

Stelarc's projects explore alternative anatomical architectures. He has performed and exhibited in Japan, Korea, China, Europe, the USA, South America and Australia. He is acknowledged internationally as a pioneer in Performance, Media Arts and by the Augmented Humans research community. He has used biomedical instruments, prosthetics, robotics, virtual systems and the internet for his projects and performances.

He has visually probed and acoustically amplified his body. Between 1973-1976 he filmed 3m of internal space, probing his stomach, lungs and colon. And with his early performances amplified his brainwaves (EEG), heartbeat (ECG), blood-flow (ultrasound sensors) and muscles (EMG). Exploring the physical and psychological parameters of the body he has realised 27 suspension performances in different positions, locations and circumstances.

He has performed with a Third Hand, an Extended Arm, a Stomach Sculpture, industrial robot arms, 6-legged walking robots and a Prosthetic Head. In 1995 for Fractal Flesh at "Telepolis" his body was remotely choreographed using muscle stimulation. People in the Pompidou in Paris, the Media Lab in Helsinki and the Doors of Perception in Amsterdam were able to access his body remotely and interact with it. Ping Body in 1996 and Parasite in 1997 were online performances where the body was animated by internet data. The body becomes a split body, voltage-in actuating the body, voltageout controlling his Third Hand.

In 2006 an ear was surgically constructed on his arm, the intent being to electronically augment the ear to internet enable it, becoming a remote listening device for people in other places. In 2016, for PICA's "Radical Ecologies" exhibition, and his Re-Wired/ReMixed performance, for 6 hours every day for 5 days, he could only see with the eyes of someone on London, could only hear with the ears of someone in NY, but anyone, anywhere could access his right arm and remotely actuate it. A performance where the body was in three places at once. Two virtually in London and New York and one physically in Perth. A sharing of visual and acoustical sense with remote agents. Commissioned for the 2020 Adelaide Biennial of Australian Art at the Art Gallery of South Australia, Reclining StickMan is a 9m long, 4m high robot that is algorithmically actuated and can be remotely controlled with online interactivity. Anthropomorphic Machine is an 8m high, 7m in diameter interactive installation. Depending on the proximity, position and whether the person is static or moving, the system decides how it responds – with undulating, swaying, breathing or glitchy motion. A collaboration with LLDS, it was commissioned for the Swarm exhibition at the Science Gallery, Melbourne. Collaborating with KMD Lab, Keio University, Tokyo he performed Sculpting Sound at Cricoteka, Krakow.

He has had Visiting Artist and Visiting Researcher positions at Carnegie Mellon University, Pittsburgh; Nottingham Trent University, Nottingham; Brunel University, London; Ohio State University, Columbus; University of Michigan, Michigan; Curtin University, Perth; Keio University, Tokyo and the Academy of Fine Arts, Krakow. He has lectured at the Bartlett School of Architecture and the Architecture Association (AA) in London as well as given lectures in other major universities and art schools in Europe, Asia, the USA and Australia. And also given keynotes at major forums and conferences.

In 1996 he was made an Honorary Professor of Art and Robotics, Carnegie Mellon University and in 2002 was awarded an Honorary Doctor of Laws by Monash University. In 2010 he was awarded the Ars Electronica Golden Nica Hybrid Arts Prize. In 2015 he received the Australia Council's Emerging

and Experimental Arts Award. In 2016 he was awarded an Honorary Doctorate from the Ionian University, Corfu. In 2023 he was awarded an Honorary Doctorate from the Academy of Fine Arts, Krakow. His artwork is represented by Scott Livesey Galleries, Melbourne.