

This is a chapter in piero scaruffi's "A Visual History of the Visual Arts": <http://www.scaruffi.com/art/history>

# The Age of Globalization

- BioArt
  - Eduardo Kac (1962, Brazil): manifesto of transgenic art (1999)

A screenshot of a computer screen displaying the Identichip Registration Form. It shows a sample microchip with the number 003 331 313, the Identichip logo, and a phone number 1-800-926-1313. Below it is a registration form with fields for animal identification, including Chip Number, Call Name (Eduardo Kac), Registered Name (Eduardo Kac), Species (Other), Breed (Human), Sex (Male), and Spay/Neutered (NO).

“Alba” (2000), glowing rabbit



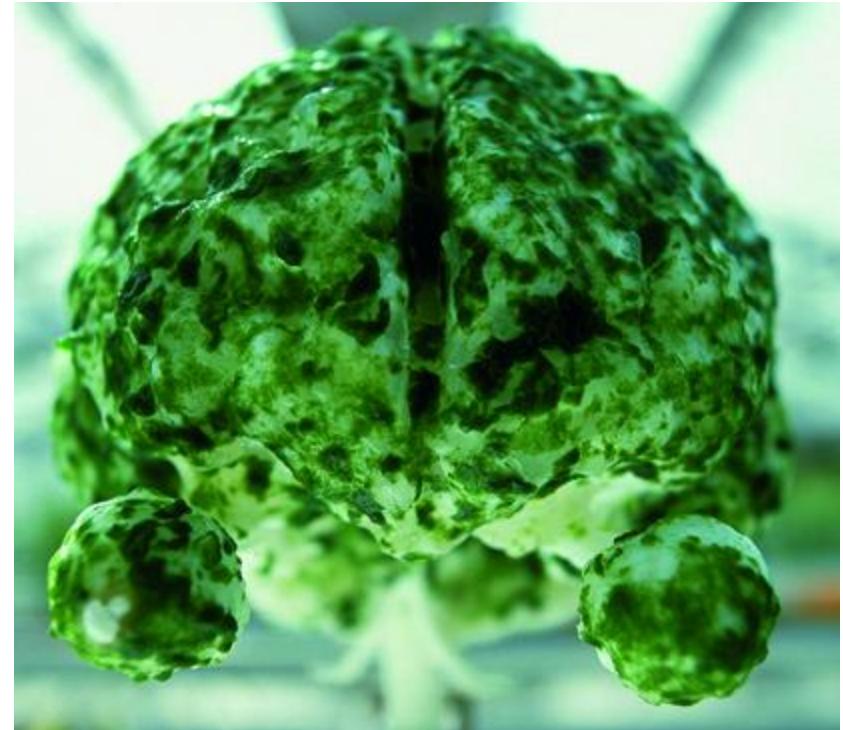
“Time Capsule” (1997), a microchip implant, a live television broadcast, an telerobotic interface to a remote database

# The Age of Globalization

- BioArt
  - Mireille Porte/ Orlan (1947, France)
  - Jun Takita (1966, Japan)



