

An abstract painting of a face, rendered in warm, earthy tones of red, orange, and yellow. The face is composed of layered, textured brushstrokes, giving it a sense of depth and movement. The background is dark and moody, with hints of other figures or shapes in the shadows.

ARTVISION

nummer 51
2020

Der Blinde Fleck
my corona flood of images



the low resolution zine artfusion projekt

#51

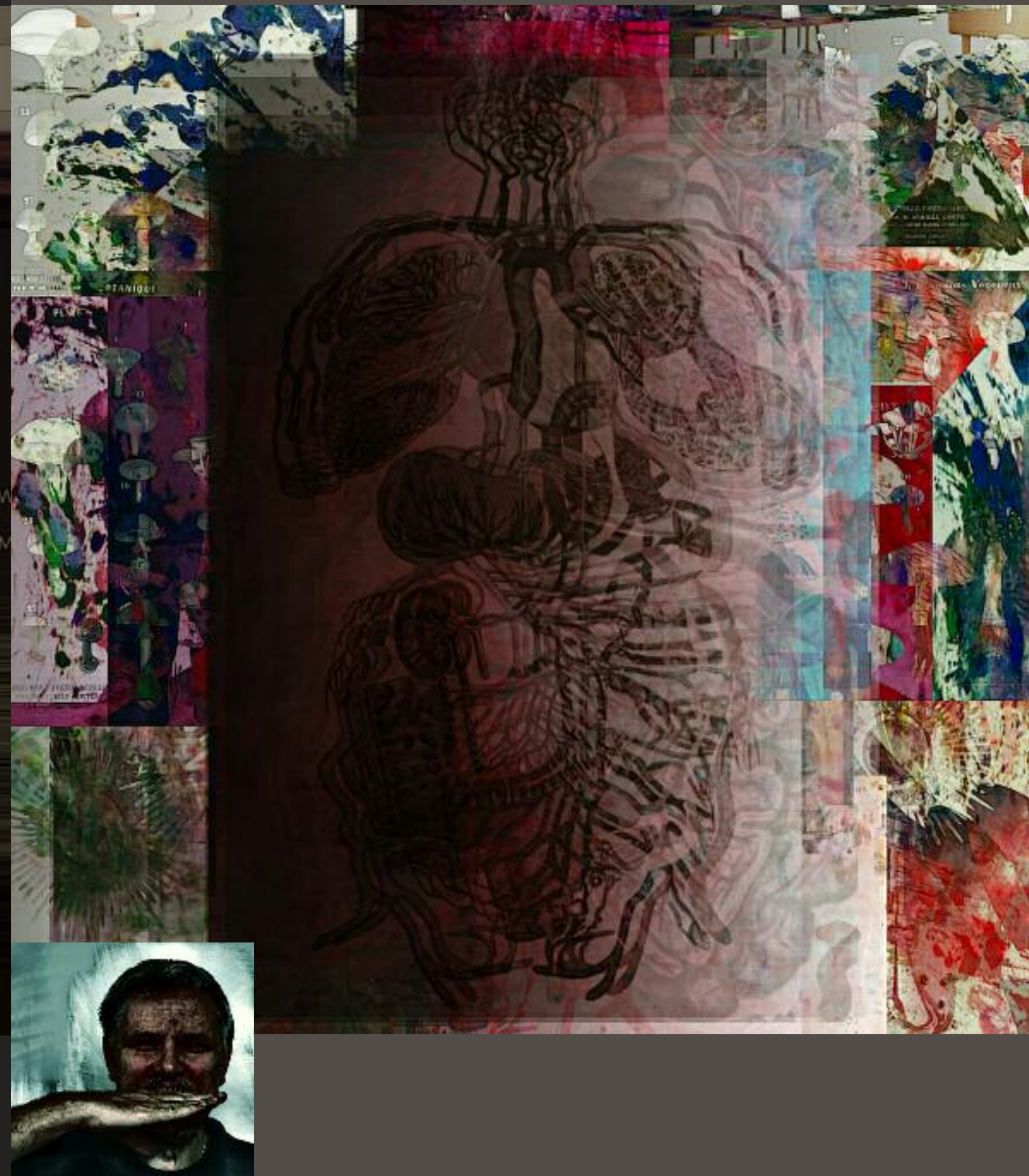
Der Blinde Fleck

v1.0 collected, edited and designed by MAX

www.zine.artfusion.de

hybrid-graphics: v1.0 ©2020 HJK

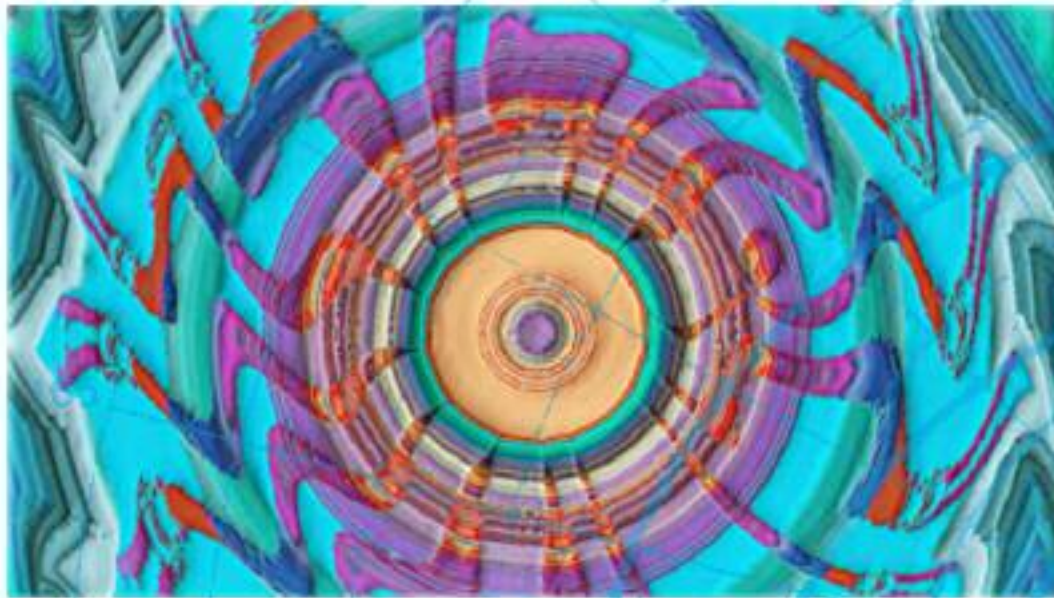
www.blog.artfusion.de





Friday, May 22, 2020

The corona virus saga - chapter 14



FutureBook.

The social network that lets you connect with the future. Wonder why everything went to shit? When did the apple first go rotten? Most important, who's to blame. For all of the insanity. You can find out the whole scoop here at FutureBook. Your space time continuum social network.

Here at FutureBook we feel it is very important for everyone to come together. To join hands so to speak. Blush, well why not. Let's all join physical hands so we can be in close proximity. To breathe in each other's breath. It is so very important. To the plan. We all have to help build the StarGate.

Posted by Synthetik at 12:00 AM

Labels: corona virus saga

Wednesday, May 20, 2020

The corona virus saga - chapter 12



CNN Announces Breaking News

Speaking with us today is former White House official REDACTED.

"President Rump's administration today announced the brand new "we're going to build us a glorious StarGate" initiative. They also unveiled a line of new red MABAS hats, MABAS being the new 'Make America Build A StarGate' catch phrase of their campaign."

