

# PATRICIA PICCININI CURIOUS AFFECTION

## PRIMARY TEACHER NOTES

### ABOUT THE EXHIBITION

'Patricia Piccinini: Curious Affection' invites us into an alternative world where nature and technology, humans and animals, fact and fiction all mix and intermingle in ways that are both strange and wonderful.



### ABOUT THE ARTIST'S PRACTICE

Patricia Piccinini uses a range of different media to explore concepts such as agency, responsibility and acceptance. The contexts of her works — whether they be real-world relationships or fantastic stories and fables — focus on human thoughts and responses to change and difference. By drawing on our past and present relationships, Piccinini constructs scenarios to encourage us to engage with the grey areas of life and humanity — areas which are often complex and confronting, particularly as we move into the future.

For Piccinini, the art-making process begins with research and drawing. She then works with a team of fabricators and technicians who use a range of specialist techniques to create the incredibly lifelike appearance of her creatures.

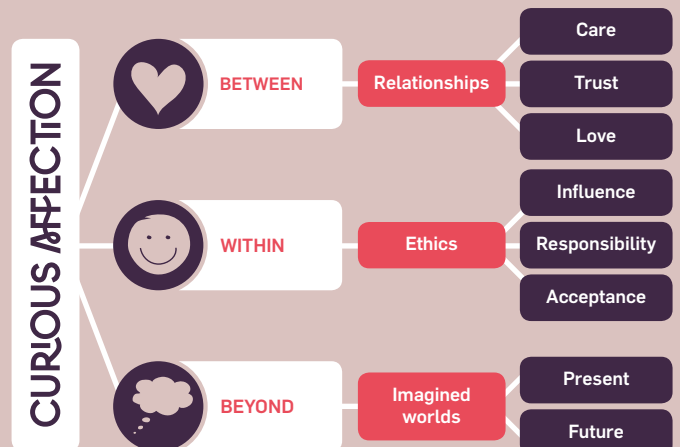
*I've always been interested in the definition of what we consider natural and what we consider artificial and what changes that definition — things like innovation in medical technology — and so that is why I tend to be inspired and tend to respond to what happens in the world.*

Patricia Piccinini quoted in Were, V. 'A matter of transformation', *Art News NZ*, summer 2007, p.60.

### ABOUT THE RESOURCE

Three themes in the exhibition — between, within, and beyond — introduce Piccinini's work.

These themes have been broken down into key concepts to enable deeper exploration of the works in 'Curious Affection'.



# BEFORE YOUR VISIT

## INVESTIGATE



### BETWEEN

#### RELATIONSHIPS: Care, trust, love

Use stimuli to explore the concepts of care, trust and love in relationships between humans, animals, artificial or bio-engineered creatures, and imaginary or magical creatures.

→ Examples: The film *Howl's Moving Castle* 2004 (Director: Hayao Miyazaki) and the novel by Philip Pullman, *His Dark Materials: Northern Lights* (1995)



### WITHIN

#### ETHICS: Influence, responsibility, acceptance

Investigate the roles, rights and responsibilities of humans in their interactions with the natural world and the development and application of new technologies.



### BEYOND

#### IMAGINED WORLDS: Present, future

Imagine places and spaces that explore the nature of existence in the present and in the future.



# AFTER YOUR VISIT

## REFLECT



### **BETWEEN**

#### **RELATIONSHIPS: Care, trust, love**

What do Piccinini's artworks communicate about the concepts of care, trust and love in the relationships they depict?



### **WITHIN**

#### **ETHICS: Influence, responsibility, acceptance**

What does the artist want us to think about — and feel — when we come into contact with her creatures and creations?

How can we encourage empathy in order to influence our world in positive ways in the future?



### **BEYOND**

#### **IMAGINED WORLDS: Present, future**

Reflect on the creatures and the imagined worlds in the exhibition. How might they challenge our views of how humans use nature, technology and science, both now and in the future?

- Think about how humans might live with new creatures in new worlds. How do humans live with animals now? Think about animals who are domesticated or wild, as well as those kept in captivity in zoos and laboratories.
- Write a story, poem or scenario, or create an artwork, about real and/or imagined creatures or worlds that could exist, now and in the future.



