

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 PICCININI

1965 Born Freetown, Sierra Leone

1972 Arrived in Australia

1985-88 Bachelor of Arts (Economic History), Australian National University

1989-91 Bachelor of Arts (Painting), Victorian College of the Arts

1994-96 Coordinator, The Basement Project Gallery

SELECTED SOLO EXHIBITIONS

2007

(tiernas) Criaturas/(tender) Creatures, Artium, Vitoria-Gasteiz, Spain

Hug: Recent Works by Patricia Piccinini, Frye Museum, Seattle, USA

Double Love Knot, Lismore Regional Gallery, Lismore, Australia

Recent Work, Roger Williams Gallery, Auckland, New Zealand

Hug: Recent Works by Patricia Piccinini, Des Moines Art Center, Des Moines, USA

2006

In Another Life, Wellington City Gallery, Wellington, New Zealand

Recent Drawings, Roslyn Oxley9 Gallery, Sydney, Australia

Life Cycle, Tolarno Galleries, Melbourne, Australia

2005

Unbreaking Eggs, Roslyn Oxley9 Gallery, Sydney, Australia

Nature's Little Helpers, Robert Miller Gallery, New York, USA

2004

Sculpture, Robert Miller Gallery, New York, USA

We are Family, toured to Bendigo Art Gallery, Bendigo, Australia

2003

We are Family, Australian Pavilion, 50th Venice Biennale, Venice, Italy

We are Family, toured to Hara Museum, Tokyo, Japan

Precautionary Tales, Tolarno Galleries, Melbourne, Australia

Precautionary Tales, Roslyn Oxley9 Gallery, Sydney, Australia

Love Me Love My Lump, Monash Centre and Dryphoto Gallery, Prato, Italy

Call of the Wild, toured to John Curtin Gallery, Perth, Australia

2002

Call of the Wild, Museum of Contemporary Art, Sydney, Australia

Retrospectology, Australian Centre for Contemporary Art, Melbourne, Australia

Sandman, National Gallery of Victoria, Melbourne, Australia

Autoerotic, Roslyn Oxley9 Gallery, Sydney, Australia

2001

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

2000

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

1999

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

1998

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

1997

Psycho, Tolarno Galleries, Melbourne, Australia

1996

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

1995

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

1994

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

SELECTED GROUP EXHIBITIONS

2007

Global Feminisms, Brooklyn Museum, New York, USA
Switcher Sex: Video Works from the Teutloff Collection, Slought Foundation, Philadelphia, USA
Diagnose [Kunst]: Contemporary art reflecting medicine, Museum im Kulturspeicher, Würzburg, Germany
Diagnose [Kunst]: Contemporary art reflecting medicine, Kunstmuseum Ahlen, Ahlen, Germany

2006

Redefined, Corcoran Museum of Art, Washington DC, USA
Uneasy Nature, Weatherspoon Art Museum, Greensboro, USA
Long Live Sculpture, The Open Air Museum for Sculpture Middelheim, Antwerp, Belgium
Prism, Bridgestone Museum of Art, Tokyo, Japan
Black & Blue, Robert Miller Gallery, New York, USA
High Tide, Zacheta National Gallery of Art, Warsaw, Poland
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, Australia
New to the modern: Heide's Collection 25 years on, Heide Museum of Modern Art, Melbourne, Australia
Strange cargo, Newcastle Region Art Gallery (toured), Newcastle, Australia

2005

Becoming Animal, MASS MoCA, North Adams, USA
Detox, Kunstnernes Hus, Oslo, Norway
Figure It Out, Hudson Valley Center for Contemporary Art, Peekskill, USA
I thought I knew but I was wrong, Ssamzie Space, Seoul, South Korea
Almost, Robert Miller Gallery, New York, USA

2004

Rheinschau Art Cologne Projects, Art Cologne, Cologne, Germany
Andererseits: die phantastik, Landesmuseum, Linz, Austria
We Are the World, Chelsea Art Museum, New York, USA
Brides of Frankenstein, San Jose Museum of Art, San Jose, USA
Auto Fetish: The Mechanics of Desire, Newcastle Region Gallery, Newcastle, Australia
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, Thailand
Adelaide Biennale of Australian Art, Art Gallery of South Australia, Adelaide, Australia
Repercussions, Greenaway Art Gallery, Adelaide, Australia
The Plot Thickens, Heidi Museum of Modern Art, Bulleen, Victoria