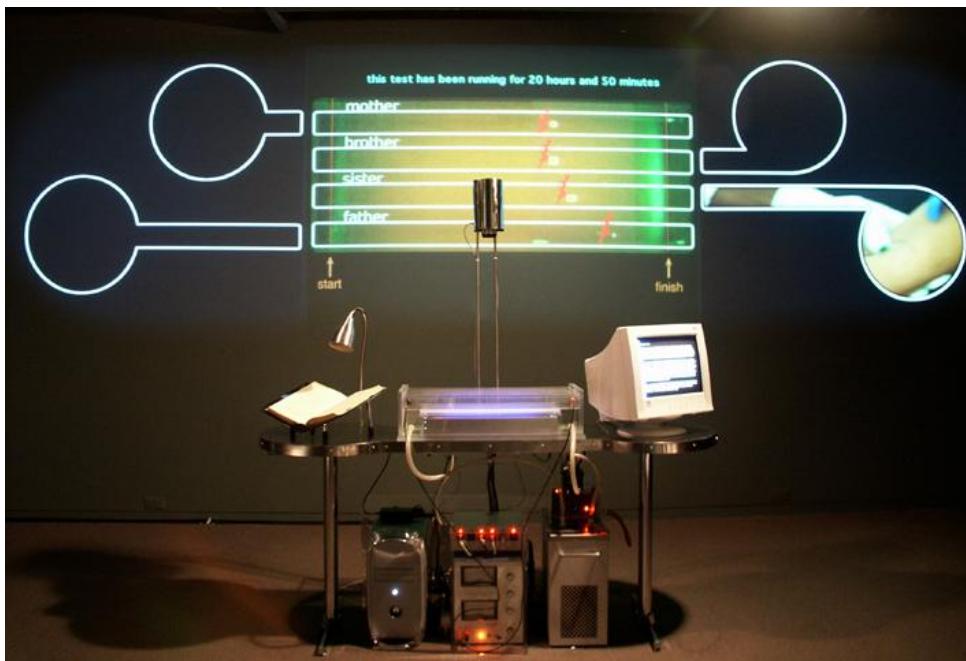
"Harlequin Coat" (2007), bioreactor



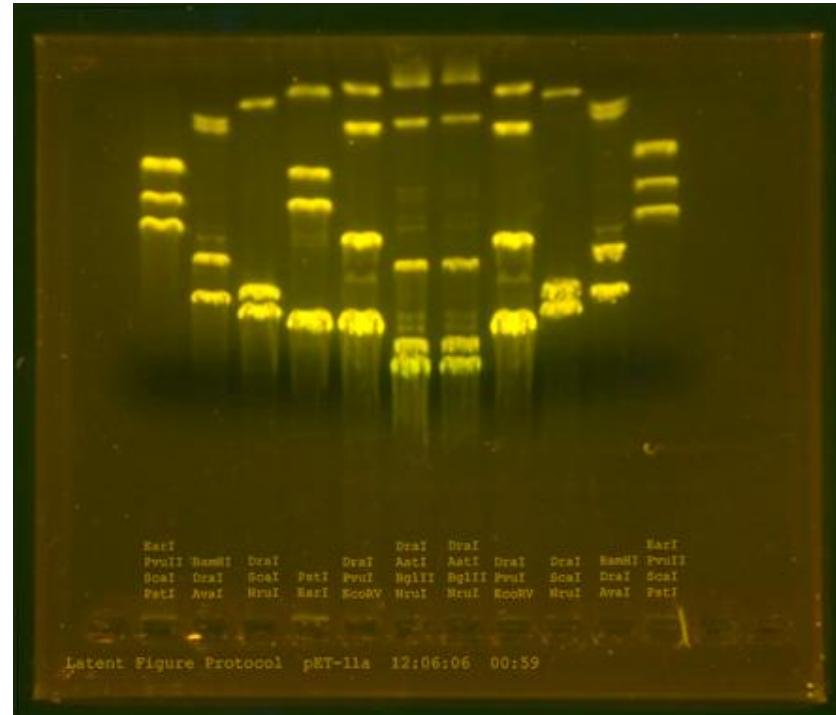
Takita: "Light, only Light"  
(2004), luminescent moss

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- BioArt
    - Paul Vanouse (1967, USA)



"Relative Velocity Incription Device"  
(2002), interactive DNA experiment



# "Latent Figure Protocol" (2007), DNA painting

# The Age of Globalization

- BioArt
  - Paul Vanouse (1967, USA)



« Items 1-2000" (1996)

# The Age of Globalization

- BioArt
  - Julia Reodica (1970, USA)



“HymNext Hymen” (2004), custom-designed hymens sculpted from the artist's own vaginal cells

# The Age of Globalization

- BioArt
  - Stelarc/ Stelios Arcadiou (1972, Australia)

“Extra Ear” (2006), a surgically constructed ear connected to an Internet antenna



# The Age of Globalization

- **BioArt**
  - Oron Catts (1967, Australia)



Oron Catts and Ionat Zurr: “Noark” (2007), a cabinet of curiosity of modified living fragments of a number of different organisms

# The Age of Globalization

- **BioArt**
  - Phil Ross (1966, USA)



“Mycotecture Series” (2006)



“Mycotecture Series” (2012)



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