

PATRICIA PICCININI

Exploring concepts of what is 'natural' in the digital age, Patricia Piccinini brings a deeply personal perspective to her work.

Rachel Kent notes: '*Since the early 1990s, Piccinini has pursued an interest in the human form and its potential for manipulation and enhancement through bio-technical intervention. From the mapping of the human genome to the growth of human tissue and organs from stem cells, Piccinini's art charts a terrain in which scientific progress and ethical questions are intertwined.*'

Piccinini's work is more often than not realised as immersive environments - ranging from the computer generated forest that is *Plasticology* to the turbulent ocean vista of *Swell*. These are multi-screen DVD installations. *Sandman* (2002) brings together photographs, a 16mm film and large scale sculpture.

Selected to represent Australia at the 2003 Venice Biennale, Piccinini created *We are Family*, a project that transformed the Australian Pavilion into a home of the future. Expressing her fascination with the relationship between what is considered natural and what is considered artificial, *We are Family* was critically acclaimed and *ARTnews* America singled her out as 'an artist to watch.'

Patricia Piccinini's fast growing reputation is evident in solo exhibitions at the Tokyo Metropolitan Museum of Photography, the Centro de Artes Visuales, Lima, the Museum of Contemporary Art Sydney and the Australian Centre for Contemporary Art, Melbourne.

She has also participated in the Berlin, Gwang'ju, Liverpool and Sydney Biennales and has exhibited widely overseas and in Australia.

Most recently, the Artium, Vitoria-Gasteiz in Spain presented a major solo museum exhibition of her work. This exhibition showcased a decade of her work from 1997 – 2007.

PATRICIA PICCINNI

Born 1965, Freetown, Sierra Leone; arrived in Australia 1972
Lives and works in Melbourne

Represented by Tolarno Galleries, Melbourne

EDUCATION

1994-96

Co-ordinator, The Basement Project Gallery

1989-91

Bachelor of Arts (Painting), Victorian College of the Arts

1985-88

Bachelor of Arts (Economic History), Australian National University

SELECTED SOLO EXHIBITONS

2017

No fear unmingled with hope, Tolarno Galleries, Melbourne

2016

ComSciencia, CCBB Brasilia, Brasilia, Brazil

Patricia Piccinini, Yu-Hsiu Museum of Art, Caotun, Taiwan

2015

And colour is their flesh, Tolarno Galleries, Melbourne

Like Us, Newcastle Art Gallery, Newcastle

iccinini at Hosfelt, Artinternational, Istanbul, Turkey

ComSciencia, CCBB Rio de Janeiro, Rio de Janeiro, Brazil

Another Life, University of Quebec Art Museum, Montreal, Canada

Relativity, Galway International Arts Festival Gallery, Galway, Ireland

2014

The Touch of Another, Warrnambool Art Gallery, Warrnambool

2013

Structures of Support, Canberra Museum and Gallery, Canberra

I have spread my dreams under your feet, Roslyn Oxley9 Gallery, Sydney

2012

There are no strangers, Tolarno Galleries, Melbourne

2011

Hold me Close to your Heart, Arter Space for Art, Istanbul

Once Upon a Time..., Art Gallery of South Australia, Adelaide

The Welcome Guest, Conner Contemporary Art, Washington

The Fitzroy Series, Centre for Contemporary Photography, Melbourne

2010

Not as we know it, Haunch of Venison, New York

Beyond Our Kin, Roslyn Oxley9 Gallery, Sydney

Relativity, Art Gallery of Western Australia, Perth

Patricia Piccinini, Leeahn Gallery, Daegu and Seoul

SELECTED SOLO EXHIBITIONS continued

2009

Unforced Intimacies, Tolarno Galleries, Melbourne
Recent Work, Byblos Art Gallery, Verona
Evolution, Tasmanian Museum and Art Gallery, Hobart

2008

The Wellspring, Tolarno Galleries, Melbourne
Related Individuals, Roslyn Oxley9 Gallery, Sydney
The Place Where It Actually Happens, Yvon Lambert, New York
Piccinini, Perc Tucker Regional Gallery, Townsville

2007

(tiernas) Criaturas/(tender) Creatures, Artium, Vitoria-Gasteiz
Hug: Recent Works by Patricia Piccinini, Frye Museum, Seattle; Des Moines Art Center, Des Moines
Double Love Knot, Lismore Regional Gallery, Lismore
Recent Work, Roger Williams Gallery, Auckland