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, England
(The world may be) fantastic: 2002 Biennale of Sydney, Object Gallery, Sydney, Australia
Tech / No / Zone, Museum of Contemporary Art, Taipei, Taiwan
Melodrama: Lo Excesivo en la Imaginación Posmoderna, Artium, Centro Museo Vasco de Arte Contemporáneo, Vitoria-Gasteiz, Spain
Modified Terrain, Institute of Modern Art, Brisbane, Australia
conVerge; where art and science meet, Art Gallery of South Australia, Adelaide, Australia
Heterosis: Digital Art from Australia, Conde Duque, Madrid, Spain
For Real, Wood Street Galleries, Pittsburgh, United States

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, Germany
Passing Time: The Mœt & Chandon Exhibition, Art Gallery of New South Wales, Sydney, Australia
Terra Mirabilis: Wonderful Land, Centre for Visual Arts, Cardiff, Wales

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, Malaysia
Bonheurs des Antipodes, Musée de Picardie, Amiens, France
Make/Believe, The Fabric Workshop and Museum, Philadelphia, USA
Sporting Life, Museum of Contemporary Art, Sydney, Australia
Plastic Life, Level 2, Art Gallery of New South Wales, Sydney, Australia
Akihabara TV 2, Akihabara electrical stores, Tokyo, Japan

1999

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

1998

Up the Road: Contemporary Artists out of the VCA, Australian Centre for Contemporary Art, Melbourne, Australia
Metamorphosis, Mornington Peninsula Regional Art Gallery, Victoria, Australia
Hype: Fashion, Art and Advertising, RMIT Gallery, Melbourne, Australia

1997

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

1996

Photography is Dead! Long Live Photography!, Museum of Contemporary Art, Sydney, Australia
Science Fiction/Social Fiction, Galerie Der Stadt Schwaz im Palais Enzenberg, Austria, Australia
Perception & Perspective, National Gallery of Victoria, Melbourne, Australia
Nothing Natural, The Basement Project, Melbourne, Australia
Möet & Chandon Touring Exhibition, National Gallery of Victoria, Melbourne, Australia
Queensland Art Gallery, Brisbane, Australia
Art Gallery of South Australia, Adelaide, Australia
Art Gallery of New South Wales, Sydney, Australia
Cyber Cultures, Performance Space, Sydney, Australia
Alternative Realities tour, Pacific Cultural Centre, Taipei, Taiwan
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, Australia

Alternative Realities tour, University of Science and Technology, Hong Kong, China

Zhu Qizhan Gallery, Shanghai, China

Wang Fun Art Gallery, Beijing, China

Gallery Artbeam, Seoul, Korea

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

Since the Accident, The Basement Gallery, Melbourne, Australia

Our Parents' Children, National Gallery of Victoria, Melbourne, Australia

A Gathering of Shades, Temple Studio, Melbourne, Australia

Fleshly Worn, ASA Gallery, Auckland, New Zealand

Ada's Spawn, New Media Network, Melbourne, Australia

Plastiche (Curator), The Basement Project, Melbourne, Australia

Critical Mass, Arts Victoria Gallery, Melbourne, Australia

1993

City Screens, Melbourne International Festival, Melbourne, Australia

Deliquescence, 200 Gertrude Street, Melbourne, Australia

1992

Deliquescence, Canberra Contemporary Art Space, Canberra, Australia

Deliquescence, First Draft Gallery, Sydney, Australia

AWARDS

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

PUBLIC COLLECTIONS

Pheonix 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

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2006

Larson, Kay, *Beautiful Mutants*, Art News, Jan-2006, pp. 106-109
Boucher, Brian, *Patricia Piccinini at Robert Miller*, Art in America, Jan-2006, p. 128
Reena, Jana, *Review of Patricia Piccinini: Nature's Little Helpers at Robert Miller Gallery*, tema celeste contemporary art, no. 113, p. 85
Tucker, Anne, *Endangered Species: Patricia Piccinini and the Human Condition*, Juxtapoz, February, pp. 72-77
Riley, Jan, *New York: Patricia Piccinini*, Sculpture Magazine, Vol 27, No 7, September 2006, p. 75