"But isn't this right after he explicitly said he was never going to do it."

"Yes, that is correct. It's the biggest, most gold plated StarGate anyone has ever seen.

Anywhere. At least that's what people tell me. People who know. Smart people. Now you do to"

"They claim China is going to pay for our glorious new StarGate."

"That is correct. And of course there will be sacrifice. But that's what makes this country great. Your sacrifice. Do it today. Sacrifice yourself."

Posted by Synthetik at 12:00 AM

Labels: corona virus saga

screenshot-extracts from mastermind john dalton's

HAPPY ISLAND MUSIC BLOG

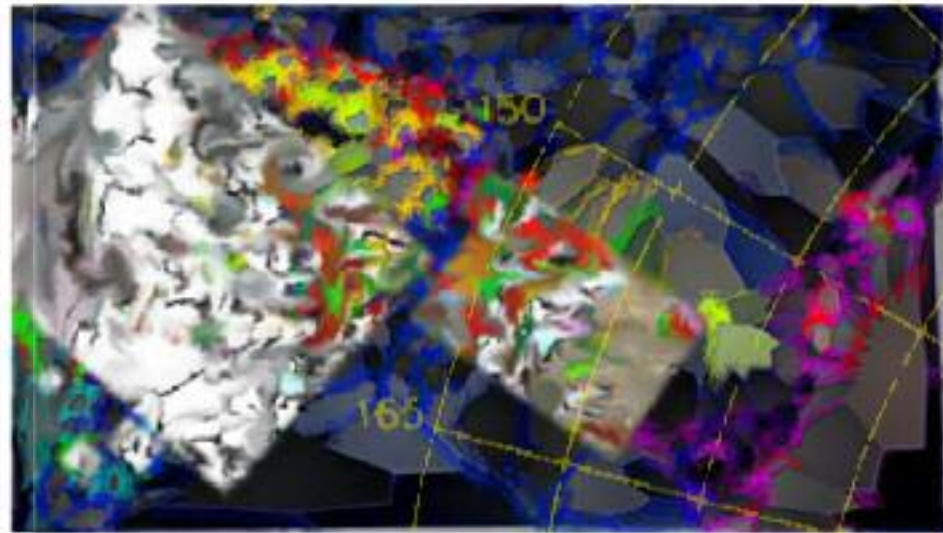
www.happyislandmusic.blogspot.com

<https://synthetik.com>

www.studioartist.ning.com/profile/johndalton

Saturday, May 9, 2020

The coronavirus saga - chapter 1



This series of posts are screen captures of a telling of our current era written in the future. If you don't understand how that could possibly work you really need to rush out and read a copy of William Gibson's novel 'The Peripheral'

Let the story begin.

In 2017 an entity from interstellar space named Oumuamua entered our solar system. A visitor from some other part of the galaxy, other part of the universe, a probe sent into our running simulation, who knows.

The mysterious visitor quickly passed through the solar system and then sped away. Sped being the thing to really focus on, because it sped up as it was leaving.

Interesting. That's what space ships do.

No, no, astronomers said. It's just acting like a comet, and some reaction on the surface is spitting out particles, hence generating and powering it's acceleration.

Interesting. That's what space ships do.

