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MADE YOU LOOK, MADE YOU STARE

A GROUP EXHIBITION

Six women artists around the region come together for this group exhibition "Made you Look Made You Stare", that raises awareness around issues impacting women as a way of celebrating International Women's Day March 8th 2023. It is an exhibition about visibility. About being seen. About reclaiming the narrative.

'It is an exhibition in honour of our grandmothers, mothers, sisters, daughters and lovers. To raise awareness of the injustices we see towards women in our society and to encourage and empower positive change'.

'So much of women's work is unvalued and unseen. The pay gap is unseen. The danger we are in from domestic violence and sexual abuse is unseen. Older women complain of being invisible. This is a group show about reframing the narrative, about facing uncomfortable truths and celebrating our fierce resilience.'

The exhibition will be raising money for SHIFT Project and will be opened by Anne Goslett, with an acknowledgment of Country by Dr Bronwyn Bancroft. The full exhibition will be available for viewing on the JEFA Gallery website or at JEFA Gallery in Byron Bay until 21st March 2023.

The six woman artists (listed alphabetically) are: Anna Parsons, Dr. Bronwyn Bancroft, Carmel Debreuil, Daniela Bradley, Mandy Nolan and sarah-jane.

Thank you to everyone that has been involved and Bec of innocent bystander with some fantastic wines, energy, support and just for being fabulous 😊!

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ANNA PARSONS



3. Anna Parsons | Rising out of the rubble | Glazed stoneware | 21x12x 12cm | [\\$1,500](#)

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5. Anna Parsons | Wasp nest teeth | Glazed stoneware | 20x24x15cm | [\\$2,200](#)

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9. Anna Parsons | Grewsome beauty range III | Glazed stoneware | 30x19x18cm | [\\$1,700](#)

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11. Anna Parsons | Grewsome beauty range II | Glazed stoneware | 30x23x23cm | [\\$1,900](#)

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22. Anna Parsons | Grewsome beauty range I | Glazed stoneware | 62x39x40cm | [\\$5,900](#)

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32. Anna Parsons | Grewsome beauty range IV | Glazed stoneware | 30x20x20cm | [\\$1,700](#)

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33. Anna Parsons | Canary gold | Glazed stoneware | 14x15x15cm | [\\$900](#)

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60. Anna Parsons | Good idea pussy | Glazed stoneware | 28x23x15cm | [\\$2,200](#)

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Dr. BRONWYN BANCROFT



08. Dr Bronwyn Bancroft | Matrilineal landscape 2008 | Acrylic on canvas

200 x 150cm | [\\$60,000](#)

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CARMEL DEBREUIL



07. Carmel Debreuil | Red and white | Acrylic on wood | 60 x 80cm | [\\$1,950](#)

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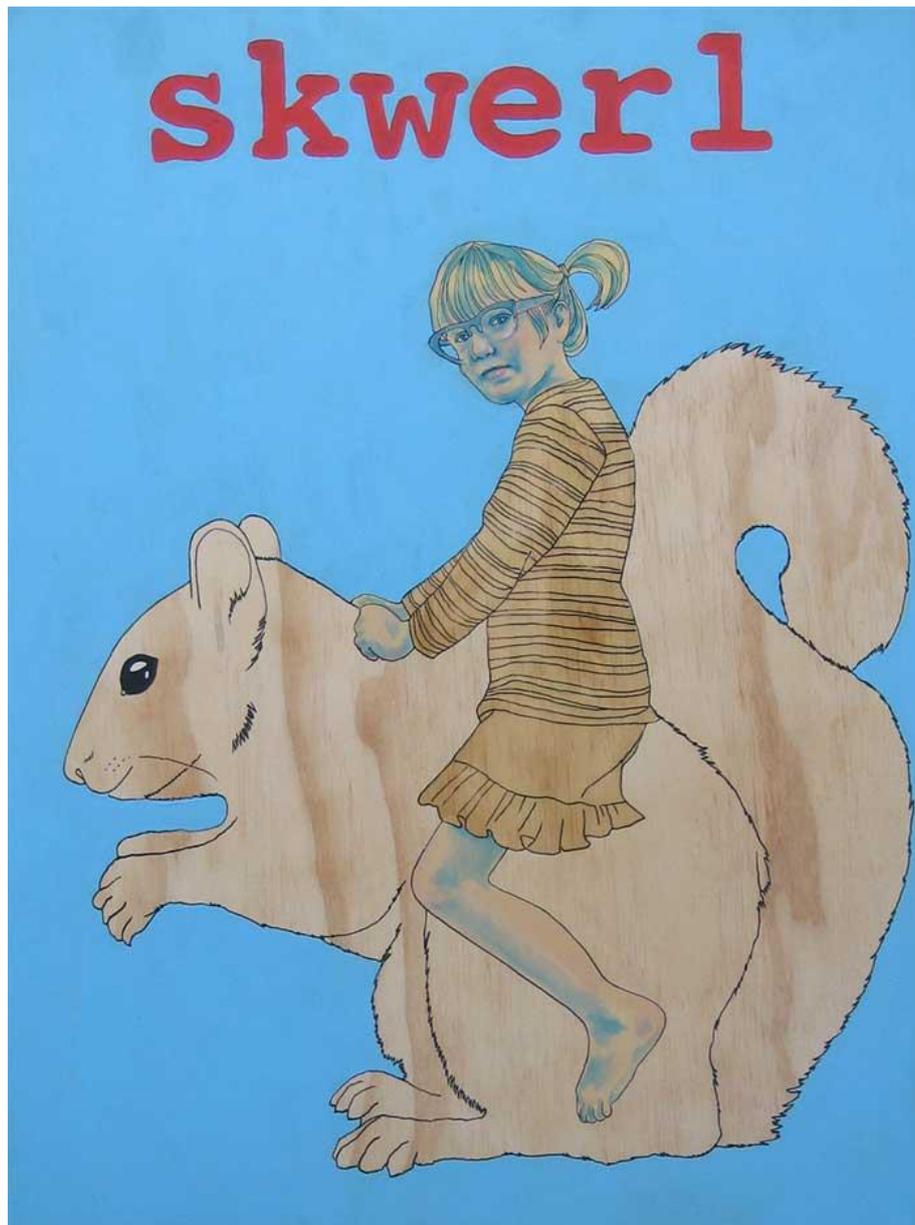