2005

Wilson, Beth, *Brand X Art*, Chronogram, Apr-2005
Glueck, Grace, *The line between species shifts and a show explores and move*, The New York Times, Jul-2026
Genocchio, Benjamin, *Images of Reality, In Three Dimensions*, The New York Times, May-2026
Glover, Michael, *Masters of the dark arts*, The Times, Sep-2029
Smee, Sebastian, *Nature's Little Helpers make tasty omelette*, The Australian

2004

Rees, Simon, *Adelaide Biennial of Australian Art exhibition catalogue*, AGSA, 2004
Patricia Piccinini: We are Family, BT, Vol. 56, no. 845, pp 15-17
Bec, Luis, *The Demonstrous, Monsters, Ghosts and Aliens: The politics of representation in the digital era*, F. Javier Pascual, Madrid, 2004, p 60
Bourke, Gregory, *Bloom: Mutation, Toxicity and the Sublime (exhibition catalogue)*, Govett Brewster Art Gallery, 2004
Crisp, Lyndall, *Freaks of Nature*, Financial Review Weekend, 29-30 May 2004, p. 35
Eisenmann-Klein, Marita, *Reconstruction and updating in plastic surgery in 'UmBauhaus: Updating Modernism'*, Jovis Verlag, Berlin, 2004, p. 56
Glass, Alexie & Tutton, Sarah, *I thought I knew but I was wrong: New video art from Australia (exhibition catalogue)*, Asialink / ACMI, Melbourne, 2004
Lovelace, Carey, *Flesh & Feminism*, Ms., Spring 2004, pp. 65-69

Palmer, Daniel, *Medium Without a Memory: Australian Video Art in 'I thought I knew but I was wrong'*, Asialink / ACMI, Melbourne, 2004
Piccinini, Patricia, *We are Family Lecture*, Hara Museum Review, No 64, Spring 2004, pp. 6-7
Plant, Simon, *Art Breaking*, Herald Sun Weekend, 07-May-2004, pp.6-7
Rhodes, Kate, *Patricia Piccinini's Desert Rider (Mountain)*, Art Bulletin of Victoria, Australia, No 44, 2004, pp. 90-91
Villaca, Nizia, *The Multiplication of Bodies in Artistic Communication in 'Metacorpos' (exhibition catalogue)*, Paco das Artes, Brasil, 2004, pp 56-7, 64-5, 100, 142

