

REBECCA PIERCE

A woman with long dark hair and a black tank top is seated at a table, painting a large array of colorful flowers. She is using a brush to apply white paint to a flower. The table is covered with a blue plastic sheet, and the flowers are painted in various colors including yellow, orange, red, purple, green, and blue. In the background, there are shelves filled with various art supplies, including paint cans, brushes, and containers. A small sign on the wall reads "Hey mummy it's your B'day!".

COLOURPLAY

IMPASTO





BLACK CINNAMON

123 x 123cm

acrylic impasto on canvas on board

\$ 5,500.00



Rebecca Pierce's solo exhibition COLOURPLAY invites you to explore a world of organic forms imbued with saturated colours and contrasting textures.

Pierce's canvases burst with unrestrained colour and extreme volumes of impasto medium, creating a textural effect that plays with light and shadow, whilst weaving mesmerizing and unexpected narratives. The result the viewer is captivated, and questioning may respond on both a visual and tactile level.

COLOURPLAY fuses Pierce's impasto and 'commentary' works alongside her other disciplines of photography and sculpture.



TANGERINE

60 x 60cm acrylic impasto on canvas \$ 1,950.00



HIDDEN TREASURE

60 x 60cm acrylic impasto on canvas \$ 1,950.00



AQUA CLUSTER

60 x 60cm acrylic impasto on canvas \$ 1,950.00





PINK PUSSYCAT

122 x 122cm

acrylic impasto on canvas on board

\$ 5,500.00



LUSH I

60 x 60cm acrylic impasto on canvas \$ 1,950.00



LUSH II

60 x 60cm acrylic impasto on canvas \$ 1,950.00

"My work explores the ever-changing nature of form, utilising diverse mediums to heighten a sense of flux. I draw from the primal and sometimes tribal aspects of the subconscious, reflecting our frenetic pace and self-imposed pressures. I aim to make inks, paper, enamels, and impasto paints more visceral and physical, with a conscious choice of diverse mediums within a single work. Luminous colours and varying textures juxtaposed create tension and movement, attempting to convey a message of constant change. For me, the painting process mirrors life and creation, as our energies flow through what we do. It's a dance of control and allowing the medium at times to find its own path. Navigating whilst letting go" – Rebecca Pierce.





THE ISLAND'S BOUGAINVILLEA

123 x 123cm

acrylic impasto on canvas on board

\$ 6,500.00



ISLAND BOUGAINVILLEA I

21 x 26cm acrylic impasto on canvas \$ 425.00



ISLAND BOUGAINVILLEA II

21 x 26cm acrylic impasto on canvas \$ 425.00



1.



3.



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1. BOUGAINVILLEA ON BLUE I
22 x 22cm
acrylic impasto on canvas
\$380.00

2. BOUGAINVILLEA ON PINK I
21 x 21cm
acrylic impasto on canvas
\$380.00

3. BOUGAINVILLEA ON PINK II
21 x 21cm
acrylic impasto on canvas
\$380.00

4. BOUGAINVILLEA ON BLUE II
22 x 22cm
acrylic impasto on canvas
\$380.00



A VERY BIG DAYDREAM 150 x 190cm acrylic and ink on canvas \$ 11,500.00



JACK AND JILL RETURNS I

122 x 122cm acrylic impasto and ink on canvas \$ 5,900.00



JACK AND JILL RETURNS II (WORKING IMAGE)

122 x 122cm acrylic impasto and ink on canvas\$ 5,900.00





DAYDREAMS MAGIC

122 x 122cm

acrylic impasto and ink on canvas

\$ 5,900.00

BLUEBERRY BOMBE 180 x 90cm acrylic impasto and resin on canvas on board \$ 10,750.00





TUTTI FRUTTI SPUMONI 180 x 90cm acrylic impasto and resin on canvas on board \$ 10,750.00



JULIA'S PINK CONE 180 x 90cm acrylic impasto and resin on canvas on board \$ 10,750.00

SOLD

COMMENTARY WORKS





NOT EVERY BACKYARD 91cm x 181cm acrylic impasto, ink, resin, segmented doll parts on canvas on board \$ 6,500.00

"Recently the colour pink has come to the fore sparking multifaceted conversations. This 'landscape' is an endless backyard and not all backyards house 'happy families' or are sanctuaries of domestic harmony. False presentations of substance and beauty often mask the true realities of some suburban backyards. The stippling represents the mass numbers, of all gender identity types, affected by violence. Each dot unique, an individual with their very own personal story. The common denominator, to create a haven. Sections of green, a grassy lawn, reflect hope for many attainable, with intervention, protection, and consistent monitoring" – Rebecca Pierce.