Anyway, people quickly lost interest in perhaps the major scientific discovery of the century, moving on to more important topics such as 'crooked hillary' and 'lock her up' and 'let's be mean to trans-sexuals' and 'is kanye jesus'.

But we had been visited by some entity from somewhere else.

Posted by Synthetik at 7:44 AM

Labels: corona virus saga

Saturday, May 9, 2020

My Plague Year, a57



So, how well have we done? Well, **abysmally**. Prepare for a wild ride. In my plague year.

A leaked report from the CDC suggested that, rather than moving in the right direction, the death totals were likely to get considerably worse very fast — with an average of about 3,000 deaths (and 200,000 new cases) a day as soon as June 1.

The median projection — 3,000 deaths a day, as soon as the end of this month — is quite horrific, a 50 percent increase above our current peak. But for the lifetime of the model's projections, no single day of data came anywhere close to as low as the median prediction. For the last two weeks, with the country's infection and death rates shaped profoundly by social distancing and shelter-at-home orders, the results have fallen at or above the model's 75th-percentile projection. That percentile, on June 1, yields a projection of more than 7,500 deaths every day.

For most of the lifetime of the model, when the data reflected fewer lockdowns and less social distancing — that is, when it reflected conditions more like the ones we are going to see more of going forward — daily deaths fell at or above the 97th-percentile projection. For June 1, that projection is for 15,000 deaths every day. If that rate held for a month, it would produce 750,000 deaths just in June.

Posted by Synthetik at 10:21 AM

No comments:



Labels: Plague Year





Filz als Anzug genäht
1970
170 x 100 cm
Edition René Block, Berlin - ohne Editions-Etikett -
Auflage 100 Exemplare + 10 h.c.

Der Filzanzug ist eines der Multiples von Beuys. Er sah in den Multiples das Medium schlechthin, um seine Ideen zu verbreiten, womit er den Begriff radikal erweitert hat. Die Konzentration auf ein einziges Material entspricht seinem Interesse für das Wesentliche. Beuys typischer Verweis auf den wärmenden Charakter der Materie Filz wird hier einmal mehr komprimiert vorgestellt. In seiner Metaphorik geht Beuys über den Status der rein physischen Wärme hinaus und meint vielmehr die geistige Wärme, denn Wärme als Energieträger beinhaltet für ihn ein evolutionäres Prinzip. Beuys trug den Anzug bei der Performance "Isolation unit", die sich gegen die Kriegsgräuel in Vietnam und die inhumane Kälte bei den Bombardierungen richtete. Sein Credo dabei war: Kälte kann durch Wärme, und zwar durch die geistige Wärme, ausgeschaltet werden.

INDEPENDENT/PRESS-TELEGRAM, Long Beach, CA - March 19, 1979 CR: J. Moseley

INDEPENDENT/PRESS-TELEGRAM, Long Beach, CA - March 19, 1979 CR: J. Moseley

"REAL" ENTITIES

TYPE:

HUMAN

HUMANOID

ANIMAL

ROBOT

EXOTIC HUMANOID

APPARITION ANIMAL

ROBOT

EXOTIC

APPARITIONAL

IMAGINARY ENTITIES

SIX CATEGORIES of entities "seen" on UFOs. Figures in top row were drawn by artists based on descriptions from people who believed they had been abducted by UFOs.

Figures in bottom row were drawn by people who had been hypnotized by a researcher and told they had been abducted by an UFO. The images also appear in folklore.