2006

In Another Life, Wellington City Gallery, Wellington
Recent Drawings, Roslyn Oxley9 Gallery, Sydney
Life Cycle, Tolarno Galleries, Melbourne

2005

Unbreking Eggs, Roslyn Oxley9 Gallery, Sydney
Nature's Little Helpers, Robert Miller Gallery, New York

2004

Sculpture, Robert Miller Gallery, New York
We are Family, toured to Bendigo Art Gallery, Bendigo

2003

We are Family, Australian Pavilion, 50th Venice Biennale, Venice
We are Family, toured to Hara Museum, Tokyo
Precautionary Tales, Tolarno Galleries, Melbourne; Roslyn Oxley9 Gallery, Sydney
Love Me Love My Lump, Monash Centre and Dryphoto Gallery, Prato
Call of the Wild, toured to John Curtin Gallery, Perth

2002

Call of the Wild, Museum of Contemporary Art, Sydney
Retrospectology, Australian Centre for Contemporary Art, Melbourne
Sandman, National Gallery of Victoria, Melbourne
Autoerotic, Roslyn Oxley9 Gallery, Sydney

2001

The Breathing Room, The Tokyo Metropolitan Museum of Photography, Tokyo
Superevolution, Centro de Artes Visuales, Lima
One Night Love, Tolarno Galleries, Melbourne

2000

Swell, Artspace, Sydney, Australia
Desert Riders, Roslyn Oxley9 Gallery, Sydney

1999

Protein Lattice, Republic Tower billboard, Melbourne
Truck Babies, Tolarno Galleries, Melbourne
Plasticology, NTT InterCommunication Centre, Tokyo

SELECTED SOLO EXHIBITIONS continued

1998

Sheen, Adelaide Festival, Adelaide
Car Nuggets, Arts Victoria, Melbourne

1997

Psycho, Tolarno Galleries, Melbourne

1996

Natural Beauty, The Basement Project, Melbourne
Your Time Starts Now... Contemporary Art Centre of South Australia, Adelaide; Institute of Modern Art, Brisbane

1995

Love Me Love My Lump, The Basement Project, Melbourne
TerrUrbanism, toured to The Australia Centre, Manila

1994

TerrUrbanism, Centre for Contemporary Photography, Melbourne
T.M.G.P., The Basement Project, Melbourne
Indivisibles, The Basement Project, Melbourne

SELECTED GROUP EXHIBITONS

2017

Beyond Belief: the Sublime in Contemporary Art, Bathurst Regional Art Gallery, Bathurst, Australia
Mad Love, Arndt Art Agency, Berlin, Germany
The Universe and Art, ArtScience Museum, Singapore

2016

The New Romance, National Museum of Contemporary Art, Seoul, South Korea
Cornucopia, Shepparton Art Museum, Shepparton
Relativity, Galway International Arts Festival Gallery, Galway, Ireland

2015

Weird and Wonderful, From the Olbricht Collection, Museum Folkwang, Essen, Germany
Patricia Piccinini & Peter Hennessey, *The Shadows Calling*, Presented by Detached in association with Dark Mofo, Mercury Bulding, Hobart
Super Natural, National Museum of Women in the Arts, Washington, USA
Materia Prima, LABoral Centro De Arte, Gijon, Spain
Symbiotica, University of Western Australia, Perth, Australia
Beautiful Beast, The New York Academy of Art, New York, USA
Queensize Female Artists from the Olbricht Collection, me Collectors Room, Berlin, Germany
Piccinini at Hosfelt, Artinternational, Istanbul, Turkey
Like Us, Newcastle Art Gallery, Newcastle

2014

Menagerie, Australian Centre for Contemporary Art, Melbourne, Australia
In the Flesh: Experiencing the New Real, National Portrait Gallery of Australia, Canberra, Australia
PULSE: Reflections on the body, Canberra Museum and Gallery, Canberra, Australia
The Gathering II, Wangeratta Art Gallery, Wangaratta, Australia
In the Flesh: Experiencing the new real, National Portrait Gallery of Australia, Canberra, Australia
Remain in Light: Photography from the MCA collection touring exhibition, Museum of Contemporary Art, Ipswich Reg Gallery, Western Plains Culture Centre, Maitland Reg Gallery, Bendigo Art Gallery, Artspace Mackay, Hawkesbury Reg gallery, Sydney, Ipswich, Dubbo, Maitland, Bendigo, Mackay, Windsor, Australia
Swell, Screen Space, Melbourne, Australia