12. Carmel Debreuil | Got wheels | Acrylic on wood | 80 x 120cm | [\\$2,550](#)

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23. Carmel Debreuil | A Skwerl and a gerl | Acrylic on wood | 90 x 60cm | [\\$1,950](#)

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24. Carmel Debreuil | What a hoot | Acrylic on wood | 90 x 60cm | [\\$1,950](#)

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25. Carmel Debreuil | Blowing in the wind | Acrylic on wood | 90 x 60cm | [\\$1,950](#)

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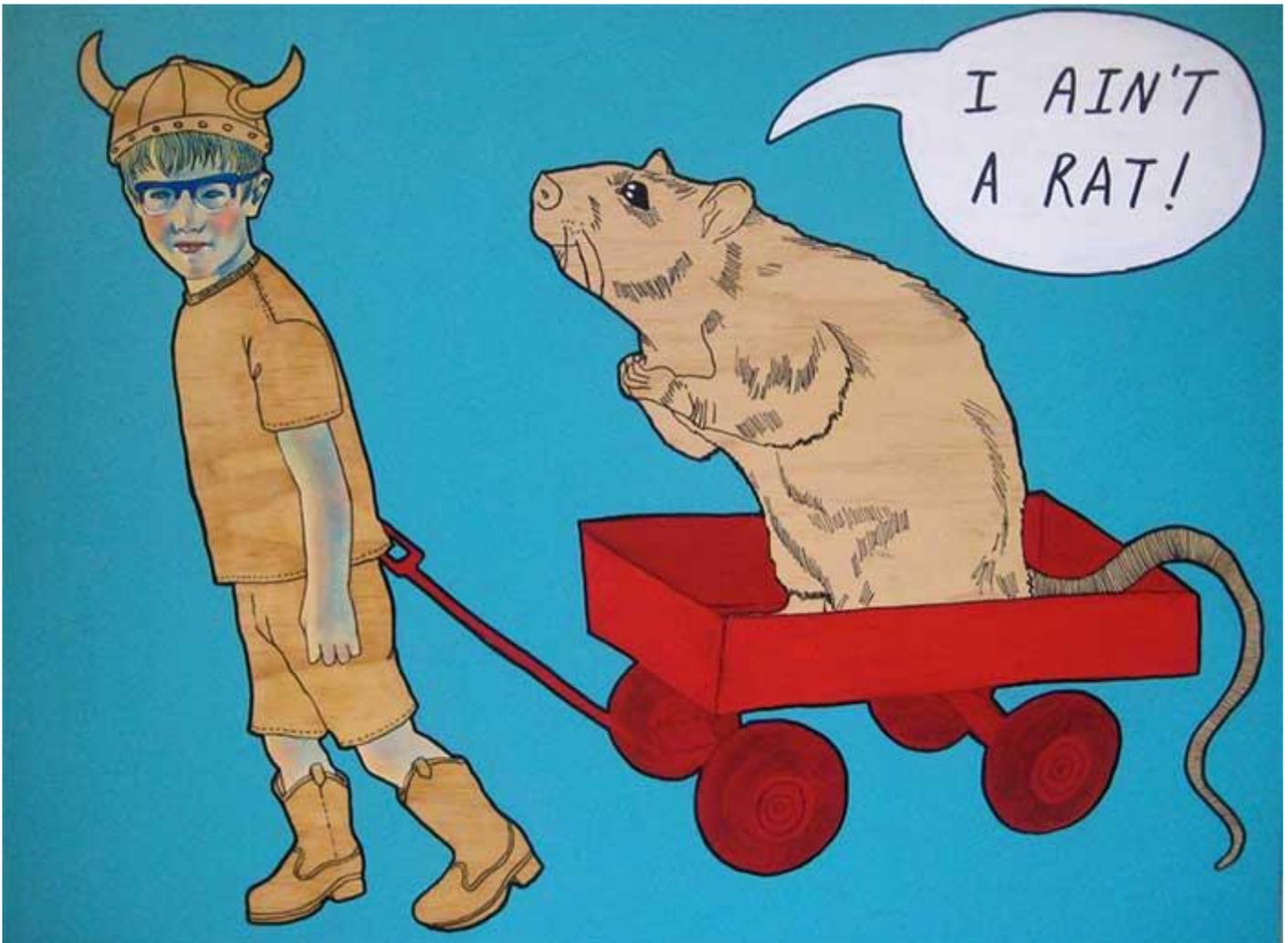


34. Carmel Debreuil | Your Lion Eyes | Acrylic on wood | 40 x 60cm | [\\$1,450](#)

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35. Carmel Debreuil | Viva la revolution | Acrylic on wood | 60 x 90cm | [\\$1,950](#)

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36. Carmel Debreuil | Cheater | Acrylic on wood | 45 x 60cm | [\\$1,450](#)

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38. Carmel Debreuil | Down were the grasses sweep | Acrylic on wood

120 x 80cm | [\\$2,550](#)

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39. Carmel Debreuil | Hungry like the wolf | Acrylic on wood | 90 x 80 | [\\$2,150](#)

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47. Carmel Debreuil | Fire Lighters | Acrylic on wood | 60 x 90cm | [\\$1,950](#)

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48. Carmel Debreuil | Green perfume | Acrylic on wood | 160 x 120cm | [\\$4,000](#)

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52. Carmel Debreuil | Lion queen, lying queen | Acrylic on wood | 60 x 80cm | [\\$1,950](#)