CHARTERS WHITE MOON FLOATING

102 x 152 cm unframed, 108 x 158cm framed in a perpex box acrylic paint, inks, pens, oil sticks, aqua enamel on Arches Paper \$ 6,500.00



25 HOURS 153 x 102cm acrylic, ink and charcoal on canvas \$ 8,500.00

The National Capital Art Prize 2022 Finalist

"Self-portrait after watching the struggle of a loved ones passing. On completion what looked back at me was a death mask. Turning the work on its side the deceased appeared to be sleeping. My subconscious capturing and illuminating my denial" – Rebecca Pierce.





THE MOTION OF TRANSITION Part 1 Sophie 120 x 120cm acrylic on canvas
on plywood \$ 7,500.00



THE MOTION OF TRANSITION Part 2 Alex 120 x 120cm acrylic on canvas
on plywood \$ 5,500.00

"This series, THE MOTION OF TRANSITION, is a response to numerous cases on Transgender Rights and bathroom facilities. It is my opinion that the majority of today's bathrooms are a bastion of segregation. They are like a filing system. And across the world many transgender people are banned from using bathrooms that align with their gender identity. Every day we are bombarded by pictograms and if nature calls, we are guided by a person in pants or one in dress. The signage is not literal it only reveals how culture requires our gender to look and reveals the door it sees us walking through. This work THE MOTION OF TRANSITION PART 1 Sophie and PART 2 Alex is my interpretation of a close friend's child's journey through adolescence and transitioning from Sophie to Alex. There is no black and white but a truly grey area" – Rebecca Pierce.



MIST REVISITED – CASTLES IN THE AIR (diptych) 137 x 274cm acrylic on canvas \$ 13,700.00

Heysen Art Prize – Interpretation of Place 2014 Finalist





TULIPS AT TABLE CAPE AFTER TORRENTIAL RAINS

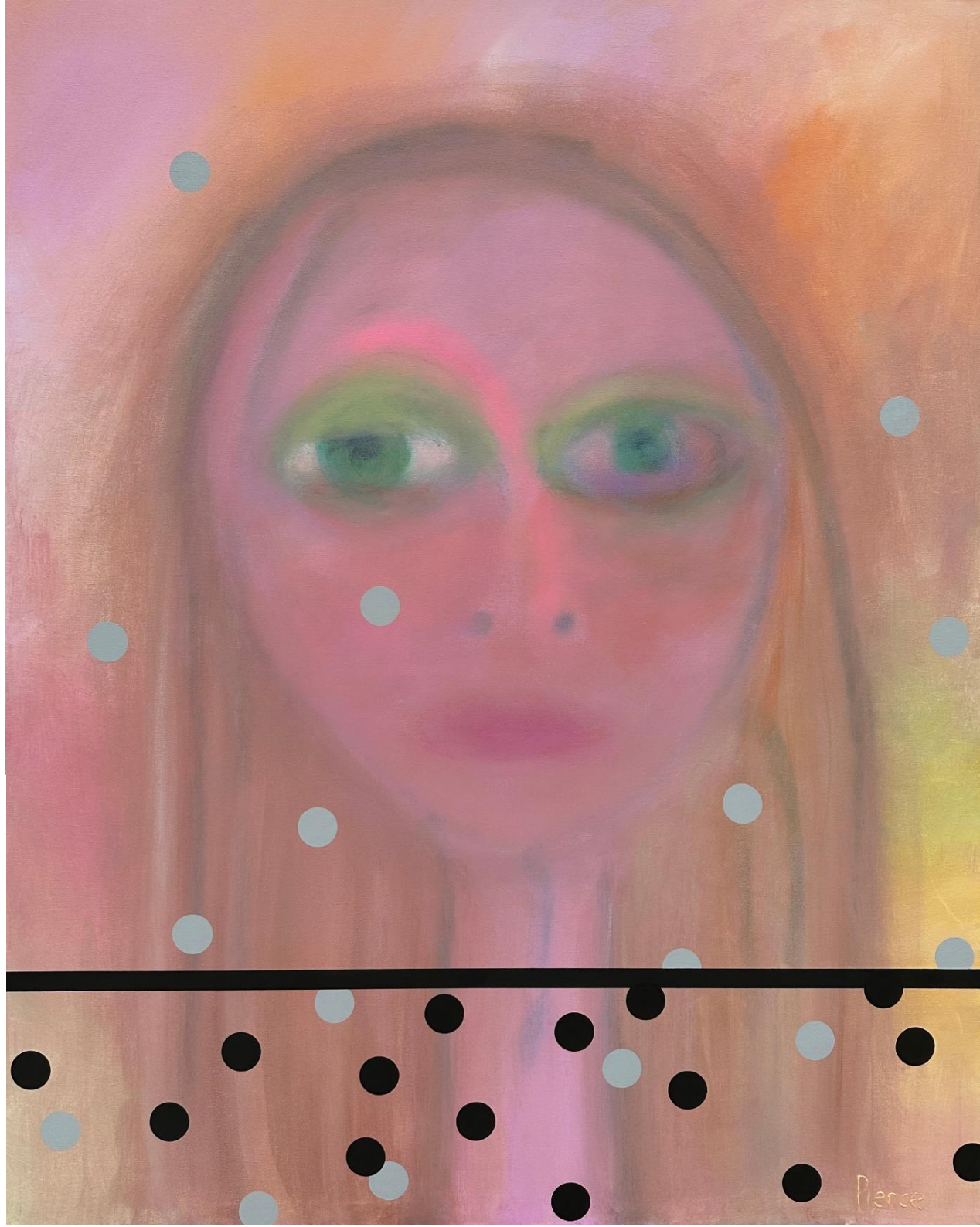
153 x 122cm acrylic paint and spray paint on canvas \$ 6,500.00