2013

Under My Skin: Contemporary Australian Photography from the Corrigan Collection, Rockhampton Regional Gallery, Rockhampton

SELECTED GROUP EXHIBITIONS continued

Seven Sisters, Karen Jenkins-Johnson Gallery, San Francisco
Melbourne Now, NGV, Melbourne
Kaunas Biennial Unitext, NGO Kaunas Biennial, Kaunas, Lithuania
Yours Synthetically, Ars Electronica, Linz
Call of the Wild, Hosfelt Gallery, San Francisco
Vrroom, Perc Tucker Regional Gallery, Townsville
Post-humanist Desire: Sexuality and Digitality in Contemporary Art, Museum of Contemporary Art, Taipei
The Wandering: Moving Images from the MCA Collection, Cairns Regional Gallery, Cairns, Australia
Nature of the Beast, The New Art Gallery, Walsall, England
How to tell the future from the past, Haunch of Venison, New York
The Future's Not What It Used To Be, Newlyn Art Gallery and The Exchange, Newlyn, England

2012

Controversy: the power of art, Mornington Peninsula Regional Art Gallery, Melbourne
Animal/Human, University of Queensland Art Museum, Brisbane
The Freeze, Maroondah Art Gallery, Melbourne
Cycle in Cinema, University of NSW, College of Fine Arts, Sydney
Fairy Tales, Monsters, and the Genetic Imagination, The Frist Center for the Visual Arts, Nashville, Tennessee
Louise Bourgeois, Heide Museum of Modern Art, Melbourne
Blue: Matter, Mood, and Melancholy, 21c Museum Hotel, Louisville, USA
Concepts of Life in Contemporary Sculpture, Georg Kolb Museum, Berlin, Germany
Inspiring Art> recipients of the Pat Corrigan Artists Grant, Maitland Regional Art Gallery, Maitland
Confounding: Contemporary Photography, National Gallery of Victoria, Melbourne
DOCUMANTA (13), The Fredericianum, Kassel
Nature vs Nurture, FaMa Gallery, Verona
Chromogenic, 2012, Media House Gallery, The Age building, Melbourne
The Observer, Haunch of Venison, London

2011

2112: Imagining the Future, RMIT Gallery, Melbourne
Our Origins, The Museum of Contemporary Photography, Chicago
The Power of Making, Victoria & Albert Museum, London
Boundaries Obscured, Haunch of Venison, New York
mémoires du future: la collection Olbricht, La Maison Rouge, Paris
Tokyo Art meeting: Transformation, Museum of Contemporary Art Tokyo (MOT), Tokyo

2010

The Earth is Blue like an Orange, The Montreal Museum of Fine Arts, Montreal
Recent Sculpture, Roslyn Oxley9 Gallery, Sydney

2009

Medicine and Art, Mori Art Museum, Tokyo
2nd Asian Art Biennale, National Taiwan Museum of Fine Arts, Taipei
Wonderland: through the Looking Glass, KadE Kunsthal, Amersfoort, The Netherlands
Tier-Werden, Mensch-Werden, NGBK, Berlin
Niet Normaal: Difference on Display, Beurs Van Berlage,, Amsterdam
Colliding Worlds, Samstag Museum, Adelaide

2008

Contemporary Australia: Optimism, GOMA Queensland Art Gallery, Brisbane
Neo-Goth: Back In Black, University of Queensland Art Museum, Brisbane
The Stranger, Yvon Lambert, New York
Gallery Artists, Conner Contemporary Art, Washington DC
Figuring Landscapes, ArtSway, and then travelling UK and Australia until 2010, Hampshire, UK
Life (Death Thereafter), Silvershot, Melbourne
The Land of Retinal Delights, Laguna Art Museum, Laguna Beach, USA
Bloodline: The Evolution of Form, McClain Gallery, Houston
New Millennium, Lismore Regional Gallery, Lismore
FX in Contemporary Photography, McClelland Gallery and Sculpture Park, Melbourne