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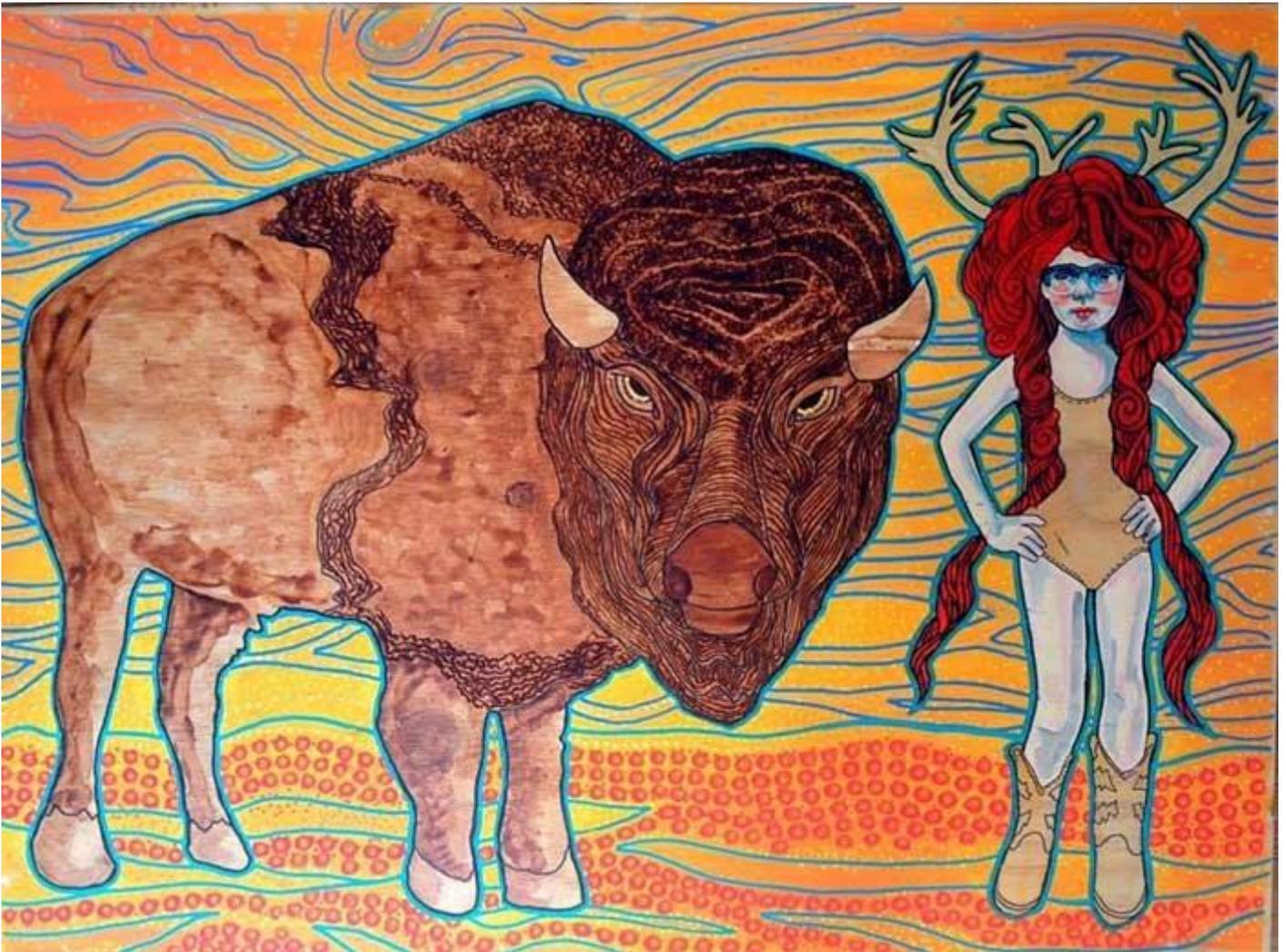


53. Carmel Debreuil | Cheery blossom posse | Acrylic on wood | 60 x 80cm | [\\$1,950](#)

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54. Carmel Debreuil | Where the buffalo roam | Acrylic on wood | 60 x 80cm | [\\$1,950](#)

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55. Carmel Debreuil | One trick pony | Acrylic on wood | 120 x 80cm | [\\$2,550](#)

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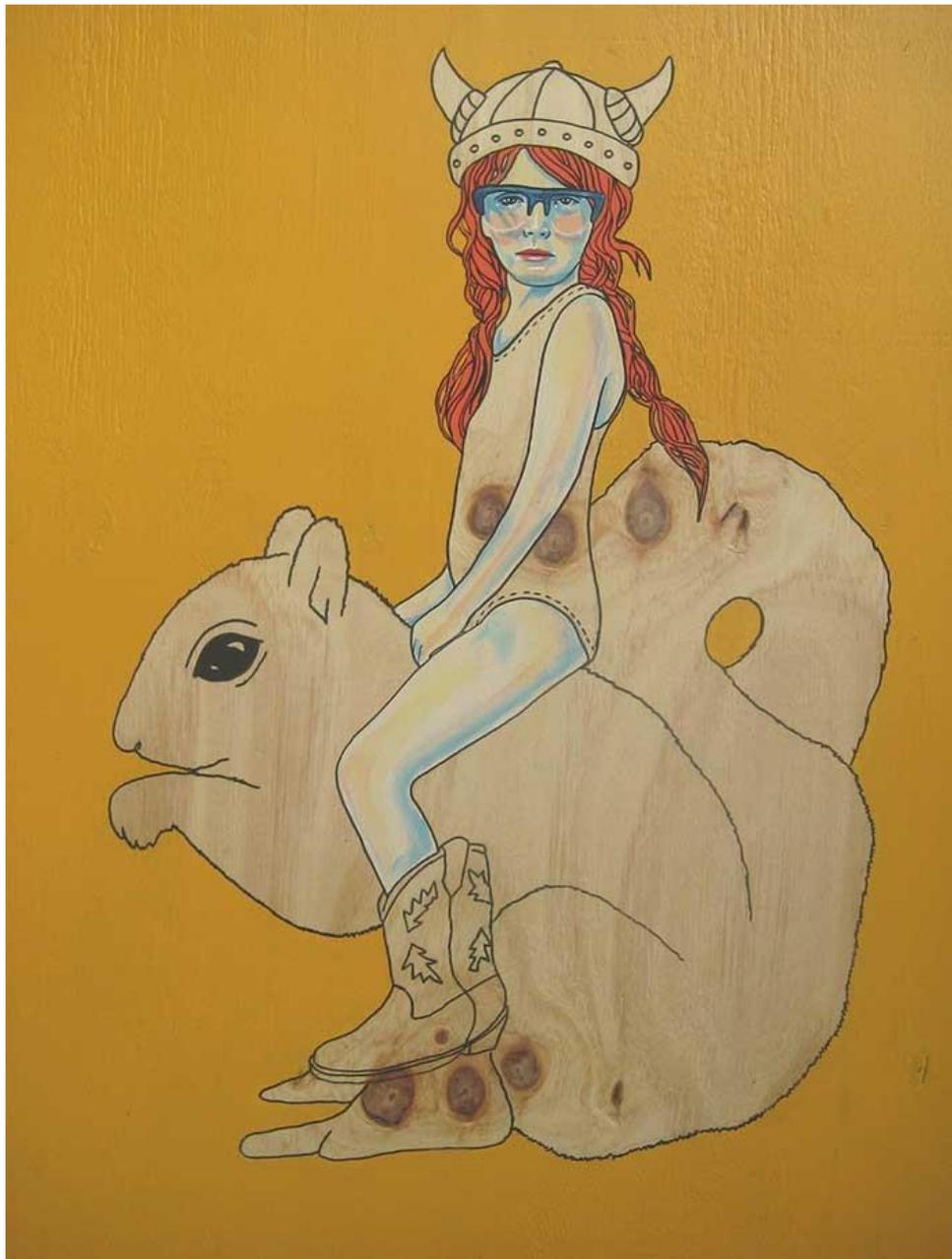