"On Tasmania's northern coast lies Table Cape a spectacular plateau, the remains of a 12-million-year-old volcano. Blessed with rich, nutrient-laden soils that look like crumbled chocolate brownies, it supports the growth of the second-largest tulip industry outside of The Netherlands. My go-to place for an infusion of colour, light and movement, Table Cape is situated in the path of the 'Roaring Forties', this energy further enhancing the drama of this magnificent landscape. In the aftermath of torrential rains, the fields of colour look blurred, saturated, and diffused, the rainbow lines becoming a living kaleidoscope." – Rebecca Pierce.

TOXIC 15 - SELF PORTRAIT WITH POISON

152.5 x 122cm acrylic paint and spray paint on canvas \$ 6,500.00

"The disclosures made in one phone call exposed fifteen years of denial resulting in the release of a tsunami of toxins that under immense pressure had been multiplying, festering, and begging for resolution. After angst the powerful force of release resulted in calm, a quiet rhythm, pain subsided and the tranquillity that knowledge and awareness bring can be beautiful" – Rebecca Pierce.

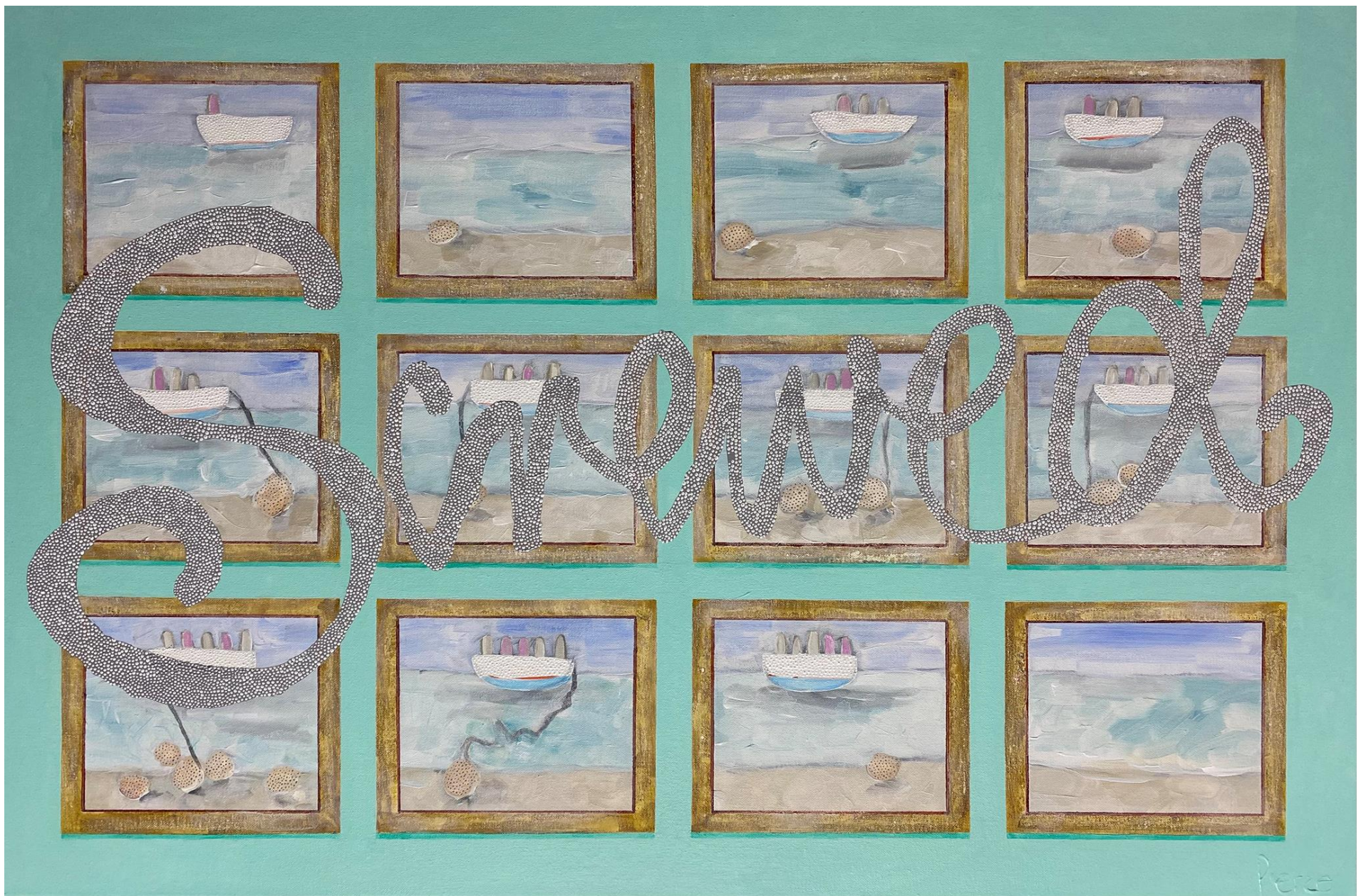




THE MOTION OF COMMOTION I –
EXPLODING HEAD – PINK

120 x 120cm acrylic impasto, ink and
resin on canvas board \$ 9,500.00

"Exploding head syndrome, known as episodic cranial sensory shock, isn't considered a mental health illness but a sleep disorder. The syndrome can involve undesirable or involuntary physical events during sleep. Sleepwalking and sleep talking are two common