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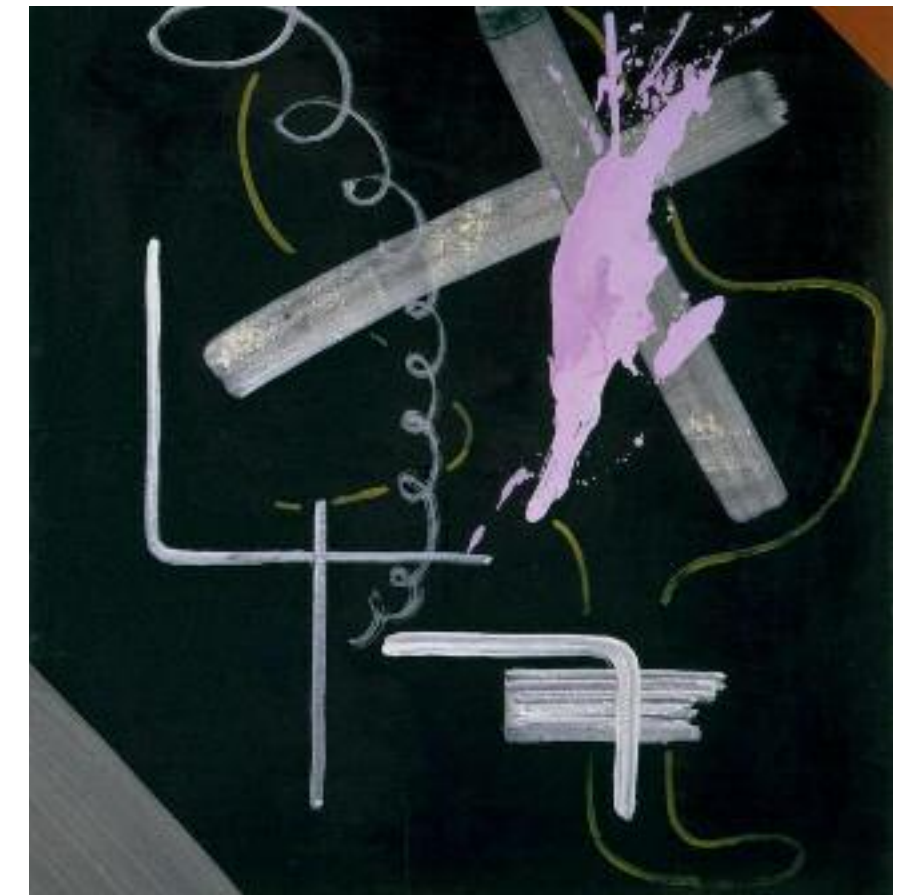
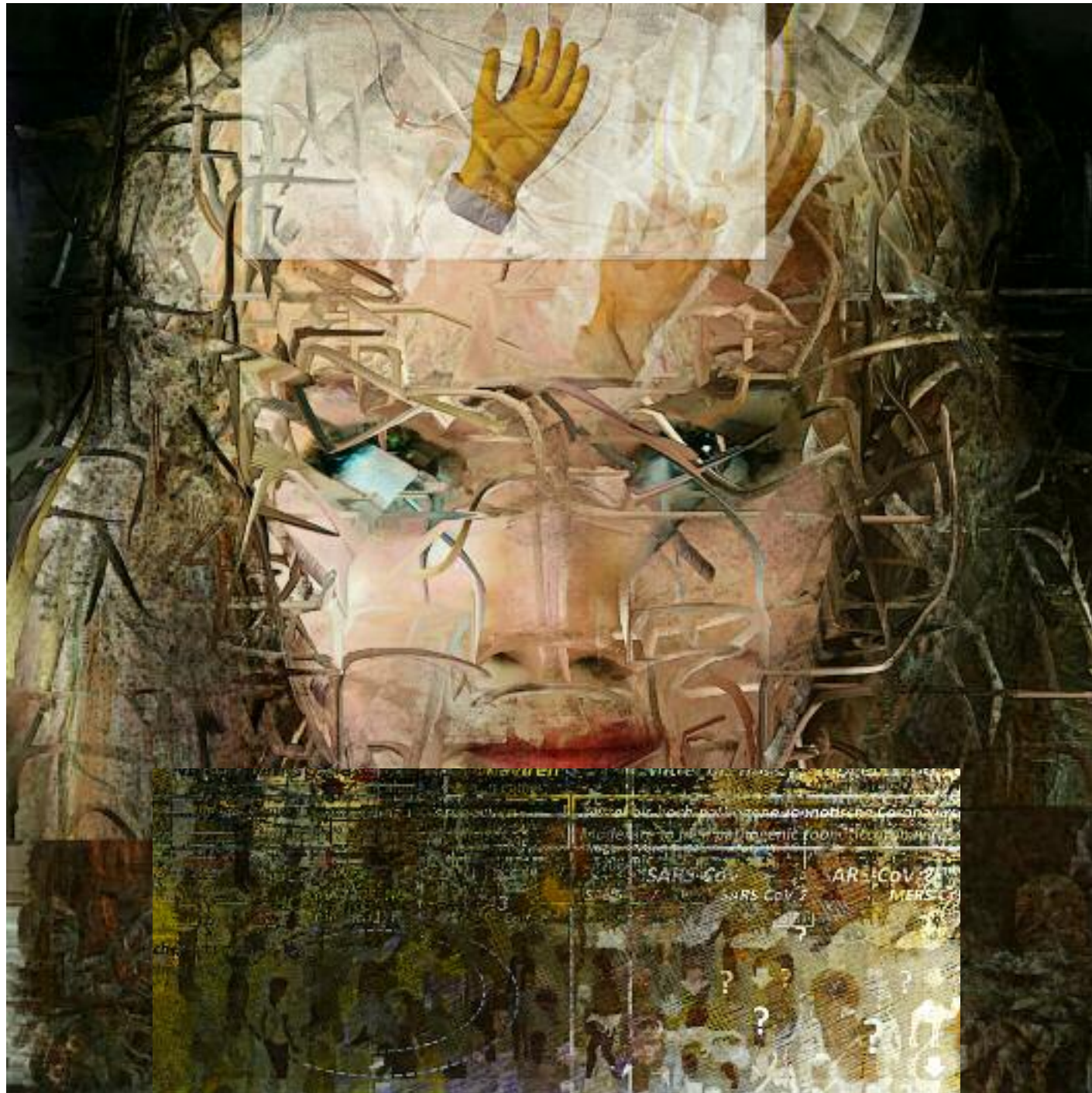




Als *Narrativ* wird seit den 1990er Jahren eine sinnstiftende *Erzählung* bezeichnet, die Einfluss hat auf die Art, wie die *Umwelt* wahrgenommen wird. Es transkribiert Werte und *Emotionen*,¹ ist in der Regel auf einen *Nationalstaat* oder ein bestimmtes *Kulturreal* bezogen und unterliegt dem zeitlichen Wandel. In diesem Sinne sind *Narrative* keine beliebigen Geschichten, sondern etablierte *Erzählungen*, die mit einer *Legitimität* versehen sind.^{2,3} Bekannte Beispiele sind der Mythos vom Tellerwäscher zum Millionär⁴ und der Aufruf zum Wettlauf zum Mond, der in den USA starke Klärte gebündelt und die Nation hinter einer Idee versammelt hat. Bestimmendes Element hinter einem *Narrativ* ist weniger



der Wahrheitsgehalt,^{5,4} sondern ein *gemeinsam geteiltes Bild* mit starker *Strahlkraft*.⁶ Weit verbreitet ist die Meinung, dass *Narrative* gefunden und nicht erfunden werden.⁷ Konsens ist, dass *Narrative* eine Möglichkeit zur *gesellschaftlichen Orientierung* geben und *Zuversicht* vermitteln können.⁴ Mit dem verstärkten Interesse an den *Neurowissenschaften* und der Rolle von *Emotionen* und des Unterbewussten in *Entscheidungsprozessen* ist auch die Bedeutung von *Narrativen* in der öffentlichen *Diskussion* gewachsen.^{8,9}

