



FUMA

FLINDERS UNIVERSITY MUSEUM OF ART

10AM - 5PM • MONDAY - FRIDAY
OR BY APPOINTMENT
FLINDERS.EDU.AU/MUSEUM-OF-ART
FREE ENTRY



STELARC: Posthuman Bodies

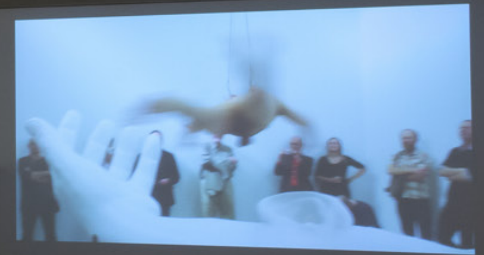
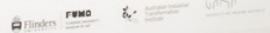
What is the future of the body? In the 'Posthuman Bodies' exhibition, we explore the ways in which the body is being redefined by technology, science, and art. The exhibition features a range of works that challenge our understanding of the body and its relationship to the world around us.

The exhibition is divided into three main sections: 'The Body as a Site of Intervention', 'The Body as a Site of Resistance', and 'The Body as a Site of Transformation'. Each section explores the ways in which the body is being redefined by technology, science, and art.

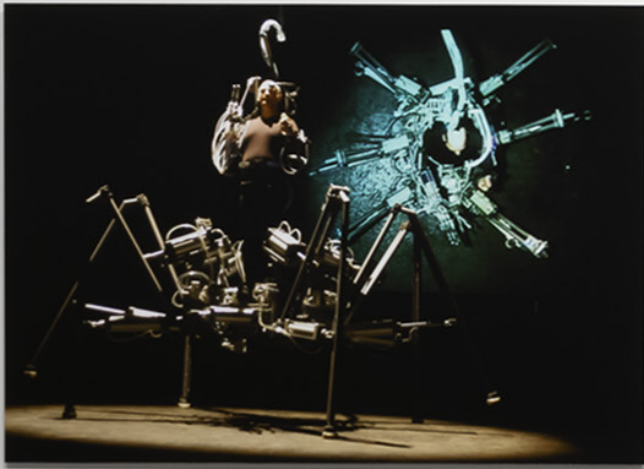
Other works on display include 'The Body as a Site of Intervention' by [Artist Name], 'The Body as a Site of Resistance' by [Artist Name], and 'The Body as a Site of Transformation' by [Artist Name].

Curated by [Curator Name], the exhibition is a collaboration between [Organization Name] and [Organization Name].

STELARC: Posthuman Bodies is a collaboration between [Organization Name] and [Organization Name].



STELARC: Posthuman Bodies installation, 2020, FUMA Gallery, Bedford Park, South Australia. Photographer: Brianna Speight



STELARC: Posthuman Bodies

Born in Limassol on the island of Cyprus and raised in Melbourne, Stelarc (1946-) is an internationally acclaimed performance artist. Since the late 1960s his practice has incorporated bodily interventions and extensions including prosthetics, robotics, virtual reality and biotechnology. In bringing together art, science and technology, Stelarc's work engineers and experiments with body architectures, probing the physical limits of human experience.

This exhibition traces the trajectory of the artist's career, beginning with his seminal suspension performances first presented in the 1970s, which attracted widespread criticism and controversy. Photographic and video documentation of subsequent acts of the artist suspended mid-air by shark hooks and wires, speaks to Stelarc's earliest and best-known investigations of bodily thresholds and constraints.

Other works, from the 1980s to the present-day, manifest at the interface between humans and technology to explore alternate anatomical architectures, and functional capabilities and modes of being. These include radically posthuman and futuristic performance objects - *Third Hand*, *Extended Arm* and *Exoskeleton Arm*, as well as diagrams and videos of electronically manipulated and choreographed performances where the artist's body and senses are controlled by online users.

Ear On Arm, an ongoing project conceived in the mid-1990s that entailed multiple surgeries to replicate, relocate and rewire a full-size ear to the artist's forearm, takes these ideas further. While pushing the frontiers of prosthetics, this extension of the body seeks to augment human anatomy so that it improves operations and interactions with the technological and media-saturated world of the 21st century. *Propel*, *Re-Wired / Re-Mixed* and *StickMan* are projects and performances that also explore the human-machine and online interface.

In his most recent work, commissioned by the Art Gallery of South Australia for the 2020 *Adelaide Biennial of Australian Art: Monster Theatres*, Stelarc collaborated with the Australian Industrial Transformation Institute (AITI) at Flinders University, FESTO and Wayne Michell to engineer *Reclining StickMan*, one of his most ambitious projects to date. This work extends his earlier full-body exoskeleton to create a nine-metre, pneumatically powered stick figure that can be animated by visitors either onsite or online.