56. Carmel Debreuil | Dream about being | Acrylic on wood | 120 x 80cm | [\\$2,550](#)

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57. Carmel Debreuil | Ardilla and the acorn eater | Acrylic on wood | 90 x 60cm | [\\$1,950](#)

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59. Carmel Debreuil | Ariete di Bolzano | Acrylic on wood | 40 x 60cm | [\\$1,450](#)

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DANIELA BRADLEY



37. Daniela Bradley | She, Her, They - triptych | Oil on wood | 31x25cm each | [\\$1,800](#)

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42. Daniella Bradley | Redegeneration | Bronze & Ironbark | 102x88x67cm | [\\$17,000](#)

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58. Daniella Bradley | Thylacine | Bronze | 9x30x19cm | [\\$2,900](#)

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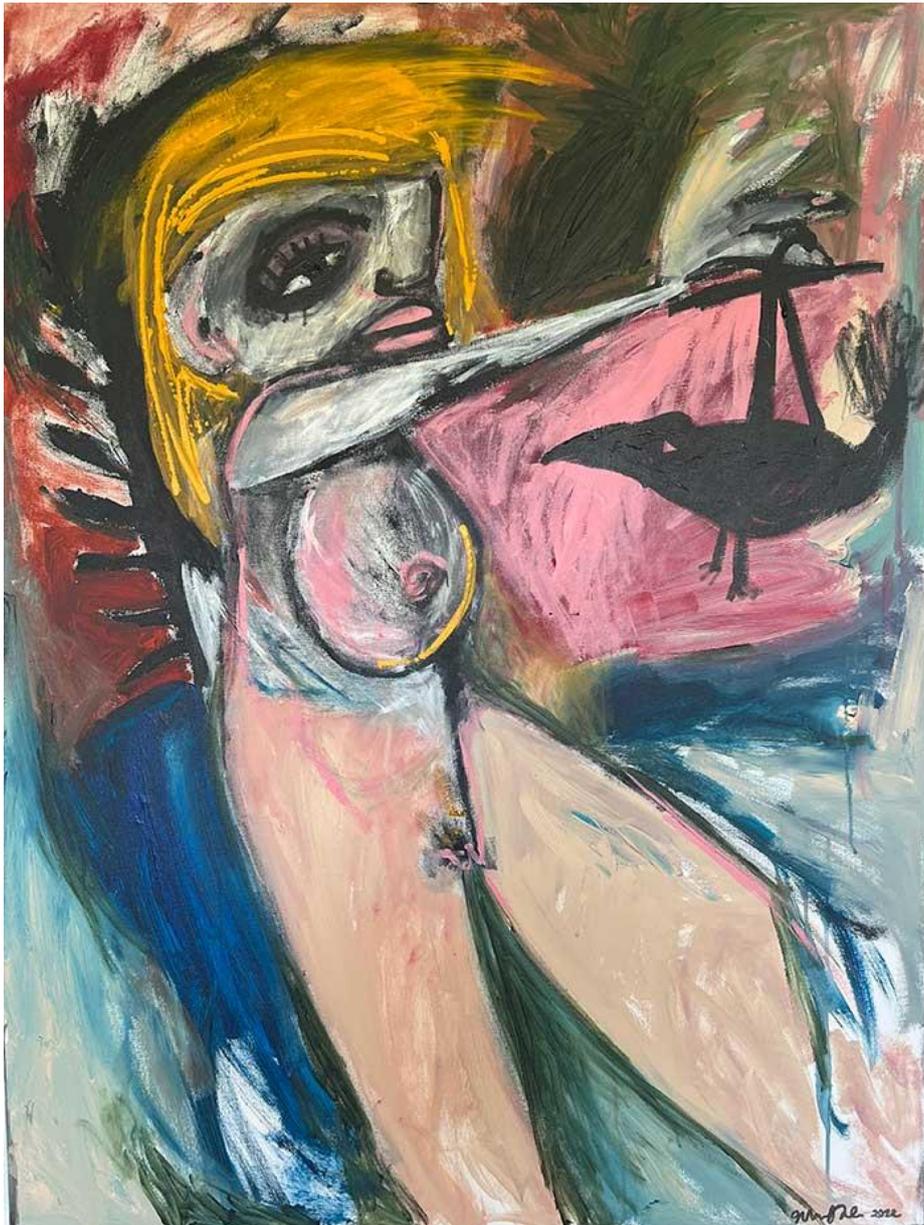
MANDY NOLAN

Brittany Higgins and Grace Tame have become modern day feminist heroes. But their story was played out in the media - a space dominated by male interests, a place where women are worshipped in the same breath they are persecuted and demolished. They were truth tellers. Theirs was a hero's journey that spoke to women across the country - their most vulnerable moments laid bare. The media exposed them and tried to diminish their credibility and relevance. But it grew beyond patriarchy's imagining. Who would have thought? Nice girls can be dangerous? It was something I wanted to capture outside of the media's dominant and predictable narrative- to tell the story, in its contemporary mythic proportions. I've painted their stories as feminist folklore, found their dark spaces, their disruption and their courage. I've tried to capture the moments where they've started to break the through. . Hope, shame, rage, endurance. To fight for fairness in a system that has silenced us, we've been called Manhaters. A slur meant to diminish and reduce, and to shame us into submission. Nice girls don't disrupt. But they do. My work celebrates our mythic heroes of Tame & Higgins while creating an overarching narrative I like to call 'Eulogy for a Nice Girl'.