# CURRICULUM INFORMATION

## AUSTRALIAN CURRICULUM LINKS

	FOUNDATION TO YEAR 2	YEARS 3 AND 4	YEARS 5 AND 6
THE ARTS	<p><b>VISUAL ART</b> Explore ideas, experiences, observations and imagination to create visual artworks and design (ACAVAM106)</p> <p><b>MEDIA ARTS</b> Explore ideas, characters and settings through stories in images, sounds and text (ACAMAM054)</p>	<p><b>VISUAL ART</b> Identify intended purposes and meanings of artworks using visual arts terminology to compare artworks (ACAVAR113)</p> <p><b>MEDIA ARTS</b> Identify intended purposes and meanings of media artworks, using media arts key concepts (ACAMAR061)</p>	<p><b>VISUAL ART</b> Explore ideas and practices used by artists to represent different views, beliefs and opinions (ACAVAM114)</p> <p><b>MEDIA ARTS</b> Explain how the elements of media arts and story principles communicate meaning (ACAMAR065)</p>
HASS	<p>Inquiry and skills: Explore a point of view (ACHASSI005), (ACHASSI022), (ACHASSI038)</p>	<p>Pose questions to investigate people, events, places and issues (ACHASSI052), (ACHASSI073)</p> <p>Reflect on learning to propose actions in response to an issue or challenge and consider possible effects of proposed actions (ACHASSI060), (ACHASSI081)</p>	<p>Reflect on learning to propose personal and/or collective action in response to an issue or challenge, and predict the probable effects (ACHASSI104), (ACHASSI132)</p> <p>Present ideas, findings, viewpoints and conclusions in a range of texts and modes that incorporate source materials, digital and non-digital representations and discipline-specific terms and conventions (ACHASSI105), (ACHASSI133)</p>
ENGLISH	<p><b>LITERACY</b> Identify some differences between imaginative and informative texts (ACELY1648)</p> <p><b>LITERATURE</b> Discuss how depictions of characters in print, sound and images reflect the contexts in which they were created (ACELT1587)</p>	<p><b>LITERATURE</b> Make connections between the ways different authors may represent similar storylines, ideas and relationships (ACELT1602)</p> <p><b>LITERACY</b> Identify the point of view in a text and suggest alternative points of view (ACELY1675)</p>	<p><b>LITERATURE</b> Make connections between students' own experiences and those of characters and events represented in texts drawn from different historical, social and cultural contexts (ACELT1613)</p> <p><b>LITERACY</b> Clarify understanding of content as it unfolds in formal and informal situations, connecting ideas to students' own experiences and present and justify a point of view (ACELY1699)</p>
SCIENCE	<p>People use science in their daily lives, including when caring for their environment and living things (ACSHE022), (ACSHE035)</p>	<p>Science knowledge helps people to understand the effect of their actions (ACSHE051), (ACSHE062)</p>	<p>With guidance, pose clarifying questions and make predictions about scientific investigations (AC SIS231), (AC SIS232)</p>

## LINKS TO RESOURCES

ACARA Australian Curriculum V.8.3:

<https://www.australiancurriculum.edu.au/>

### PUBLISHER

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This resource has been developed by QAGOMA Learning Staff and Peter McKay, Curator, Contemporary Australian Art, QAGOMA.

Patricia Piccinini  
Australia b.1965

**COVER** Artist Patricia Piccinini in her Melbourne studio / Photograph: Phoebe Powell

**P1** *The Stags* 2008 / Fibreglass, automotive paint, leather, steel, plastic, tyres / Two pieces: 177 x 183 x 102cm and 147 x 90 x 101cm; 196 x 224 x 167cm (installed, variable) / Purchased 2009 with funds from the Estate of Lawrence F. King in memory of the late Mr and Mrs S.W. King through the Queensland Art Gallery Foundation and the Queensland Government's Gallery of Modern Art Acquisitions Fund / Collection: Queensland Art Gallery

**P2** *Unfurled* 2017 / Silicone, fibreglass, human hair, Australian masked owl, found objects, ed. of 5 / 108 x 89 x 80cm; and *The Band* 2016 / Silicone, fibreglass, human hair, clothing / 162 x 56 x 50cm

**P3** *The Comforter* 2010 / Silicone, fibreglass, steel, fox fur, human hair, clothing / 60 x 80 x 80cm

All works are in the collection of the artist unless otherwise indicated. © Patricia Piccinini. Courtesy: The artist; Tolarno Galleries, Melbourne; Roslyn Oxley9 Gallery, Sydney; and Hofsetz Gallery, San Francisco

### PATRICIA PICCININI: CURIOUS AFFECTION

PRINCIPAL BENEFACTOR



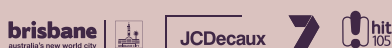
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HOTEL PARTNER



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