2007

Global Feminisms, Brooklyn Museum, New York
Switcher Sex: Video Works from the Teutloff Collection, Slought Foundation, Philadelphia
Diagnose [Kunst]: Contemporary art reflecting medicine, Museum im Kulturspeicher, Würzburg, Germany; Kunstmuseum Ahlen, Ahlen, Germany
Down Under: The Hague sculpture 07, Haags Historisch Museum, The Hague
MCA Collection: New Acquisitions, Museum of Contemporary Art, Sydney
Artist Makes Video: Art Rage Survey 1994-1998, Queensland College of Art, Brisbane

2006

Redefined, Corcoran Museum of Art, Washington DC
Uneasy Nature, Weatherspoon Art Museum, Greensboro, USA
Long Live Sculpture, The Open Air Museum for Sculpture Middelheim, Antwerp
Prism, Bridgestone Museum of Art, Tokyo
Black & Blue, Robert Miller Gallery, New York
High Tide, Zacheta National Gallery of Art, Warsaw
Out of Line: Drawings from the Collection of Sherry and Joel Mallin, Herbert F Johnson Museum of Art Cornell University, Ithaca, USA
High Tide, Contemporary Art Centre, Vilnius, Lithuania
The Idea of the Animal, RMIT Gallery, Melbourne
New to the modern: Heide's Collection 25 years on, Heide Museum of Modern Art, Melbourne
Strange Cargo, Newcastle Region Art Gallery, travelling exhibition until March 2008, Newcastle
Supercharged, Institute of Modern Art, travelling exhibition until June 2008, Brisbane
2006: Contemporary Commonwealth, Australian Centre for the Moving Image, Melbourne
Epic, Lismore Regional Gallery, Lismore, Australia
Home Goal: Diversity in Contemporary Art from the Collection of Dr. Dick Quan, Bathurst Regional Art Gallery, Bathurst

2005

Becoming Animal, MASS MoCA, North Adams
Detox, Kunstnernes Hus, Oslo
Figure It Out, Hudson Valley Center for Contemporary Art, Peekskill, USA
I thought I knew but I was wrong, Ssamzie Space, Seoul, South Korea; Robert Miller Gallery, New York
Living Apart Together, Odapark Venray, Venray, The Netherlands
Extra-Aesthetic: 25 Views of the Monash University Collection, Monash University Museum of Art, Melbourne,

2004

Rheinschau Art Cologne Projects, Art Cologne, Cologne
Andererseits: die phantastik, Landesmuseum, Linz, Austria
We Are the World, Chelsea Art Museum, New York
Brides of Frankenstein, San Jose Museum of Art, San Jose
Auto Fetish: The Mechanics of Desire, Newcastle Region Gallery, Newcastle
Bloom: Mutation, Toxicity and the Sublime, Govette Brewster Art Gallery, New Plymouth, New Zealand
I thought I knew but I was Wrong, Jamjuree Art Gallery, Pathumwan, Bangkok
Adelaide Biennale of Australian Art, Art Gallery of South Australia, Adelaide
Repercussions, Greenaway Art Gallery, Adelaide
The Plot Thickens, Heidi Museum of Modern Art, Bulleen
Written with Darkness: Selected photographs from the Corrigan Collection, University of Technology Gallery, Sydney

2003

Face Up, Hamburger Bahnhof, Berlin, Germany
Bienal de La Habana, Havana, Havana, Cuba
Second Sight, National Gallery of Victoria, Melbourne, Australia
see, here, now, The Ian Potter Museum of Art, Melbourne, Australia

2002

Liverpool Biennale: International 2002, Tate Liverpool, Liverpool,
(The world may be) fantastic: 2002 Biennale of Sydney, Object Gallery, Sydney
Tech / No / Zone, Museum of Contemporary Art, Taipei

SELECTED GROUP EXHIBITIONS continued

Melodrama: Lo Excesivo en la Imaginación Posmoderna, Artium, Centro Museo Vasco de Arte Contemporáneo, Vitoria-Gasteiz, Spain
Modified Terrain, Institute of Modern Art, Brisbane
conVerge; where art and science meet, Art Gallery of South Australia, Adelaide
Heterosis: Digital Art from Australia, Conde Duque, Madrid
For Real, Wood Street Galleries, Pittsburgh