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13. Mandy Nolan | Eulogy for a nice girl: The Raven | Acrylic on canvas

122 x 91cm | [\\$3,300](#)

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14. Mandy Nolan | Eulogy for a nice girl: The Donkey | Acrylic on canvas

122 x 91cm | [\\$3,300](#)

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Eulogy of a Nice girl is a about facing our darkness. People who are always nice carry the burden of negative emotions. It can result in depression, anxiety or addiction. Being compliant, and acquiescing to the needs of others for fear of rebuke or judgement is how most women or those who identify as women have been socialised. It's often the reason we don't speak up or speak out. Under the smile, there's usually something deeper. Beneath the surface are often dark feelings of self loathing from living a life of self limiting behaviours. To find our most empowered feminine, sometimes the darkest shadows have to be faced. The Nice girl has to be killed off. I've used an animal motif as a kind of signpost for a darker emotion. In Eulogy for a Girl the Raven represents addiction, The Red Dog is anxiety and the Donkey is depression. There is something liberating about making peace with the monsters and finding how they empower rather than disempower. I wanted to paint mythic tales from our darkest moments, where we rescue ourselves. Where the nice girl is buried, and our currency is lived experience, powerful, vulnerable and disruptive.

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19. Mandy Nolan | Saying grace | Acrylic on canvas | 76 x 76cm | [\\$2,200](#)

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20. Mandy Nolan | Taming the brew | Acrylic on canvas | 76 x 76cm | [\\$2,200](#)

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21. Mandy Nolan | Diluting trauma with tea | Acrylic on canvas | 76 x 76cm | [\\$2,200](#)

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The above series of three, tells the story of Grace Tame, the outspoken advocate for survivors of sexual assault, particularly those abused in institutionalised settings. I've used the teapot as the symbol for her conversation and how she captured the narrative. I've painted her naked as a kind of strange and unexpected superhero. The nudity is the vulnerability. She is masked because she is on a mission. We use tea as a way of restoring ourselves. It can be a way to improve wellness, recognise status and bring people together.

(21.) This painting is about the power of telling. Sharing your most vulnerable stories and then allowing others to drink from your cup. This is a painting about courage. In the beginning of the retelling of this modern day 'fairytale' where a girl steps out from the shadows and speaks out to tell the story of her abuse and bring attention to the hidden stories of so many.

(20.) When Grace Tame met with then Prime Minister Scott Morrison she refused to smile. This simple act of subversiveness made headlines. Grace said 'abuse culture is dependent on submissive smiles and self-defeating surrenders'. This was a morning tea at The Lodge with the PM & his wife. In the painting, Jenny has taken the teapot, in an attempt to co-erce a more positive narrative for a government that failed in their response to allegations of sexual assault and toxic work place culture in parliament. Tame had come to the defence of Brittany Higgins, and the PM's pathetic response saying that his wife made him think about what happened to her as a father of two daughters. Tame said publicly 'it shouldn't take having children to have a conscience.' In re-telling the story of Grace Tame in her very public year, this is a pivotal moment where she refused to smile, her radical act of defiance.

(19.) This is the end of the hero's journey. The power of conversation with an entire nation has been transformative, not just for Grace but for us. There is a sense of stepping from the shadows, of putting victim stories centre stage, and of watching someone who was once disempowered become omnipotent. The teapot belongs to all of us. It's the end of the first cycle in this contemporary feminist folk story.

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26. Mandy Nolan | Manhater V | Acrylic on canvas | 61 x 51cm | [\\$1,600](#)

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27. Mandy Nolan | Manhater IV | Acrylic on canvas | 61 x 51cm | [\\$1,600](#)

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28. Mandy Nolan | The good man | Acrylic on canvas | 61 x 51cm | [\\$1,600](#)

This is more of an advertisement than a painting. Position Vacant. Here is the space for change. We need to fill the good man chair. But first, you better work out wtf 'good' means!

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29. Mandy Nolan | Manhater III | Acrylic on canvas | 61 x 51cm | [\\$1,600](#)

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30. Mandy Nolan | Manhater II | Acrylic on canvas | 61 x 51cm | [\\$1,600](#)

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31. Mandy Nolan | Manhater I | Acrylic on canvas | 61 x 51cm | [\\$1,600](#)

I have been called a manhater for most of my adult life. When I talk about domestic violence, when I talk about abuse, about rape and assault. When I speak about the need for justice, I get called a 'manhater.' It's a violent word that is meant to diminish you. It's meant to make you 'other' and cancel your view. It's an ugly word. So, I've drawn simple graphically inspired portraits of 'Manhaters.' That is, all of us who demand a world free of violence. If not wanting women to be murdered every week in her home by her partner or ex-partner then maybe I am a manhater. Maybe you are too.

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40. Mandy Nolan | Eulogy for a nice girl: Red dog | Acrylic on canvas | 122 x 91cm | [\\$3,500](#)

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49. Mandy Nolan | The naming | Acrylic on canvas | 101 x 101 | [\\$2,800](#)

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50. Mandy Nolan | The shaming | Acrylic on canvas | 101 x 101 | [\\$2,800](#)

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51. Mandy Nolan | The blaming | Acrylic on canvas | 101 x 101 | [\\$2,800](#)

The Naming, The Shaming & The Blaming is a series that retells the story of Brittany Higgins. It was the darkest and least triumphant cycle that I followed, but probably the deepest. The emotional context is diminished when told through the patriarchal lens of the media and the judicial system. I wanted to talk to the subtext. To paint the deeper emotional journey of what happens to a young woman when she is 'allegedly' raped then put on trial, under the scrutiny of an entire country. I wanted to throw away the word 'alleged' and to paint the agony of what actually happened. The painting asks the viewer to see her. To remove him from the frame, because the narrative belongs to her. This series is about vulnerability.