Drawing from the collections of Flinders University Museum of Art, Monash University Museum of Art and the artist's own holdings, *STELARC: Posthuman Bodies* enriches the context of this major collaboration by presenting an insight into the artist's speculative and groundbreaking practice.

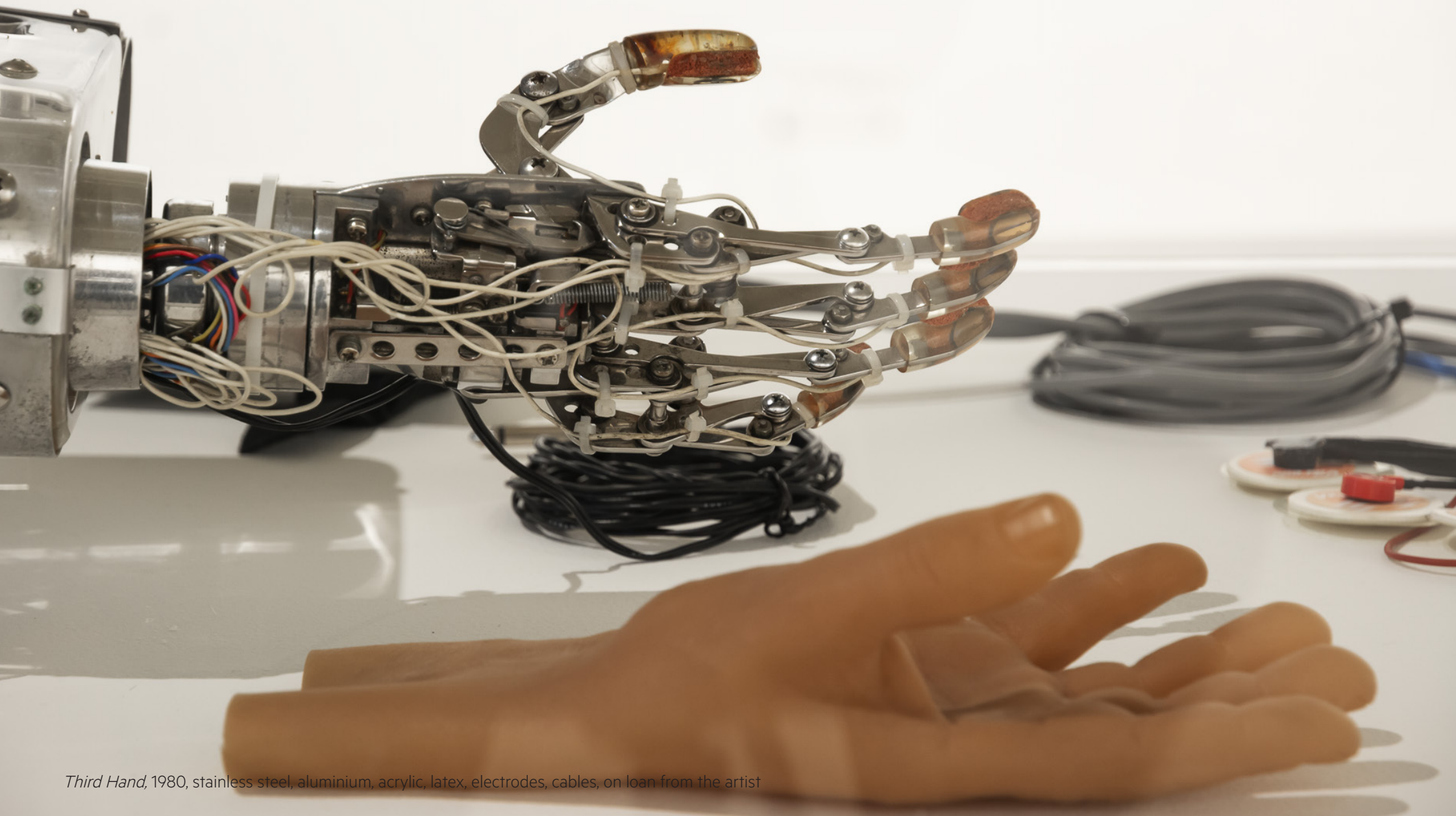