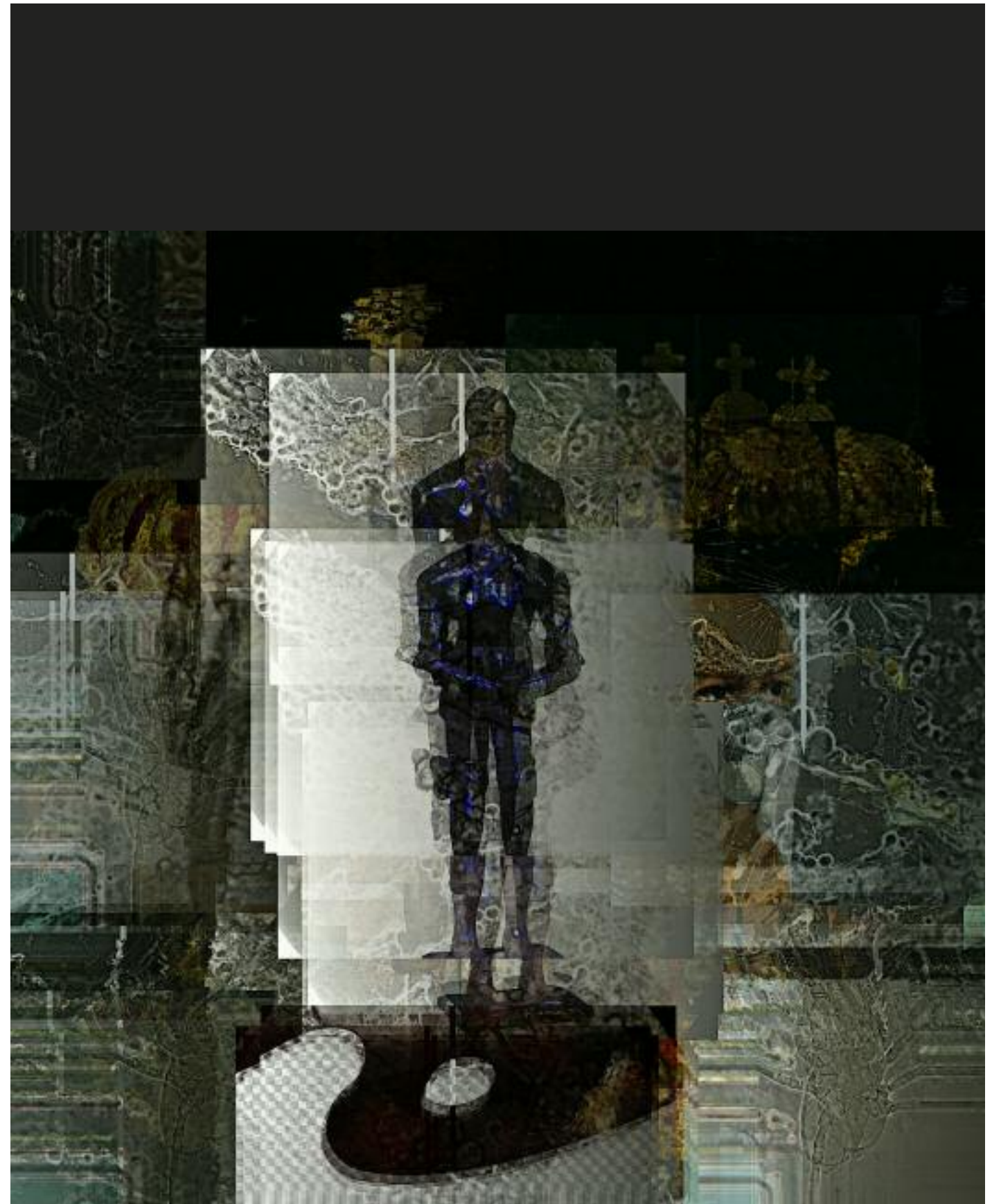
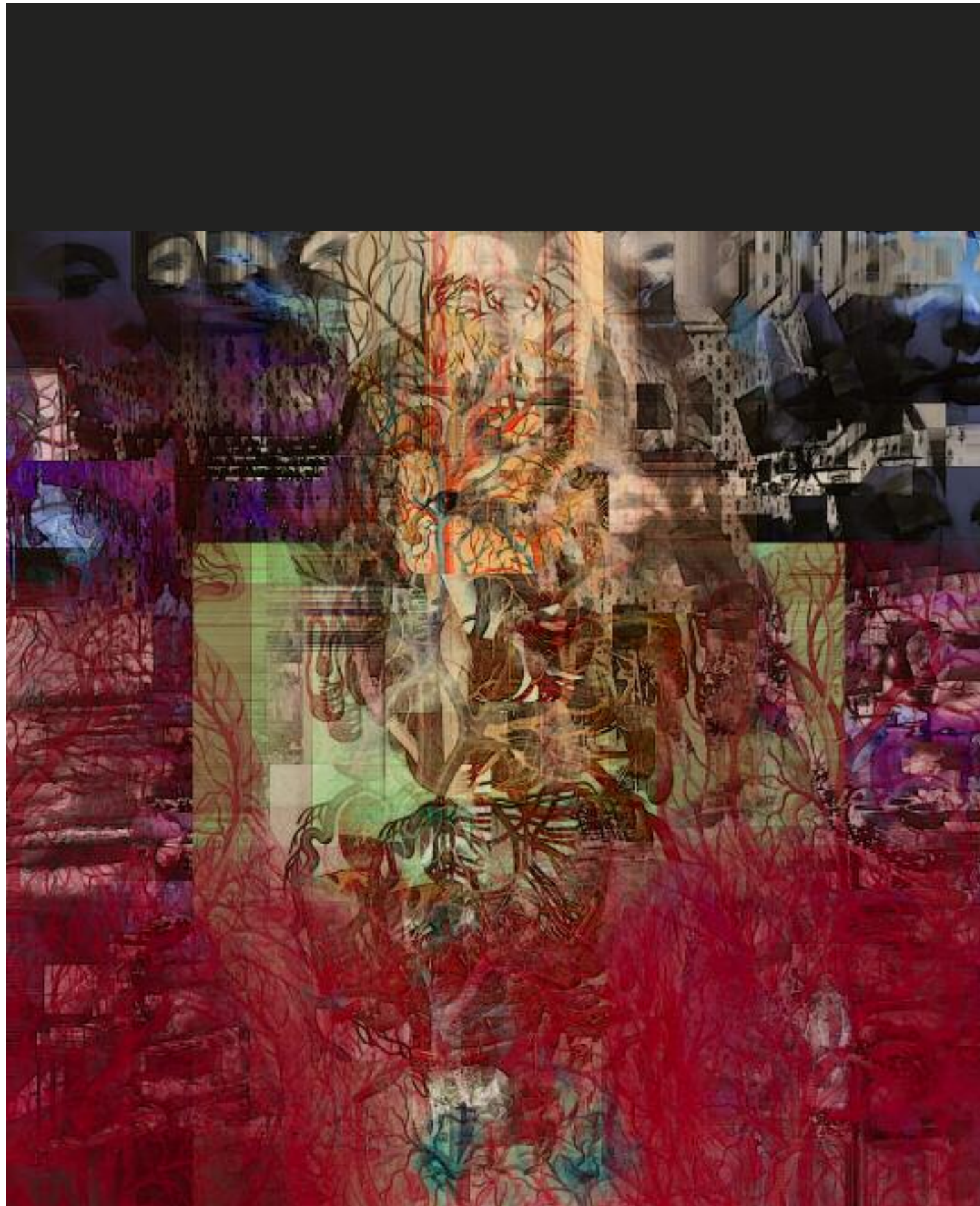