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SARAH-JANE



01. sarah-jane | look into my eyes | Mixed media | 165 x 45dia | [\\$1,100](#)

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02. sarah-jane | child 0: master 1 | Mixed media | 120 x 45cm | [\\$2,200](#)

Child Slave; Born into a generational regime of poverty. Tried to the labour for another pleasure. Hang up the stigma.

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04. sarah-jane | wo man no war | Mixed media | 70 x 45cm | [\\$1,100](#)

Are you too Blind to see!
Who is the cause of all wars.
Dominated by religion, government and capitalism.

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06. sarah-jane | femasc diptych | Mixed media | 45dia each | [\\$2,200](#)

Who are we?
The rubber revolutions to the silver spoon.
The gender verses the dogma!

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10. sarah-jane | Wake up now | Mixed media | 50cm-dia | [\\$1,100](#)

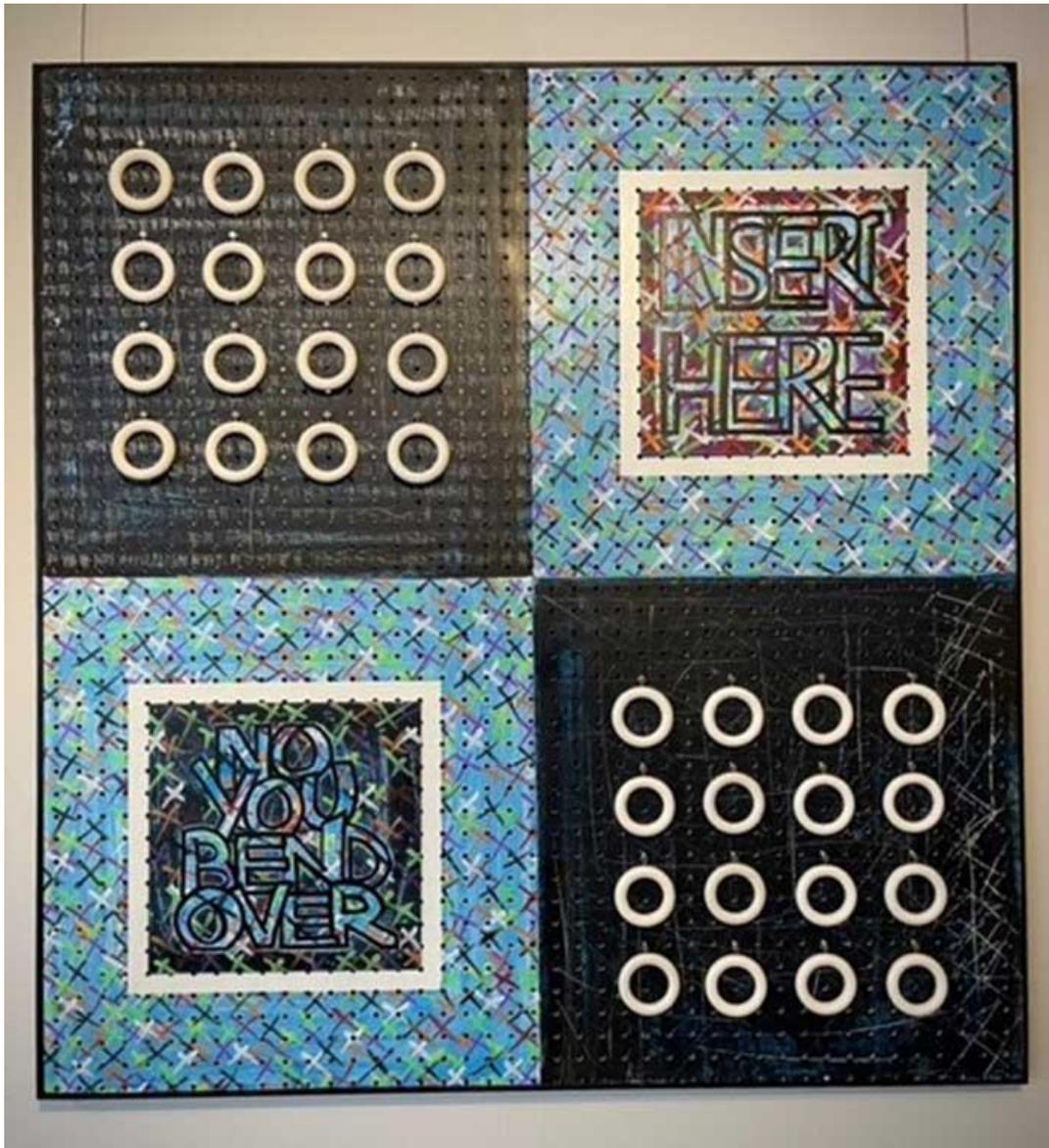
Are we out of time! What will it take humanity to realise our life as we know it is changing by the second.

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15. sarah-jane | Drive it like you stole it: Insert here | Mixed media | 110 x 110cm | [\\$2,200](#)