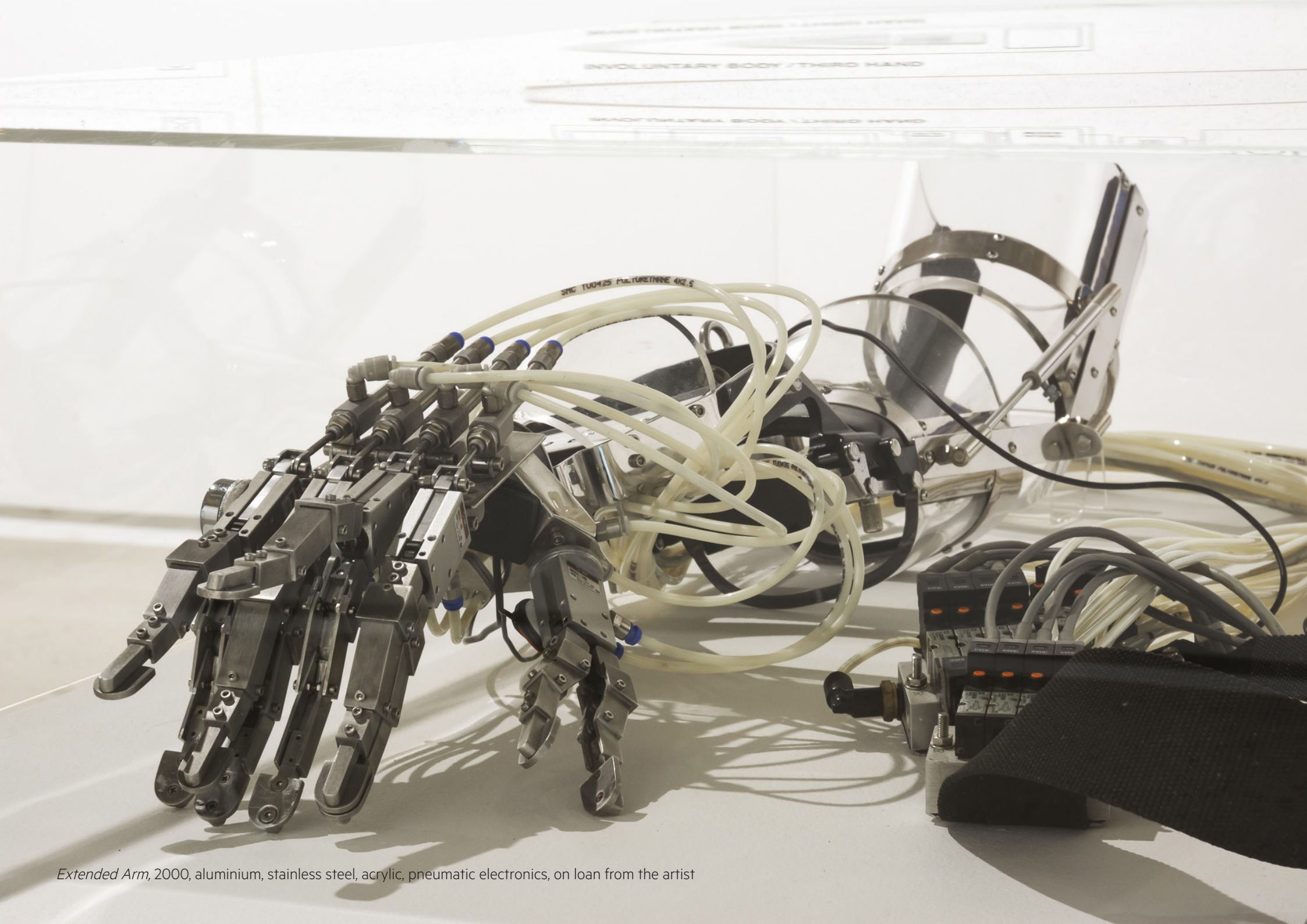
Sitting/Swaying: Event for Rock Suspension 1980; Up/Down: Event for Shaft Suspension 1980; Internal/External: Suspension for Obsolete Body 1983; Street Suspension 1984; hand-printed photo-intaglio print on paper, Monash University Collection MUMA 2015.51-54



