eucalyptus and grass trees. Soon after taking a reference photo, we were chased back down the mountain by an approaching thunderstorm looming at the neighbouring peak.</p>	<p>Acrylic on wood</p>	<p>60 x 60</p>	<p>\$3000</p>
<p>103 Madeleine Trudel</p>		<p>“Mitake Shosenkyo Gorge” A product of a hike through Mitake Shosenkyo Gorge with my partner. We took a break on sun-baked rocks by the emerald stream. I chose pink and ultramarine after seeing huge carved stone sculptures in the village at the top, famous for precious stones of all colours, some as big as a person. My focus was on depth, the water’s movement, and an excitement that underlay the resting spot. We kept asking ourselves: “Hey, did you know we’re in Japan?”</p>	<p>Acrylic on canvas</p>	<p>20.5 x 25.5</p>	<p>NA</p>
<p>104 Madeleine Trudel</p>		<p>“Process: ‘Mt William Stacks’” Process video of painting “Mt William Stacks”. Follow from a single base colour directly onto a scrap piece of plywood, to the underpainting, to adding colour and details. I want to show the thinking and joy behind some of my favourite marks and details.</p>	<p>Video</p>		<p>NA</p>

105 Rona Wang		"My Garden"	Oil on canvas	53 x 43	\$330
106 Rona Wang		"Somewhere"	Oil on canvas	53 x 43	\$330
107 Jacqueline Wong-Fat		"Serenity" Serenity portrays a young man resting peacefully, cradled by the gentle movement of the sea, drifting into a moment of deep tranquillity between sea and sky. The luminous seascape radiates calm and harmony. The work is an invitation to pause and reconnect with the soothing embrace of the ocean, a feeling of peace and surrender that inspired the title.	Oil on canvas	102 x 77	\$1200
108 Jacqueline Wong-Fat		"Sacred" Sacred depicts Kanumera Rock on the Isle of Pines, New Caledonia, a site famed for its pristine waters and untouched beauty. Once a place where youth climbed and leapt into the turquoise lagoon, it now stands as a revered natural landmark. The painting captures its commanding presence, rising from the sea as a guardian of memory and tradition. Through luminous tones, the work conveys the spirituality, cultural respect, and enduring harmony between nature and people that define this sacred place.	Oil on canvas	130 x 80	\$1200
109. Jacqueline Wong-Fat		"Ceremonial Bowl" (Umete) Ceremonial bowl symbolises abundance, life and sensory pleasure. It celebrates shared nourishment, and elevates everyday offerings into ritual significance. Painted on a wooden substrate, the work echoes the materiality of the bowl, blurring the boundary between object and image. Once central to traditional feasts, these bowls, known in Polynesian culture as "umete", are now common in homes. This painting honours that heritage, inviting reflection on the cultural and symbolic importance of objects linking food, ritual, and memory.	Pastel on wood	110 x 67	\$700
110 Jacqueline Wong-Fat		"Doldrums" (Pot au noir) This oil on canvas seascape captures the ominous onset of the doldrums (known in French as the pot au noir), where sea and sky dissolve into an unsettled horizon, marked by deep blues and greens merging with muted storm-grey tones, evoking both calm and latent drama within the atmosphere. This work pays tribute to those who navigate uncertain waters, carrying courage and reverence for the ever-changing moods of the sea.	Oil on canvas	21 x 14	\$500
111 Julia Wu		"Protea King"	Acrylic on canvas	75 x 95	\$500
112 Julia Wu		"Looking for Sunshine"	Acrylic on canvas	75 x 95	\$520
113. Jane Xing		"A Path in the Bush"	Acrylic on canvas	40 x 50	\$250

114 Jane Xing		"Lilac Whisper"	Acrylic on canvas	30 x 60	\$295
115 Jane Xing		"Magenta Unleashed"	Acrylic on canvas	40 x 50	\$295
116 Yaxuan Yu		"Chinese Cabbage" In my hometown of Inner Mongolia, families stored dozens of cabbages to last through the long winter. More than a staple food, Chinese cabbage was believed to help keep people healthy during the cold season. This work reflects memories of endurance, care, and home. The muted tones in the background recall the snowy, misty winters of my hometown.	Oil on linen	60 x 50	\$1900
117 Yaxuan Yu		"Black Swan" This work explores the rich colours concealed within black and the ever-changing relationship between from the reflection, through light, water, and movement, it invites viewers to reconsider the depth and beauty hidden beneath the surface.	Oil on linen	60 x 50	\$1490
118 Yaxuan Yu		"Persimmon" Persimmons hanging on bare branches are one of my impression of the winter. Placed on a piece of weathered concrete found by the roadside, they create a dialogue between nature and the everyday, celebrating the quiet beauty hidden in ordinary objects.	Oil on linen	50 x 40	\$490
119 David Taylor (Judge)		"Light of Morning Emu Creek" <i>Ineligible for People's Choice Award</i>	Watercolour on paper	107 x 90	\$3000
120 Pamela Andrews (Mentor)		"Concentration 1 - Alex" Part 1 in a series of drawings which are part of the history of GEAS, Glen Eira Artists Society. They hold memories of painting days in the Scout Hall, where members inspired and supported each other in their growth as artists. <i>Ineligible for People's Choice Award</i>	Charcoal on paper	66 x 86	\$600
121 Pamela Andrews		"Concentration 2 - The Twins" Part 2. The Twins, who are sadly no longer with us, were talented, dedicated artists who worked alongside each other. Their experience and wisdom were a gift to the group.	Charcoal on paper	66 x 86	\$600
122 Pamela Andrews		"Concentration 3 - Sara" Part 3. The Scout Hall was an excellent venue with light, space and plenty of equipment; here Glen Eira Artists Society had a home for many productive, creative years.	Charcoal on paper	66 x 86	\$600
123 Nita Jawary		The video that depicted the creation of a 2D work from start to finish.	Video		NFS