parasomnias. An undesirable event can be an extremely loud noise perceived whilst falling asleep or waking up, resembling an explosion, gunshot, or similar exploding sounds. An episode may last a few seconds but can be so frightening and draining it can lead to symptoms of anxiety, and panic attacks. The positive is, it is a condition that can be managed" – Rebecca Pierce.



SCREWED 61 x 91cm acrylic on canvas \$ 3,000.00

The National Capital Art Prize 2021 Finalist

"This boat did have two engines, twin screw, but blindsided I had to cut anchor and was set adrift to navigate on my own single screw. Not rudderless. Life is still full of froth and bubble" – Rebecca Pierce.

COMMUNICATION BREAKDOWN – RABBIT PROOF FENCE

190 x 150cm acrylic paint, oil sticks, ink, resin, fine points,
recycled synthetic faux fur, charcoal \$ 15,000.00

Gosford Art Prize 2022 Finalist

“Since colonization, around 10% of Australia’s endemic terrestrial mammalian species have become extinct. Acclimatization was the impetus of the introduction of feral and ‘homeland’ animals, in doing so invasive species have decimated many natives. Often when boundaries are not observed, the indiscretions causing the breakdown are masked by deceit and fabrication. This illusion of concealing is often more destructive than the initial first step, the introduction. This is on a global scale. Laws made by governing bodies in the guise of protecting all, but the long-term ramifications prove otherwise.

Will we learn from our past indiscretions and mistakes?”

– Rebecca Pierce.