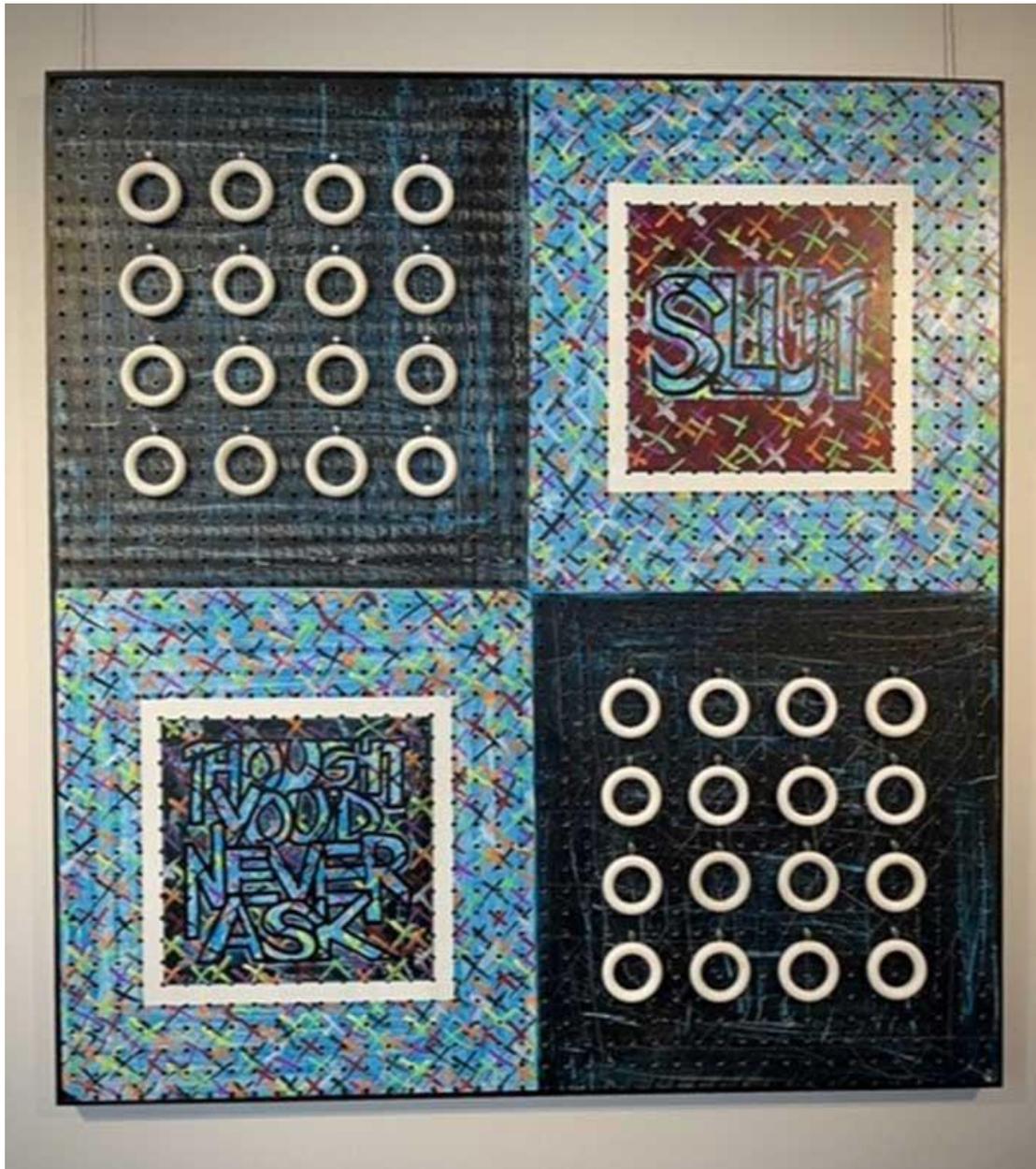
Own the right to be who you wish! Ethical, political or social.; civil, moral or sexual? Live your best life!

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16. sarah-jane | Drive it like you stole it: slut | Mixed media | 110 x 110cm | [\\$2,200](#)

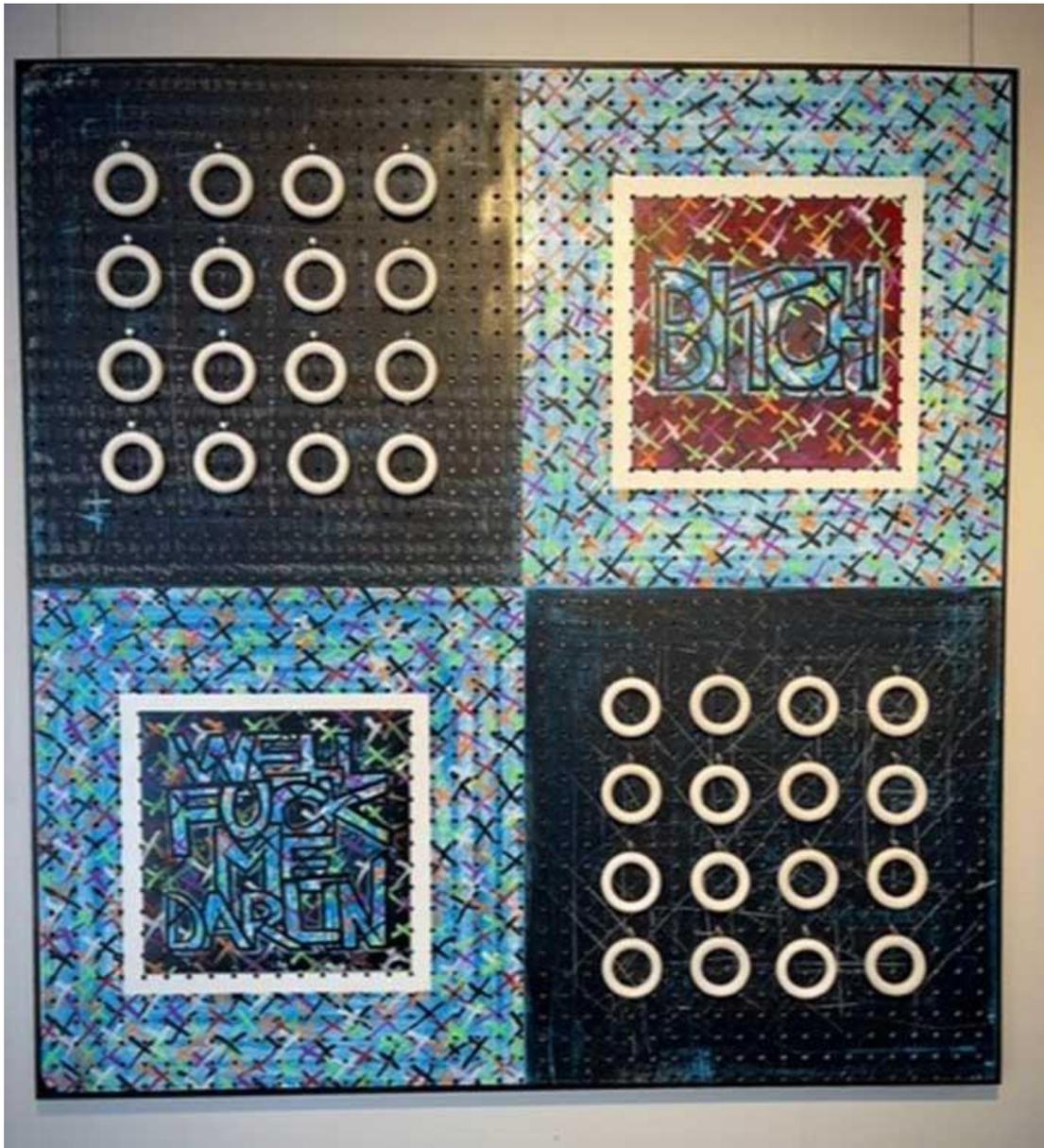
Own your inner slut! Choose your perforated life. Be a lovely little bit of strumpet!