2003

Wertheim, Margaret & Christine, *Teratology in 'Patricia Piccinini: We Are Family' (Linda Michael, Ed)*, Australia Council, 2003
Engberg, Juliana, *Retrospectology: The World According to Patricia Piccinini (exhibition catalogue)*, ACCA, Melbourne, 2003
Smith, Jason, *Patricia Piccinini: Sandman (exhibition catalogue)*, National Gallery of Victoria, Melbourne, 2003
Antony, Rachael, *We Are Family: Art by Patricia Piccinini*, The Big Issue, no. 179, 9-24 June 2003, p. 11
Block, Andrew, *Arts: Bizarre Beasts*, Qantas, no. 115, January 2003, p. 61
Boyd, Chris, *Visions of a Strange New World*, The Weekend Australian Financial Review
Clifford, Andrew, *Attack of the Clones*, The Sunday Star Times, New Zealand, December 28 2003, p. 22
Crawford, Ashley, *Patricia Piccinini in 'see here now, Vizard Foundation Art Collection of the 1990s' (exhibition catalogue)*, The Ian Potter Museum of Art, Melbourne, 2003, pp. 108-109
Eccles, Jeremy, *For the Love of Her Art*, The Canberra Times, 23-May-2003, pp. 6-7
Fortescue, Elisabeth, *Meeting a boy who isn't there*, The Daily Telegraph, 16-Aug-2003, p. 34
Foster, Alasdair, *Interview: Patricia Piccinini*, Photofile, no. 68, April 2003, pp. 18-23
Glass, Alexie, *Patricia Piccinini*, res, March-April 2003, p. 43
Kinsman, Chloe, *Patricia Piccinini (interview)*, tema celeste contemporary art, no. 98, pp. 58-61
Patricia Piccinini in 'Havana Biennale 2003' (exhibition catalogue), Centre for Contemporary Art, Havana, 2003, pp. 180, 340-341
Lynn, Victoria, *Patricia Piccinini in 'Face Up: Contemporary Art from Australia' (exhibition catalogue)*, Kantz, Berlin, Germany, 2003
McDonald Crowley, Amanda, *Creative Encounters: The Art/Science of Collaboration*, Sarai Reader, Jan-2003, pp. 227-235
Michael, Linda, *Patricia Piccinini: Still life with Stem Cells in 'Monash University Collection: Three Decades of Collecting'*, Monash University Museum of Art, Melbourne, 2003, p. 113
Michael, Linda, *Love Me Love My Lump: Patricia Piccinini Photographs (exhibition catalogue)*, Monash University Museum of Art, Melbourne, 2003
Smith, Bernard, *Patricia Piccinini in 'Two Centuries of Australian Art'*, Thames and Hudson, Victoria, 2003, p.162
Strickland, Katrina, *Mother Love*, The Weekend Australian, 2-4 May 2003, pp. 14-17
Woodcock, Ben, *Freak Show*, State of the Arts, pp. 89-90
Fitzgerald, Michael, *Driving out Demons*, Time (Pacific), 29-Jun-2003, pp. 62-64.
Genocchio, Benjamin, *Genetically Modified Sculpture*, The Australian, 11-12 January 2003, Review p. 21
Genocchio, Benjamin, *Piccinini and friends carve out a name in Venice*, The Australian, 14-15 June 2003, p. 3
Gill, Raymond, *Family Values*, The Age, 12-Jun-2003, A3 p. 12
Hill, Peter, *The Artist & Her Offspring*, The Sydney Morning Herald, 25-26 January 2003, Spectrum pp. 6-7
Hutak, Michael, *The Far-out Pavilion*, The Bulletin, 23-Jun-2003, p. 75
Ingram, Terry, *Happy as a pig in Venice: Piccinini parties to celebrate success*, The Australian Financial Review, 25-Jun-2003, p. 43
Lethbridge, Brett, *Beauty Beyond Bizarre*, The Courier-Mail, 13-Jun-2003, p. 30
Naylor, Stephen, *Feeling the heat at the 50th Venice Biennale*, Art Monthly Australia, no. 161, July 2003, pp. 34-39
Nelson, Robert, *'Clever Technology, Serious Questions'*, The Age, 03-Jan-2003, Arts p. 17

Rees, Simon, *Patricia Piccinini at ACCA*, Flash Art, May-June 2003, p. 84
Turner, Jonathan, *Alien Nation*, ARTnews, vol. 102, no. 8, September 2003, p. 107

2002

Kent, Rachel (ed), *Call of the Wild: Patricia Piccinini (exhibition catalogue)*, Museum of Contemporary Art, Sydney, 2002
Engberg, Juliana, *Patricia Piccinini in '(The world may be) fantastic' Ewen McDonald (ed.) (exhibition catalogue)*, Biennale of Sydney, 2002
Rowell, Amanda, *Autoerotic (exhibition catalogue)*, Roslyn Oxley9 Gallery, Sydney, 2002
Barragan, Paco, *Patricia Piccinini in 'El Arte Que Viene (The Art to Come)'*, Subastas Siglo, Madrid, 2002, p. 236
Faulkner, Jane, *Patricia in Wonderland*, The Age, 26-Nov-2002, p. 13
Foster, Alasdair, *Patricia Piccinini in 'Blink: 100 photographers 010 curators 010 writers'*, London: Phaidon Press, 2002, pp. 300-304
Greenstein, M. A., *Arte o Baño del sol*, Lapiz, no. 179/180, 2002, p. 136
McLean, Sandra, *When Push Becomes Shove*, The Courier Mail, 26-Jul-2002, p. 2
Michael, Linda, *Love Me Love My Lump*, The Diplomat, December 2002 - January 2003, pp. 45-46
Millner, Jacqueline, *Love in the Time of Intelligent Machines*, Artlink, Vol 21 no 4, 2002, p. 42-47
Palmer, Daniel, *Patricia Piccinini*, Frieze: Contemporary Art and Culture, Issue 65, 2002, p. 93-94
Papastergiadis, Nikos, *One Night Love*, Object, no. 39, pp. 50-52
Piccinini, Patricia, *Life in the Media Landscape in 'Prefiguring Cyberculture: An Intellectual History'*, Power Publications, University of Sydney, 2002, p. 202-203_
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Green, Charles, *Patricia Piccinini*, Artforum, Apr-2002, p. 194
Hill, Peter, *Weird Science*, The Sydney Morning Herald, 30 August-5 September 2002, Metro p. 26
Hynes, Victoria, *Driven*, The Sydney Morning Herald, 24-30 May 2002
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Toffoletti, Kim, *Patricia Piccinini; Lumps and Stem Cells*, Eyeline, no. 50, Summer 2002/2003, p. 47