LANG INK BECOMES YOU – PERCEPTION VERSUS THE INDIVIDUAL

153 x 102cm acrylic paint, graphite ink, markers and oil sticks \$ 10,500.00

Fishers Ghost 2020 Finalist

Bowral Drawing Prize 2021 Finalist

Kennedy Art Prize 2021 Finalist

Lynn McCrea Drawing Prize 2021 Finalist

“Identity and perception has been a running commentary in our household since my children were little. I observe my youngest sons current evolution marked by ink presentations and piercings.

The perception of tattooed bodies has changed greatly over the ages from both a societal and cultural perspective. Today body inking is fashionable.

My son’s first tattoo was of an image he created in his final year of high school. Ink has progressively migrated over his torso to embrace subjects that are close to his current beliefs, imagery reflecting his developing environment and those that mimic graphics of bygone eras” – Rebecca Pierce.

SCULPTURE



A MENTAL LANDSCAPE – A PSYCHEDELIC STATE

115 x 63 x 93cm mixed media \$3,900.00

RSASA Abstract Prize 2023 Finalist

“The mind is a landscape all of its own. Navigating such, some may refer to as a minefield.

There is no GPS, no tools to orientate, just a constant stream of learning and discovery.

To further disorientate, douse this landscape in a concoction of psychedelics and the darkest corners become ‘all things bright and beautiful’

– Rebecca Pierce.





LOOK BACK 86 x 81 x 20cm mixed media \$ 2,900.00

Du Rietz Art Awards 2023 Finalist

I came to riding motorbikes late in life.

Head checks, constantly using my side mirrors to look back as much as focusing on what is immediately in front of me, whilst anticipating others actions and responses in the immediate future, a connection was drawn to our planet and climate change – past actions, attitudes, treatments, responses, and planning.

Riding through everchanging landscapes each presenting unique challenges inspired the creation of a work where defined segments of colour reflect diversity and change, past and present, and the use of discarded side mirrors a sense of hope, what is seen in our rear vision is processed to mitigate future accidents and the repeat of past mistakes.

The recycled cord suggests the fine tightrope we tread and the link between knowledge, acceptance and throttling forward with resolve to safeguard and improve our current position on a road full of obstacles of our own making"

– Rebecca Pierce.