M o d e r n e K u n s t

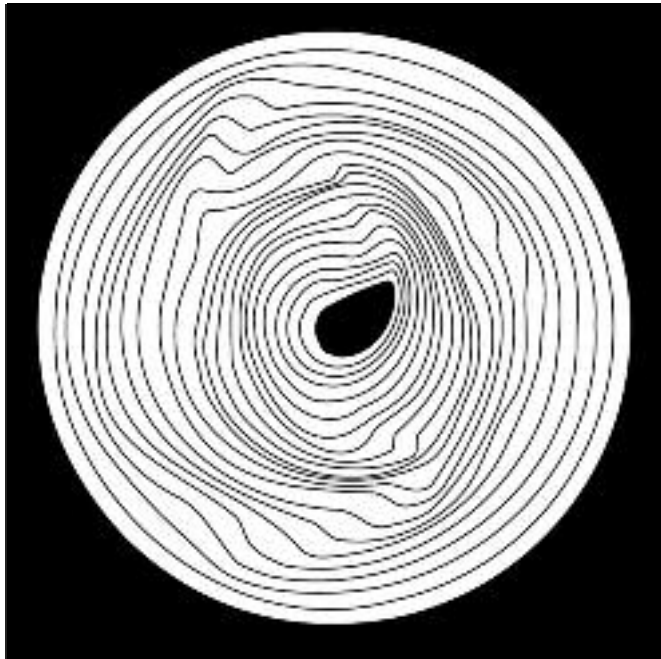
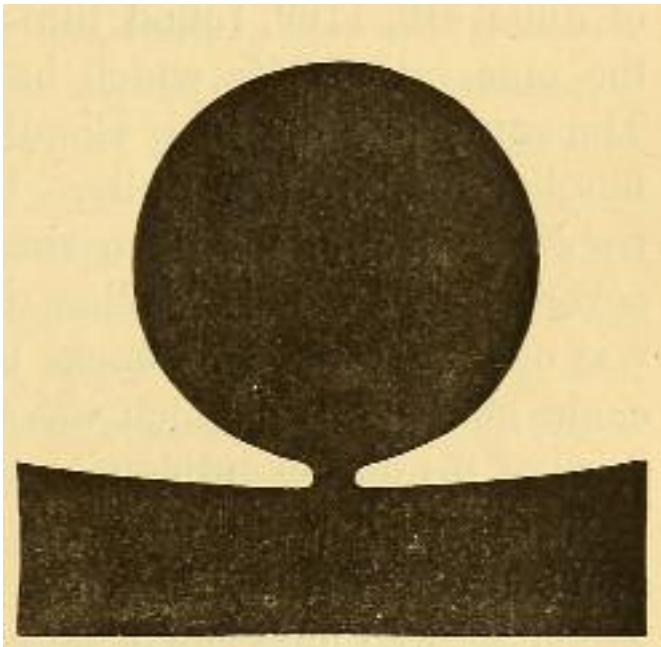
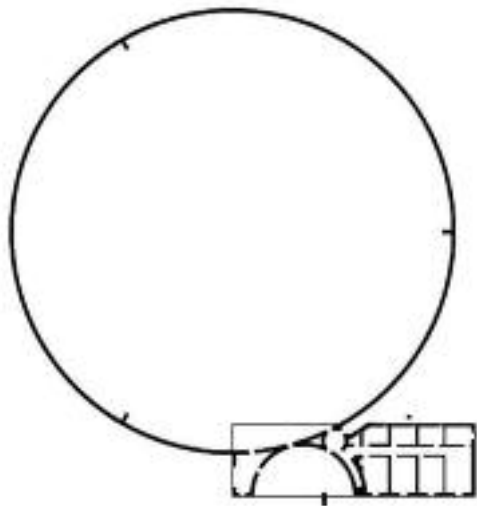
Polke