2001

2nd Berlin biennale, Postfuhramt (Old Postal Services Building), Berlin, Germany
hybridforms: Australian new media art, Netherlands Media Art Institute, Amsterdam, The Netherlands
Melbourne Festival, The Australia Projects, Melbourne Zoo and RMIT Gallery, Melbourne, Australia
Seeing through Landscape, Australian Centre for Photography, Sydney, Australia
Desire, Royal Melbourne Institute of Technology Gallery, Melbourne, Australia

2000

Gwangju Biennale, Gwangju City Art Museum, Gwangju, Korea
Song of the Earth, Museum Fridericianum, Kassel
Passing Time: The Möet & Chandon Exhibition, Art Gallery of New South Wales, Sydney
Terra Mirabilis: Wonderful Land, Centre for Visual Arts, Cardiff
Zeitgeössische Fotokunst Aus Australien, Neuer Berliner Kunstverein, Berlin, Germany; Museum Scholß Hardenberg, Velbert, Germany; Kunstsammlungen, Chemnitz, Germany; Kulturzentrum der Stadt Stuttgart, Stuttgart, Germany
Flow, National Art Gallery, Kuala Lumpur
Bonheurs des Antipodes, Musée de Picardie, Amiens, France
Make/Believe, The Fabric Workshop and Museum, Philadelphia
Sporting Life, Museum of Contemporary Art, Sydney
Plastic Life, Level 2, Art Gallery of New South Wales, Sydney
Akihabara TV 2, Akihabara electrical stores, Tokyo

1999

Signs of Life: Melbourne International Biennial, Telstra Exchange Building, Melbourne
A Window Inside Outside, Gwangju City Art Museum, Gwangju, Korea
Probe, Australian Embassy, Beijing
The Liquid Medium: Video Art, Queensland Art Gallery, Brisbane
ARTificial Life, Artspace, Auckland
Akihabara TV, Akihabara electrical stores, Tokyo
The Persistence of Pop, Monash University Gallery, Melbourne
Signature Works, Australian Centre for Photography, Sydney
Art Life 21, Spiral TV, Spiral/Wacoal Art Centre, Tokyo
Byte Me, Bendigo Art Gallery, Bendigo
Tolarno Galleries at the Moores Building, Perth Festival, Perth
Up the Road: Contemporary Artists out of the VCA, Australian Centre for Contemporary Art, Melbourne

1998

Metamorphosis, Mornington Peninsula Regional Art Gallery, Victoria
Hype: Fashion, Art and Advertising, RMIT Gallery, Melbourne

1997

Natural Selection (Australian Perspecta 1997), Museum of Contemporary Art, Sydney
Art=Advertising, Robert Lindsay Gallery, Melbourne
Lawyers, Guns and Money, Experimental Art Foundation, Adelaide
Second Tokyo International Photo Biennale, The Tokyo Metropolitan Museum of Photography, Tokyo
Fotofeis, Gallery of Modern Art, Glasgow
Nothing Natural, Plimsoll Gallery, Hobart, Australia; Latrobe Regional Gallery, Morewll
Wild Kingdom, Institute of Modern Art, Brisbane
Techné, Perth Institute of Contemporary Arts, Perth

1996

Photography is Dead! Long Live Photography!, Museum of Contemporary Art, Sydney
Science Fiction/Social Fiction, Galerie Der Stadt Schwaz im Palais Enzenberg, Austria
Perception & Perspective, National Gallery of Victoria, Melbourne

SELECTED GROUP EXHIBITIONS continued

Nothing Natural, The Basement Project, Melbourne

Möet & Chandon Touring Exhibition, National Gallery of Victoria, Melbourne, Australia; Queensland Art Gallery, Brisbane; Art Gallery of South Australia, Adelaide; Art Gallery of New South Wales, Sydney

Cyber Cultures, Performance Space, Sydney

Alternative Realities tour, Pacific Cultural Centre, Taipei; Tamsui Centre of Arre, Tamsui, Taiwan ; Mountain Art Gallery, Kaohsiung, Taiwan; Karnataka Chitrakala Parishath Gallery, Bangalore, India; Government Museum & Art Gallery, Chandigarh, India

1995

Alternative Realities, Ian Potter Gallery, University of Melbourne, Melbourne; touring to University of Science and Technology, Hong Kong; Zhu Qizhan Gallery, Shanghai; Wang Fun Art Gallery, Beijing; Gallery Artbeam, Seoul

Technothelylogia: Technology for and by Women, Monash University Gallery, Melbourne, Australia