PHOTOGRAPHY



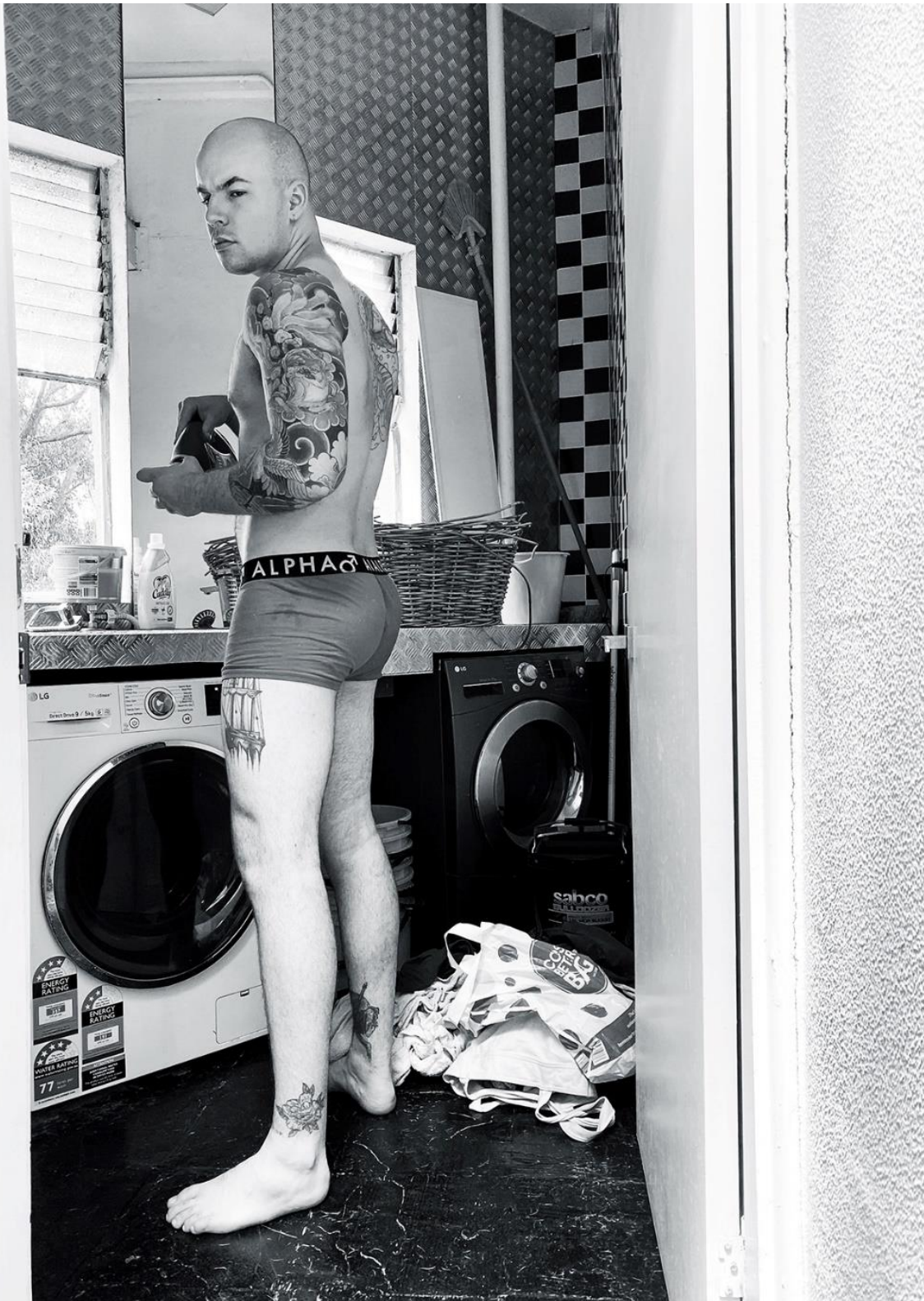


LIMITATIONS AND CONTROLS 3 (printed) Edition 1 of 5 + AP 70 x 106cm unframed, 94 x 130cm framed Digital Photograph, Aqueous Pigment Ink on Metallic Photo Paper, Framed \$ 2,500.00

Lethbridge 20000 Small Scale Art Award Finalist 2022

The Percival Photographic Portrait Prize Finalist 2022

From waking to sleeping everyday we all face quandaries and challenges. These are often set within societal, cultural, familial and our own personal parameters. Minute by minute we face the question to race, to mitigate, to stop or to cease. Nothing is ever still and each day we face limitations and controls, that as individuals we can choose, to rally against, work with or harness to our own benefit – Rebecca Pierce.



SPIN CYCLE

100 x 75cm unframed, 124 x 99cm framed Digital photography,
aqueous Pigment Ink on Metallic Photo Paper, Framed \$ 2,400.00

The Du Rietz Art Awards 2D section Finalist

Hunters Hill Art Exhibition Finalist

The Percival Photographic Portrait Prize Finalist

National Capital Art Prize Finalist

"We survive on a planet that spins around the sun, we all live through the cycle of life some longer than others, monthly our bodies (if female) run through a physical cycle that guarantees the next generation, on a daily level we complete routines and rituals, on an enjoyment (or for some punishing) level we join a spin class – Aren't we all on a spin cycle?" – Rebecca Pierce.

MIXED MEDIA





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3.



4.

4. SHAVINGS 14

20 x 20cm acrylic and resin on canvas

\$ 350.00

LITTLE THINGS Art Awards

3. SHAVINGS 13

20 x 20cm acrylic and resin on canvas

\$ 350.00

2. SHAVINGS 12

20 x 20cm acrylic and resin on canvas

\$ 350.00

1. SHAVINGS 11

20 x 20cm acrylic and resin on canvas

\$ 350.00

WHEN THE GENIES EMERGE FROM THE BOTTLE

152 x 121.5cm hand-finished 1/5 Giclee Print Combine \$ 2,500.00





THE DISSERTATION 1 ALUMINUM

120 x 120cm hand-finished aluminum print \$ 2,900.00



STONEHENGE ALUMINUM

120 x 120cm hand-finished aluminum print \$ 2,900.00



THE MOTION OF COMMOTION 1 –
EXPLODING HEAD – WHITE ALUMINUM

120 x 120cm hand-finished aluminum
print \$ 2,900.00



For more images or information on the works or enquiries re commissions please contact the gallery

All pricing is in AUD \$

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