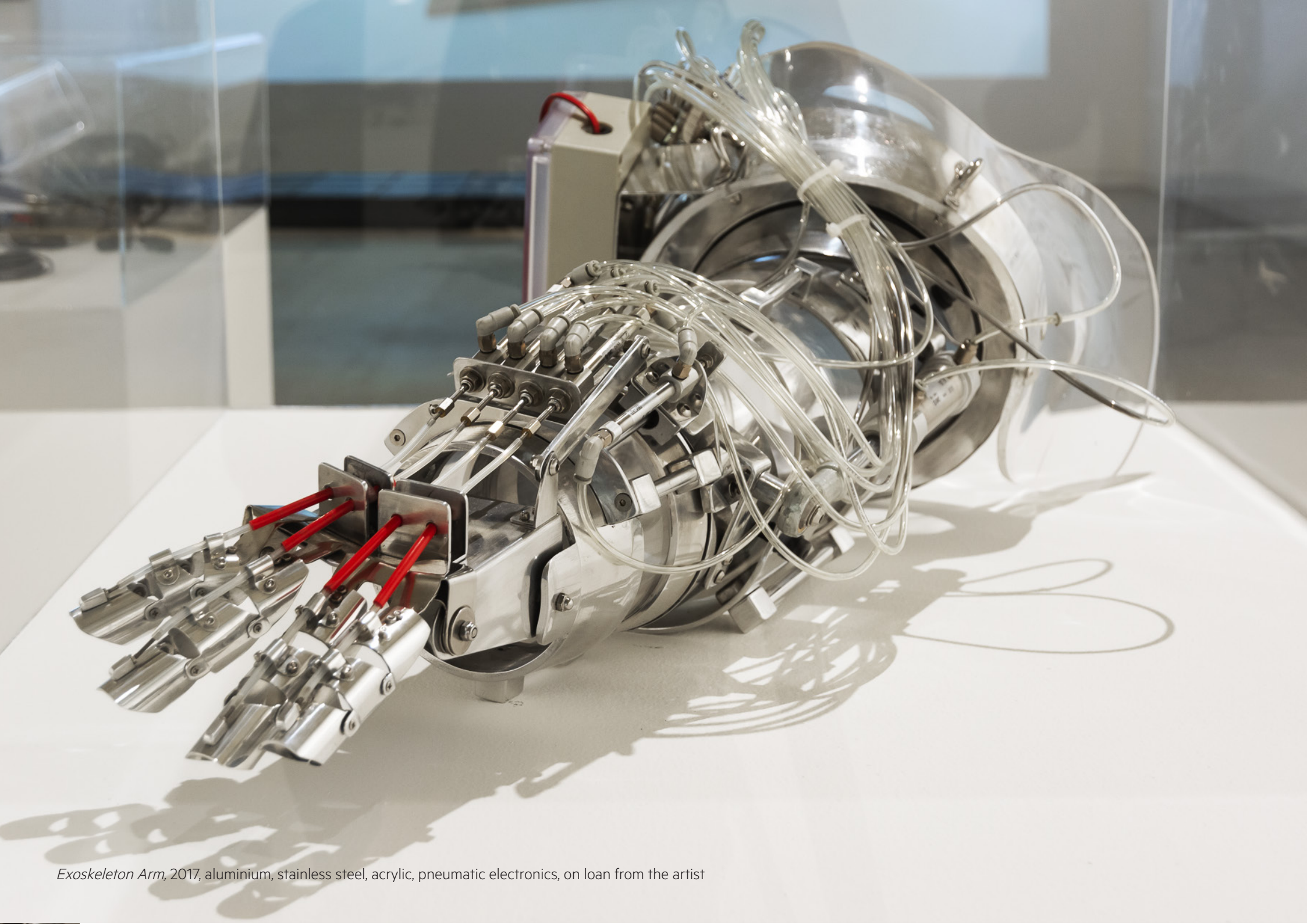
Re-Wired/Re-Mixed: Event for Dismembered Body, Perth Institute of Contemporary Art, Perth 2017, video, on loan from the artist



Third Hand, 1980, stainless steel, aluminium, acrylic, latex, electrodes, cables, on loan from the artist



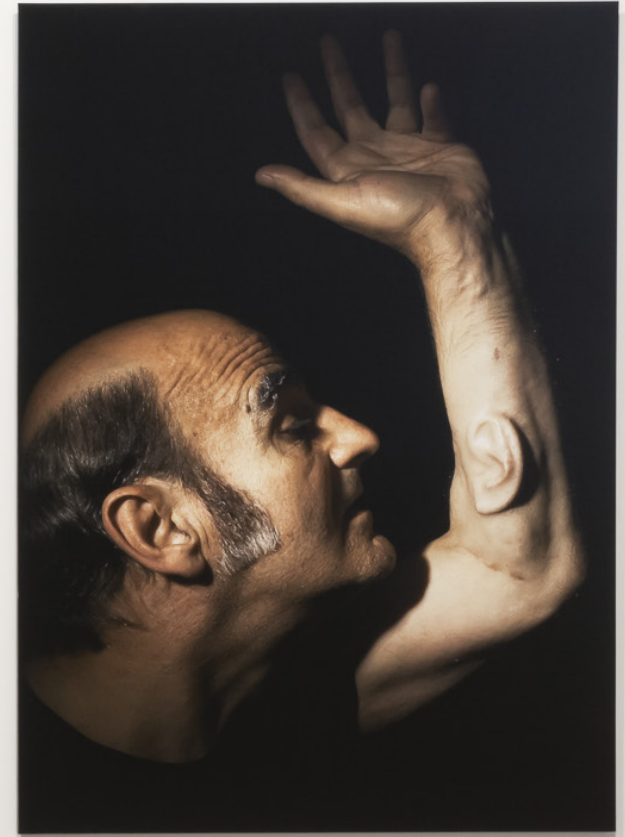
Extended Arm, 2000, aluminium, stainless steel, acrylic, pneumatic electronics, on loan from the artist