Since the Accident, The Basement Gallery, Melbourne

Our Parents' Children, National Gallery of Victoria, Melbourne

A Gathering of Shades, Temple Studio, Melbourne

Fleshly Worn, ASA Gallery, Auckland

Ada's Spawn, New Media Network, Melbourne

Plastiche (Curator), The Basement Project, Melbourne

Critical Mass, Arts Victoria Gallery, Melbourne

1993

City Screens, Melbourne International Festival, Melbourne, Australia

Deliquescence, 200 Gertrude Street, Melbourne, Australia

1992

Deliquescence, Canberra Contemporary Art Space, Canberra; First Draft Gallery, Sydney

SELECTED AWARDS

2015

Lifetime Achievement Award, Melbourne Art Foundation

2006

New York Residency, Australia Council

2002

International Cultural Exchange Program, Arts Victoria

2000

New Media Fellowship, Australia Council

1999

Arts Development grant, Arts Victoria

1998

Tokyo Residency, Australia Council

1997

Project Grant, Australia Council

International Cultural Exchange Program, Arts Victoria

1996

Project Grant, Arts Victoria

1991

Christopher James Blyth Memorial Award, Victorian College of the Arts

1990

Theodore Urbach Award, Victorian College of the Arts

1989

Theodore Urbach Award, Victorian College of the Arts

SELECTED PUBLIC COLLECTIONS

Phoenix Art Museum, Arizona, USA
Middelheim Museum, Antwerp, Belgium
21C Museum, Louisville, Kentucky, USA
National Gallery of Australia, Canberra, Australia
National Gallery of Victoria, Melbourne, Australia
Art Gallery of New South Wales, Sydney, Australia
Queensland Art Gallery, Brisbane, Australia
Art Gallery of South Australia, Adelaide, Australia
Monash University, Victoria, Australia
Newcastle Region Art Gallery, New South Wales, Australia
The University of Melbourne, Victoria, Australia
Griffith University, Queensland, Australia
Waverley City Gallery, Melbourne, Australia
Bendigo Art Gallery, Victoria, Australia
Parliament House, Canberra, Australia
Artbank, Australia

SELECTED BIBLIOGRAPHY

2017

Perram, Richard *Beyond Belief The sublime in contemporary art*, Bathurst Regional Art Gallery, 2017, pp. 30-33
Silja Leifsdottir, *What Remains*, Fotogalleriet, Oslo, 2017, p. 79
Letze, Otto *GYS! Er den levende?*, Arken Museum for Moderne Kunst, 2017, p.90-91
Bowden, Hannan, D'Agla, Lindley, D'Angelo, *Art-isan*, Studio Arts for VCE, Cambridge University Press, 2017, p. 144, 208
Geczy, Adam *The Artificial Body in Fashion and Art*, Bloomsbury Publishing, 2017, p. 70,79,84-87

2016

Creed, Barbara *Stray: Human/Animal Ethics in the Anthropocene*, Power Publications, 2016
Walsh, David *On the Origin of Art, Museum of Old & New Art*, 2016, p. 453-461
Fumio, Nanjo *The Universe and Art*, Mori Art Museum, Tokyo, 2016, p. 126
Bullock, Natasha *MCA Collections*, Museum of Contemporary Art, Sydney, p. 292-293
Breusch Hansen, Malene *Researchers Wildest Tools*, Bonnier Publications Int, 2016, p. 93
Macho, Thomas *Das Schwein*, Agora 42, Jul-2016, pp. 43-48
O'Sullivan, Jane *Beyond the Border*, Australian Financial Review, March, 2016, pp. 54-59
Fontcuberta, Joan *The Post-Photographic Condition*, Kerber Photo Art, 2016, pp. 122-127

2015

Hyesook, Jeon, *Post Human*, SACK, Seol, Korea, 2015
Jeongbae, Kim, *New Romance*, MMCA, Korea, 2015, pp. 140-155
Dantas, Marcello *Comciencia*, Centro Cultural Banco, Brasil, 2015
Myers, William *BioArt: Altered Realities*, Thames & Hudson, 2015, pp. 52-57