2001

Michael, Linda, *One Night Love (exhibition catalogue)*, Tolarno Galleries, Melbourne
Hennessey, Peter, *Patricia Piccinini: Installations in 'What is Installation? An Anthology of Writings on Australian Installation Art'*, Power Publications, Sydney, 2001, p. 301
Hutak, Michael, *Perfect Planet, Professionally Reproduced*, Australian Art Collector, Issue 18, October 2001, p. 65
McDonald, Helen, *Erotic Ambiguities: The Female Nude in Art*, Routledge, London, 2001, pp. 200-204
Crawford, Ashley, *Contemporary Australian Art, An Odd Creature from Down Under*, Art and Australia ARCO insert, Vol 37, no. 2, 2001, p. 2
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McCulloch-Uehlin, Susan, *Virtual Visions*, The Australian, 26-Oct-2001, Arts p. 9
Travis, Lara, *Vivid Vehicles of Delight for Lovers of One Night*, The Age, 26-Oct-2001, p. 22
Webb, Caroline, *Young Collectables*, The Age, 25-May-2001, Today p. 1

2000

Engberg, Juliana, *Essay in 'Atmosphere/Autosphere/Biosphere: Works by Patricia Piccinini'*, Drome, Melbourne, 2000
Colless, Edward, *Essay in 'Atmosphere/Autosphere/Biosphere: Works by Patricia Piccinini'*, Drome, Melbourne, 2000
Yamagata, Hiroo, *Essay in 'Atmosphere/Autosphere/Biosphere: Works by Patricia Piccinini'*, Drome, Melbourne, 2000
Leggett, Mike, *Patricia Piccinini*, Photofile, no. 60, August 2000, p. 8-11
Miki, Akiko, *Very New Art 2000: 100 Artists*, BT Art Magazine, vol. 52, no. 782, January 2000, p. 188-189
Millner, Jacqueline, *Afterword: Perspective on Perspecta in Martin Thomas (ed.) 'uncertain ground'*, Art

Gallery of New South Wales, Sydney, 2000, p. 170
Pennings, Mark, *Enchantment, Technoscience and Desire*, Art and Australia, vol. 37, no. 4, 2000, pp. 556-565
Murphy, Bernice, *Patricia Piccinini in Zeitgeössische Fotokunst Aus Australien*, Braus im Wachter Verlag, Heidleberg, Germany, 2000, pp. 26-31
Australia's 50 Most Collectable Artists, Australian Art Collector, Issue 11, January 2000, p. 84
Genocchio, Benjamin, *Reality Check via Plastic Bimbo*, The Weekend Australian, 04-Aug-2000, Review p. 18
Hoffman, Frank, *Report from Kwangju: Monoculture and its Discontents*, Art in America, Oct-2000, p. 74
Hong-Hee, Kim, *Kwangju Biennial*, Flash Art, Summer 2000, p. 100
James, Bruce, *I'll have what she's having*, The Sydney Morning Herald, 01-Feb-2000, Arts p. 12
Scarff, Julian, *Probe*, Art Asia Pacific, Issue 27, 2000, pp. 28-30

