



Stag Party?

Patricia Piccinini's sculptures celebrate unexpected confluences of the recognizable. She transports viewers to a fantastical future where hybridized beings resembling humans, animals, and machines roam the earth.



The Stags, 2008

Take a closer look

In *The Stags*, **Patricia Piccinini (b. 1965)** accentuates affinities between organic and manufactured forms. Multi-armed scooter mirrors suggest branched antlers. Sinuous fiberglass curves evoke the contours of necks and haunches. Taut vinyl resembles hide, while gears and dials mimic eyes.

Something to talk about

By mingling machine and mammal, the artist urges us to contemplate how the built and natural worlds cooperate and clash. In what instances do these environments work in concert? When do they impinge upon one another?

In her own words

“The world I create exists somewhere between the one we know and one that is almost upon us.”

Who knew?

Piccinini acknowledges that her creations are born out of collaborations with specialists, including automotive engineers, model makers, and spray painters.

Patricia Piccinini, *The Stags*, 2008; Fiberglass, automotive parts, and cycle parts; 69¾ x 72 x 40¾ inches; National Museum of Women in the Arts, Gift of Heather and Tony Podesta Collection; © Patricia Piccinini; Photograph by Graham Baring