2014

Housand-Weaver, Jessica, *Carbon Culture*, Media Solutions USA, Issue 1, Fall 2014, Cover front & back, pp. 51-56
Millner, Jaqueline *ARTAND Australia, Art & Australia*, Issue 52.1 - 2014, Cover, pp. 4, 128, 136-143
Radford, Ron *Collection Highlights*, National Gallery of Australia, 2014, p. 196
Virginas, Andrea, *Acta Universitatis Sapientiae*, Sapientia Hungarian Uni of Transylvania Scientific Publishing House, Vol 8, 2014, pp. 149-166
Brunnich, Lisbeth *Science Illustrated*, Denmark, Bonnier Publications, Issue 17, 2014, p. 22
McGhie, Alistair, *Portrait*, National Portrait Gallery, Spring/Summer, 2014, pp. 8, 17
Macgregor, Elizabeth Ann OBE, *Glenn Barkley*, Remain in Light (exhibition catalogue), Museum of Contemporary Art, Sydney, 2014, pp. 50-51
Baigorri Ballarín, Laura, *Sense and Responsibility: A Bioethical Perspective on Experimental Creation*, Hipatia Press, Vol 2, Number 2, 2014, pp.152,153, 161
Sasse, Julie R. *Blurred Boundaries: A History of Hybrid Beings and the Work of Patricia P.*, University of Arizona Press, 2014

2013

- Suenaga, Mr. Terukazu, Ms. Yoko, Hayashi, Mr. Motoaki Hori, *The Art of the 20th Century and Beyond*, Bijutsu Shuppan-sha, Tokyo, July 20th, 2013, p. 204
 Warnes, Diana *Under My Skin* (Exhibition Catalogue), Rockhampton Art Gallery, 2013, p. 49
 Burford, Caitlyn *Manor House Quarterly*, Manor House Quarterly, USA, Issue 07, 2013, pp. 8, 46-57
 Forget, Zoe *Hey (Modern art & pop culture)*, Ankame Editions, #15, 2013, pp. 66-75
 Marczyk, Lucy (*INSIDE*) *interior design review*, Niche Media Pty Ltd, Sept / Oct 2013, p. 20
 Yan, Gong Art World 278 (*Safari, the Zoetrope of Monsters*), Shangai Central Publishing, 2013
 Robinson, Deborah *The Nature of the Beast* (Exhibition Catalogue), The New Art Gallery Walsall, 2012
 Smith, Jason / Michael, *Linda Louise Bourgeois in Australia* (Exhibition Catalogue), Heide Museum of Modern Art, 2013, p. 118-121

2012

- McDonald, Helen, *Nearly Beloved: Patricia Piccinini*, Piper Press, 2012
 Harrington, Zoe, *Sculpture and the Enemies*, Sculp & Enemies.com.au, Jan-March, 2012, p. 14-23
 JD Talasek, Rick Welch, Kevin Finneran, *Visual Culture and Evolution*, an Online Symposium, University of Maryland, USA, 2012, p. 188-189
 Bild I Skolan, *En Ingång I Samtidskonsten*, Swedish Teachers Union, Jan, 2012, p. 26-27
Imagining the Future (exhibition catalogue), RMIT Gallery, Melbourne, Jan, 2012, p. 50-51

2011

- Ellwood, Tony, *Ten Years of Contemporary Art*, The James C Sourris AM Collection, Queensland Art Gallery, 2011, p. 138
 Messenger, Jane, *Once Upon A Time* (exhibition catalogue), Art Gallery of South Australia, 2011

2010

- Millner, Jacqueline, *Conceptual Beauty*, Artspace, Sydney, 2010, pp. 16-22, 106
 Robertson, Jean and McDaniel, Craig, *Themes of Contemporary Art: Visual Art after 1980*, Oxford University Press, 2010, pp.264-266
 Kwang-Suk, Lee, *The Art and Cultural Politics of Cyber Avant-gardes*, Thomson Publications, 2010, pp. 379-385
 Engberg, Juliana, *Relativity* (exhibition catalogue), Art Gallery of Western Australia, 2010
 Staeus, Geert, and Snoeck, Patrick, *Patricia Piccinini*, Snoecks 2010, 2010, pp. 210-223
 Bodeker, Katja and Hammer, Carmen, *Wunderforschung*, Nicolai, 2010, pp. 52-53
 The Revival of Empty Spaces, *Patricia Piccinini*, Monthly Art Magazine, Mar-2010, pp. 72-77
 Reilly, Maura, *Curating Transnational Feminisms*, Feminist Studies Magazine, Spring 2010, p.161
 Hong, Kyoung-Han, *Art in Post*, Public Art, Feb-2010, pp. 142-143
 Hong, Kyoung-Han, *Patricia Piccinini* (interview), Public Art, Mar-2010, p. 177
 Chrudzimska-Uhera, Katarzyna, *Niepewna przyszłosc Rzezby: Patricia Piccinini*, Lamus, Jul-1909, pp. 62-67