1999

Engberg, Juliana, *Essay in 'Signs of Life: Melbourne International Biennial' (exhibition catalogue)*, City of Melbourne, 1999
Hatanaka, Minoru, *Plasticology*, InterCommunication, no. 29, Summer 1999, p. 189
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Sun-Hee, Kim, *A Window Inside Outside (exhibition catalogue)*, Gwangju City Art Museum, Korea, 1999
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Clabburn, Anna, *Baby Trucks Dump on Mass Consumption*, The Age, 16-Mar-1999, Arts p. 17
Colless, Edward, *Patricia Piccinini*, Art + Text, no. 66, October 1999, p. 79-80
Frost, Andrew, *Australia's 50 Most Collectable Artists*, Australian Art Collector, no. 7, 1999, p. 50
Sinclair, Jenny, *Oh Baby, It's a Truck!*, The Age, 15-Mar-1999, IT p. 2
Taylor, Kerry, *Artist's Infatuation with a Baby Beast*, The Age, 14-Mar-1999, News p. 7

1998

Hennessey, Peter, *Essay in 'Sacred and Profane' (exhibition catalogue)*, 1998 Adelaide Festival Visual Arts Program, 1998
Sansom, Gareth, *The Long and Winding Road in 'Up the Road: Contemporary Artists out of the Victorian College of the Arts'*, ACCA, Melbourne, 1998
Geczy, Adam, *Australian Perspecta*, Eyeline, no. 35, Summer, 1998, p. 40
Riley, Vikki, *Machine Translations & Other Digital Heresies*, Photofile, no. 53, April 1998, pp. 58-61

1997

Pennings, Mark, *Art = Advertising (exhibition catalogue)*, Robert Lindsay Gallery, Melbourne, 1997
Hennessey, Peter, *Plastic Realist in Blair French (ed.) 'Photo Files: An Australian Photography Reader'*, Power Institute and ACP, Sydney, 1999, pp. 247-254
Burne, Philippa, *Up the Garden Path*, HQ Magazine, no. 54, Sept 1997, p. 23
Johnson, Anna, *Young at Art*, Good Weekend, April 26, 1997, p. 36
Uemura, Hisashi, *LUMP*, Gap Magazine, October, 1997, pp. 105-107
Maloney, Evan, *Consuming Art*, Art Monthly, no. 99, May 1997, p. 17
Rooney, Robert, *Arts on Friday: Art=Advertising*, The Australian, 13-Mar-1997, p. 12

1996

Hennessey, Peter and Gregory, Chris, *Patricia Piccinini: Your Time Starts Now... (exhibition brochure)*, Contemporary Art Centre of South Australia, 1996
Schubert, Robert, *Patricia Piccinini: Fetal Futures*, Art + Text, no. 54, May 1996, pp. 33-35
Clabburn, Anna, *There's Something in Nothing Natural*, Mesh, no. 8/9, Autumn 1996, pp. 27-28
Cooper, Jackie, *Natural Born Artist*, The Australian, 30-Nov-1996, p.36
Hill, Peter, *Cameras, Lies and Photographic Exhibits*, The Bulletin, 16-Sep-1996, p. 100
Honeysett, Stuart, *Computer Art a Child of Invention*, The Australian, 13-May-1996, p. 7
McFarlane, Robert, *Looking to the Future*, The Sydney Morning Herald, 27-Aug-1996, p. 11
Owen, Kristin and Simon Plant, *Bubbly Prospects*, Herald Sun, 08-Feb-1996, p. 33

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Stanhope, Zara, *Mapping the Code: Artists Conceiving Data-bodies*, Mesh, no. 8/9, Autumn 1996, pp. 16-17

1995

Kent, Rachel, *Alternative Realities: Australian Artists Working with Technology (exhibition catalogue)*, Ian Potter Gallery, University of Melbourne, 1995
Latham, Mary Ann, *Inside Out: An Interview with Patricia Piccinini*, Aedon, Nov-1995
Stanhope, Zara, *Technothelylogia: Technology of and by Women (exhibition catalogue)*, Monash University Gallery, Melbourne, 1995
Cooke, Thomas, *Multimedia Spawns Art*, The Age, 11-Jul-1995, p. 21
Gibson, Tom, *Patricia Piccinini*, Art + Text, no. 50, January 1995, p. 66
McKenzie, Robyn, *Hi-Tech Art Flows into the Mainstream*, The Age, 25-Jul-1995, p. 23

1994

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