

## Artist Statement

REBECCA PIERCE

**SOLID ROCK** – A thematic exhibition inspired by the Glass House Mountains, Queensland

I found confronting in a positive sense the multiple forms of inspiration derived from the Glass House Mountains. My senses were bombarded on an aesthetic, spiritual, sensual, and sexual level. I experienced a force that signalled that my medium of choice, being paint, could not fully encapsulate the breadth of emotion this expedition ignited. Thus, I returned to my roots being drawing. In situ I utilised dirt, pen, ink and water to create a base that later in the studio translated to incorporate oil stick, ink, pen and paint. The response to the tactile experience of the land is reflected in the diversity of contrasting medium and markings.

In an attempt to recreate these structures in an alternate form, I chose photo media to capture the overtly phallic-like erections that appeared as rigid sentinels and at other times soft malleable mounds.

The replacement objects being made of glass, a naturally formed matter, seemed appropriate when photographed in their new environment of debris and detritus, creating a pseudo landscape. This landscape now features glass dildos playing the key roles of each of the Glass House Mountains characters. These 25 to 27 million year old edifices cocooning a fossilised history, I found both erotic and bestial, which naturally progressed to viewing these structures as a valley of glass sex toys.

The correlation of their ancient past triggered the rendering of backdrops featuring prehistoric box-like aquatic creatures, neon crustaceans and fish skeletons comically created as a foil to the playful nature of the sex toys.

Captain Cook who named the Glass House Mountains, noted them as remarkable for their singular form of elevation, resembling glass houses. When Cook sighted these structures, the light catching the glass in these pseudo landscapes may not have been dissimilar to the glow he first observed reflecting off the Mountains.