2009

- Clark, John, *Biennials and the Circulation of Contemporary Asian Art*, Yishu: Journal of Contemporary Chinese Art, 2009, p.38
 Mori Art Museum, *Medicine and Art: Imagining a future for Life and Love*, Mori Art Museum, Tokyo, 2009, pp. 228-229
 Grehan, Helena, *Performance, Ethics and Spectatorship in a Global Age*, Palgrave Macmillan, 2009, pp. 8, 140, 142-3, 162-7, 187, 189
 Ardenne, Paul, *Art le Present: La creation plasicienne au tournant du XXI siecle*, Editions du Regard, 2009, pp. 156, 184
 Allemand, Lauranne, Denaro, Dolores, and team, *Genipulation*, Kunsthau Centre d'art, 2009, pp. 116-119
 Roos, Robert, *Wonderland: Through the Looking Glass*, Kunsthall Kade Amersfoort, Netherlands, 2009, pp. 80-83
 Green, Erica, *Colliding Worlds*, Samstag Museum, University of Adelaide, 2009, pp. 1-3
 Egan, Fiona, *Born to be Wild: the Motorcycle in Australia*, Penrith Regional Gallery, 2009, pp. 4, 28
 Hackett, Edward, *Reflections for Looking Forward*, Sciencemag.com, Dec-2008, pp. 340-345
 Körper Kurz nach der Geburt, *Kunst und Unterricht*, Kallmeyer, Jul-1909, p. 49
 Warne-Smith, Drew, *Up Next: Patricia Piccinini*, The Weekend Australia Magazine, March 14-15, 2009, p. 7
 Martain, Tim, *Otherworldly Designs*, The Mercury Magazine, March 21, 2009, p.2-3
 Strickland, Katrina, *Tasmania's Modern Take*, The Weekend Australian Financial Review, April 9-13, 2009, p. 56
 Levine, Stacey, *Looking Together: Writers on Art*, University of Washington Press, 2009, p. 36, 45
 Neylan, John, *Motherhood Statement*, The Adelaide Review, Feb-2010, pp.30-31
 Smallenburg, Sandra, *Beeldende Kunst*, NRC Handelsblad, May 1, 2009, p.8
The Phantasm of International Biennales, Monthly Art Magazine, Nov-2009, p. 116

2008

- Palmer, Maudie, *Encounters with Australian Modern Art*, Macmillan Art Publishing, 2009, pp. 246-247
Current: Contemporary Art from Australia and New Zealand, Art and Australia, Dott Publishing, 2009, pp. 256-259
 Haraway, Donna, *When Species Meet*, University of Minnesota Press, 2008, pp. 287-292, 387
 Heartney, Eleanor, *Art and Today*, Phaidon Press, 2008, pp. 188-189
 Hulsbosch, Marianne, *Cambridge Visual Arts: Stage 4*, Cambridge University Press, 2008, pp. 148-149
 Slade, Lisa, *The Thrall of the Skull*, Neo Goth: Black is Back, 2008, pp. 24-26
 Koop, Stuart, *Beep Crackle: Contemporary art from the middle of nowhere*, Institute of Modern Art, Sydney, 2008, pp. 126-135
 Takamado, Her Highness, the Princess, *Transcripts of Lectures*, Osaka University of Arts, 2008, pp. 111-112
 Kudo, Kiki, *Post No Future*, Kawade Shobo Shinsha Publishers, Japan, 2008, pp. 127-129
 Braun, Bart, *Nieuwe Dieren*, Uitgeverij Veen Magazines, 2008, pp. 120-122
 Zeitz, Lisa, *Moped als Madonna: Das geheime Leben der Vespa*, Kunstmarkt, February 23, 2008, p. 44
 Foster Gage, Mark, *Etiologies of Beauty: Architecture and the New Physics of Appearances*, Perspecta 40: Monster, 2008, p. 93
 Johnson, Ken, *Some Shows for Escape, Some for Introspection*, The New York Times, July 4, 2008, p. 30
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