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17. sarah-jane | Drive it like you stole it: bitch | Mixed media | 110 x 110cm | [\\$2,200](#)

Own your inner bitch! The benevolent, intellectual tyrannist, crushing habituality. Take pride!

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18. sarah-jane | in case of emergency: undo corset, break glass, add water, plant seeds
Mixed media | 170 x 45dia | [\\$2,200](#)

When it's a choice of survival verses demise. Food, shelter, water, community, arts, culture, connection.

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43. sarah-jane | women 0: master 1 | Mixed media | 120x80x30cm | [\\$2,200](#)

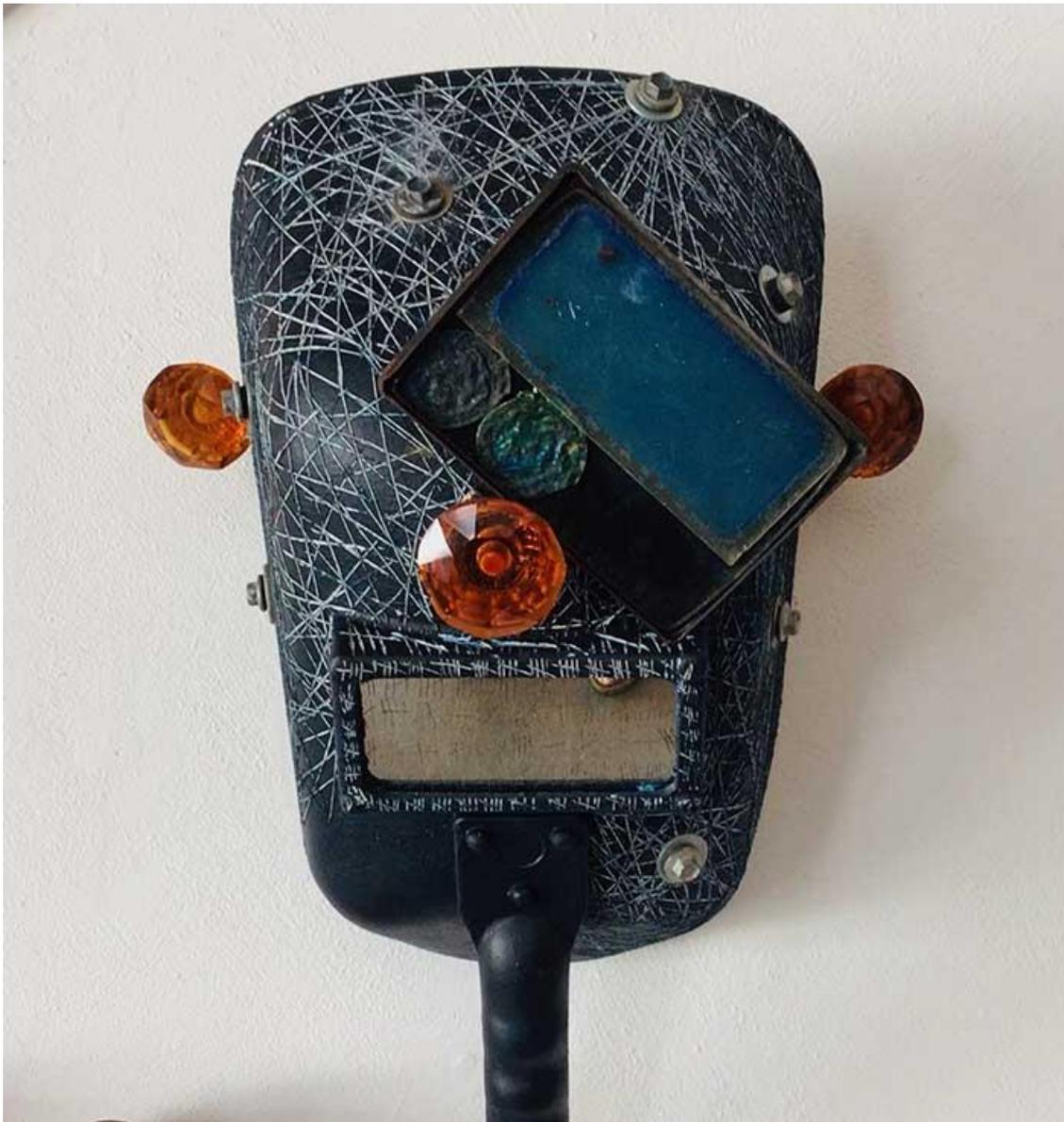
Woman Slave; The history of submissive existence. The fragility of the female species. The battle scars are real.

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innocent bystander



MADE YOU LOOK, MADE YOU STARE



44. sarah-jane | dissociative feminist fleabag | Mixed media | 40x20x20cm | [\\$1,100](#)

Does not give a fuck! Messy, scarred, and apathetic for the future of the planet. Embraces nonchalant fatalism through social medias emotional mirrors. Who is watching anyway?

innocent bystander



MADE YOU LOOK, MADE YOU STARE



45. sarah-jane | girl 0: master 1 | Mixed media | 120 x 45cm | [\\$2,200](#)

Girl Slave; Taken as a prize, an object of importance. Shoeless, so as not to run away and hide. The original patina has lost its shine.