STELARC—BIOGRAPHICAL NOTES

Stelarc is an Australian artist who has performed extensively in Japan, Europe, and the USA—including new music, dance festivals, and experimental theater. He has used medical instruments, prosthetics, robotics, Virtual Reality systems, and the Internet to explore alternate, intimate, and involuntary interfaces with the body. He has performed with a THIRD HAND, a VIRTUAL ARM, a VIRTUAL BODY and a STOMACH SCULPTURE. He has acoustically and visually probed the body—having amplified brainwaves, blood-flow and muscle signals and filmed the inside of his lungs, stomach, and colon, approximately two meters of internal space. He has done twenty-five body SUSPENSIONS with insertions into the skin, in different positions and varying situations in private gallery spaces and in remote locations.

For FRACTAL FLESH, as part of Telepolis in 1995, he developed a touch-screen interfaced Muscle Stimulation System, enabling remote access, actuation, and choreography of the body. Performances such as PING BODY and PARASITE (1996, 1997) probe notions of telematic scaling and the engineering of external, extended, and virtual nervous systems for the body using the Internet. In 1998 for Kampnagel, he completed EXOSKELETON—a pneumatically powered six-legged walking machine actuated by arm gestures. During 2000, he completed an EXTENDED ARM—a manipulator with eleven degrees-of-freedom that extends his arm to primate proportions and a MOTION PROSTHESIS—an intelligent, compliant servo-mechanism that enables the performance of precise, repetitive, and accelerated prompting or programming of the arms in real time. In 2002, with the collaboration of the Evolutionary and Adaptive Systems Group, COGs, University of Sussex, and TNTU, the HEXAPOD robot prototype was developed. The six-legged MUSCLE MACHINE was constructed with the assistance of The Nottingham Trent University Engineering team, using fluidic rubber muscle actuators. The PROSTHETIC HEAD, an embodied conversational agent that speaks to the person who interrogates it, was completed in 2003 for New Territories, Glasgow. It was also shown at the ICA in London, Interaccess in Toronto, and ACMI in Melbourne. With the EXTRA EAR: 1/4-scale, small replicas of the artist's ear were grown using mouse, human donor cells, and the cells of the HeLa cell-line. These were exhibited at Galeria Kapelica in Ljubljana and for the Clemenger Contemporary Art Award at Ian Potter, NGV at Federation Square. This was realized with Tissue Culture and Art Project from Perth. There were two new projects in 2006. The PARTIAL HEAD project grew a skin of living cells over a 3D printed scaffold in a custom-built incubator, bioreactor, and life-support system. The scaffold was the result of a digital transplant of a human face over a hominid skull. The WALKING HEAD is an autonomous, interactive walking robot whose mechanical motions actuate and modulate the facial behavior of the computer generated human head—an actual/virtual interface. Current projects include the EXTRA EAR: EAR ON THE ARM—a surgically constructed ear with an implanted microphone wirelessly connected to the Internet, transforming the ear into a remote listening device.

In 1995 Stelarc received a three-year Fellowship from The Visual Arts/Craft Board, The Australia Council, and in 2004 was awarded a two-year New Media Arts Fellowship. In 1997 he was appointed Honorary Professor of Art and Robotics at Carnegie Mellon University, Pittsburgh. He was Artist-In-Residence for Hamburg City in 1998. In 2000 he was awarded an Honorary Degree of Laws by Monash University. He has completed Visiting Artist positions in Art and Technology, at the Faculty of Art and Design at Ohio State University in Columbus in 2002, 2003, and 2004. He has been Principal Research Fellow in the Performance Arts Digital Research Unit and a Visiting Professor at The Nottingham Trent University, UK. He has recently been appointed as Chair in Performance, School of Arts, Brunel University, Uxbridge, UK, and Senior Research Fellow at the MARCS Lab at the University of Western Sydney, Australia. His art is represented by the Sherman Galleries in Sydney.

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Ear Scaffold. *Los Angeles, Melbourne 2006. Photographer: Nina Sellars. The preoperative scaffolding that was surgically placed below the skin's surface of performance artist Stelarc. Text credit: R. Ferro.*

Extra Ear: Ear on the Arm. *Los Angeles, Melbourne 2006. Photographer: Nina Sellars. Stelarc's future plans are to implant Bluetooth technology into the* Ear on the Arm *in a subsequent surgery so that the ear will pick up sound which will be transmitted via the Internet. Text credit: R. Ferro.*

Hole Hooks Forceps. *As a guest at Cornell University's conference "Digital Bodies" in 2001, Stelarc spoke of his desire to implant an ear that could pick up sound. His plans become a reality in the photograph taken during surgery. Text credit: R. Ferro.*

Blender (Biomaterial). *Teknikunst—Meat Market, Melbourne 2005. Photograph: Cameron Jones. Both artists, Stelarc and Nina Sellars, undertook liposuction operations specifically for the purpose of this new work and have succeeded in securing the sanitized isolation and, most importantly, the legal ownership of the remnants of the procedures. Text credit: K. Conden and A. Douglas.*

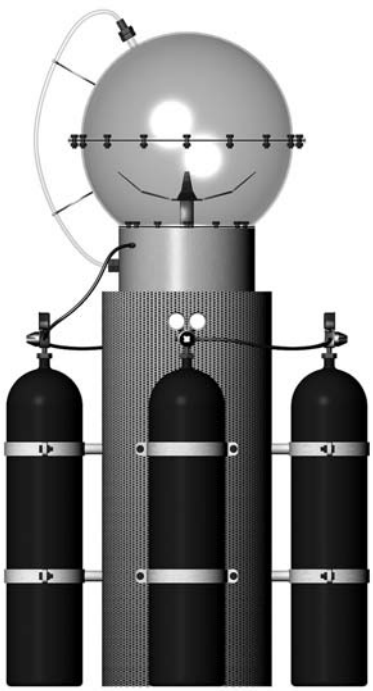
Blender (Sterile Hood). *Teknikunst—Meat Market, Melbourne 2005. Photograph: Stelarc. The biomaterials are now housed within the Blender's industrial casing, on exhibition at the Meat Market Gallery B in North Melbourne until August 18. Text credit: K. Conden and A. Douglas.*

STELARC

EXTRA EAR: EAR ON THE ARM

BLENDER

Blender. *Teknikunst—Meat Market, Melbourne 2005. Photograph: Stelarc. Collaborator Nina Sellars stands with the Blender during an installation photograph. Text credit: K. Conden and A. Douglas.* >



Blender (3D Model). *Teknikunst—Meat Market, Melbourne 2005. Image: Adam Fiannaca. The installation itself stands at just over 1.6 meters high and is anthropomorphic in scale and structure. Text credit: K. Conden and A. Douglas.*

Blender. *Teknikunst—Meat Market, Melbourne 2005. Photograph: Stelarc. Every few minutes the Blender automatically circulates or "blends" its contents via a system of compressed air pumps and a pneumatic actuator. Text credit: K. Conden and A. Douglas.*