Exoskeleton Arm, 2017, aluminium, stainless steel, acrylic, pneumatic electronics, on loan from the artist



STELARC: *Posthuman Bodies* installation, 2020, FUMA Gallery, Bedford Park, South Australia. Photographer: Brianna Speight



Ear on Arm Surgery, Los Angeles 2006, on loan from the artist; *Ear on Arm*, 1996 - 2006, c-type photograph



Performance Postcards, 1976 - 2005, black and white photograph on foamcore board, Gift of the Australian Experimental Art Foundation, Adelaide, Collection of Flinders University Museum of Art TAN 1824.189

STELARC: Posthuman Bodies

24 February – 9 April 2020

FUMA FLINDERS UNIVERSITY
MUSEUM OF ART

List of works

Handwriting - Writing One Word Simultaneously with Three Hands

Maki Gallery, Tokyo 1982
Keisuke Oki, photographer
c-type photograph, printed 2020
52 x 80 cm

Propel

Lawrence Wilson Gallery, Perth 2016
Steven Alyian, photographer
c-type photograph, printed 2020
49 x 80 cm

Exoskeleton

Cankarjev Dom, Ljubljana 2003
Igor Skafar, photographer
c-type photograph, printed 2020
57 x 80 cm

Sitting/Swaying: Event for Rock Suspension 1980

Tamura Gallery, Tokyo
Kenji Nozawa, photographer
hand-printed photo-intaglio print on paper, printed 1990
85 x 85 cm
Monash University Collection MUMA 2015.51

Up/Down: Event for Shaft Suspension 1980

Hardware Lane, Melbourne
Anthony Figallo, photographer
hand-printed photo-intaglio print on paper, printed 1990
85 x 85 cm
Monash University Collection MUMA 2015.54

Internal/External: Suspension for Obsolete Body 1983

Langton Street Gallery, San Francisco
Dan Ake, photographer
hand-printed photo-intaglio print on paper, printed 1990
85 x 85 cm
Monash University Collection MUMA 2015.54

Street Suspension 1984

East 11th Street, New York
Nina Kuo, photographer
hand-printed photo-intaglio print on paper, printed 1990
85 x 85 cm
Monash University Collection MUMA 2015.52

videos:

Re-Wired/Re-Mixed: Event for Dismembered Body

Perth Institute of Contemporary Art, Perth 2017
Steven Aaron Hughes, videographer
video, duration 5:21 mins
On loan from the artist

Propel: Body and Ear on Robot Arm

Lawrence Wilson Gallery, Perth 2016
Steven Aaron Hughes, videographer
video, duration 3:05 mins
On loan from the artist

StickMan/miniStickMan

Perth Institute of Contemporary Art, Perth 2018
Yeager Strauks, videographer
video, duration 2:34 mins
On loan from the artist

Ear on Arm Suspension

Scott Livesey Galleries, Melbourne 2012
John Doggett-Williams, videographer
video, duration 3:22 mins
On loan from the artist

Extended Arm

2000
aluminium, stainless steel, acrylic, pneumatic electronics
On loan from the artist

Exoskeleton Arm

2017
aluminium, stainless steel, acrylic, pneumatic electronics
On loan from the artist

Third Hand

1980
stainless steel, aluminium, acrylic, latex, electrodes, cables
On loan from the artist

diagrams:

Fractal Flesh

1995

Involuntary Body / Third Hand

1990

Parasite

1997

Ping Body

1996

Ear on Arm Surgery

Los Angeles 2006
Jeremy Taylor, videographer
video, duration 4:19 mins
On loan from the artist

Ear on Arm

1996 – 2006
Nina Sellars, photographer
c-type photograph, printed 2020
80 x 58 cm

Performance postcards

1976 – 2005
black and white photograph on foamcore board
70 postcards; 14.5 cm x 10.3 cm
Gift of the Australian Experimental Art Foundation, Adelaide
Collection of Flinders University Museum of Art TAN 1824.189