Characterized by wit and endless inventiveness, Sigmar Polke created an oeuvre that is wildly diverse in its exploration of mediums and materials. Inspired by his fascination with science and alchemy, Polke innovated techniques in painting and photography by manipulating chemical processes. Life in post-war Germany led the artist to establish Capitalist Realism, an ironic exploration of consumerism using the imagery of popular culture and advertising, evident in his 1976 collage on paper *Supermarkets aus dem Zyklus, Wir Kleinbürger* (translated as "Supermarkets from the Cycle, We Petty Bourgeoisie"), featuring iconic Superman figures shopping in a brand-laden supermarket.

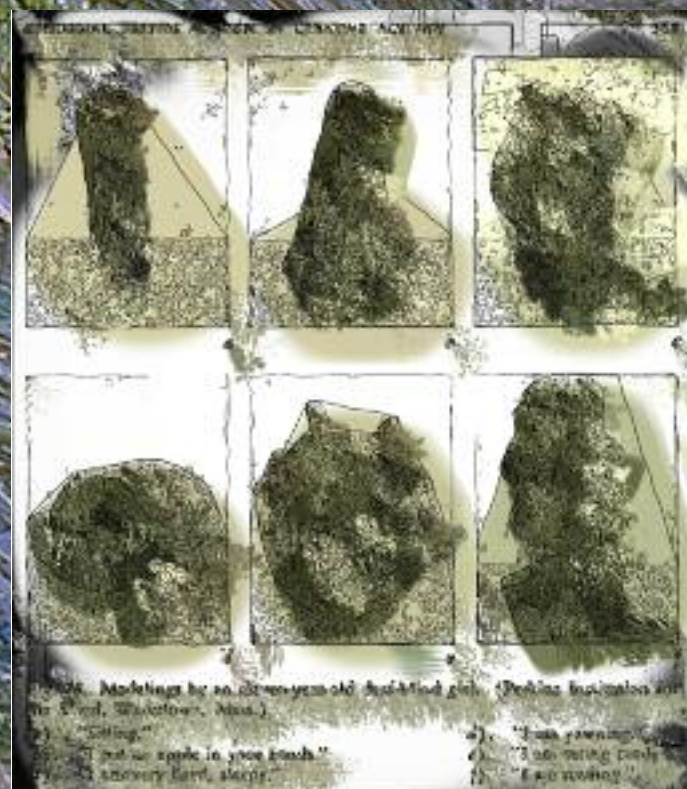
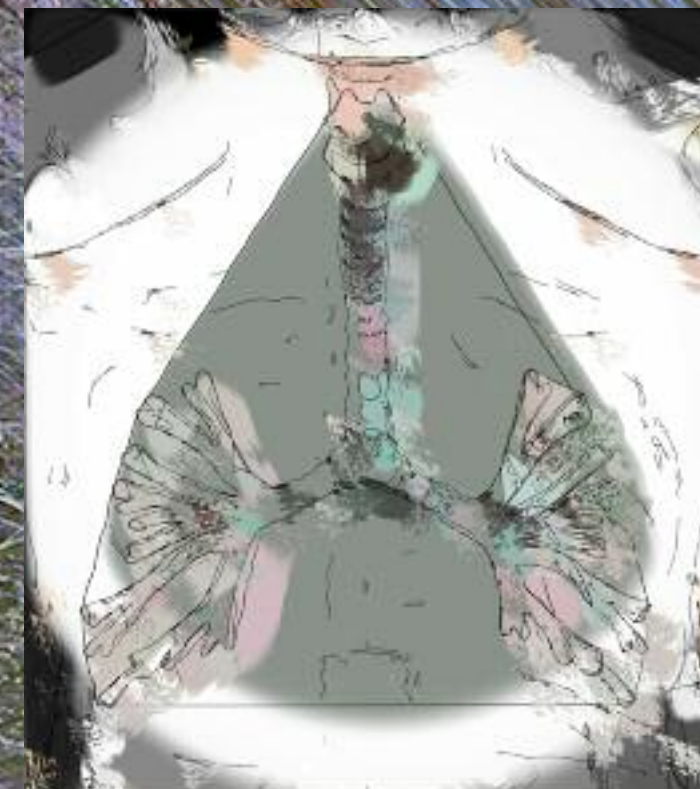
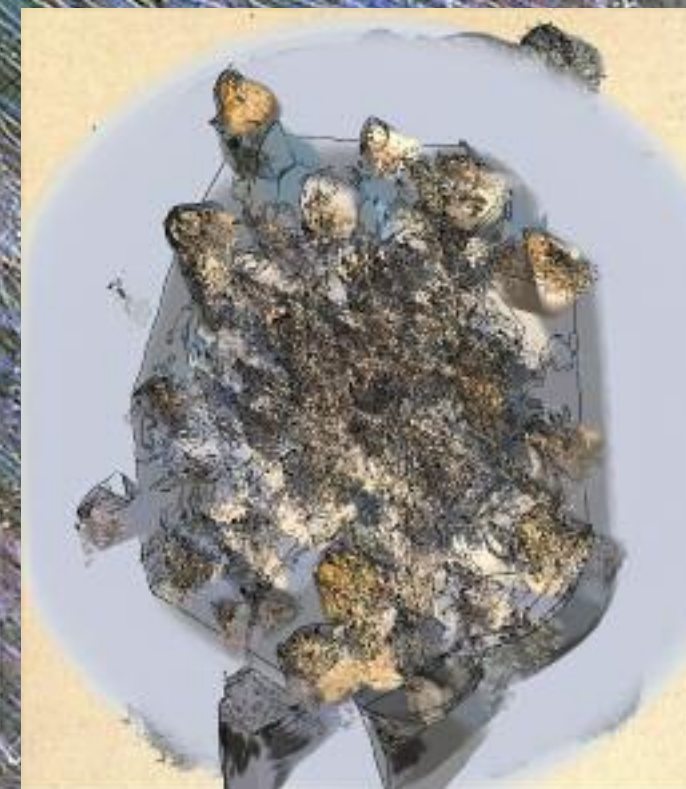
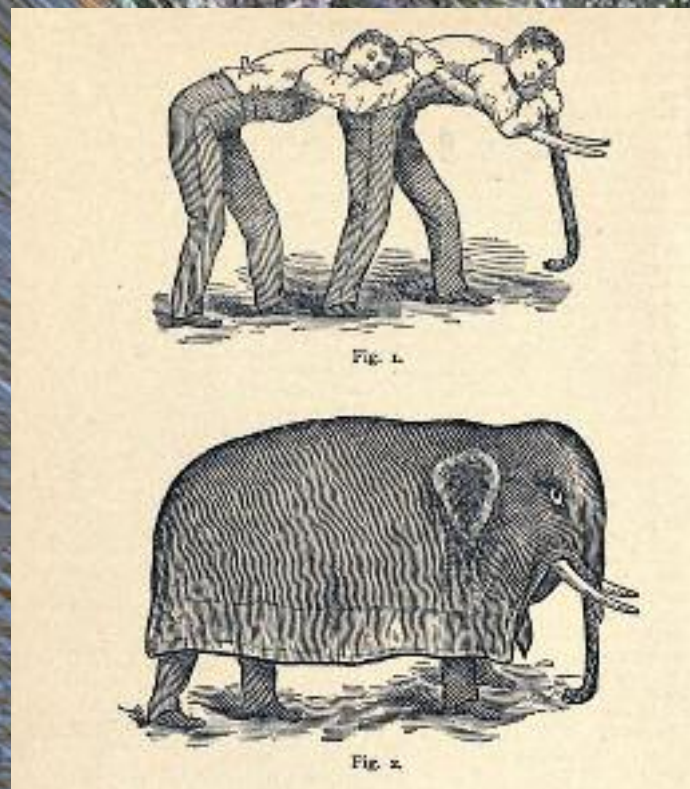


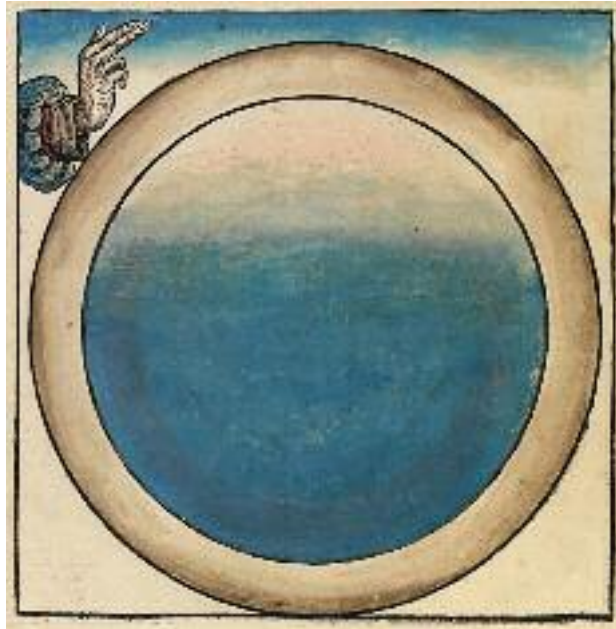


yellow *sunkline* (qart $\#5$)

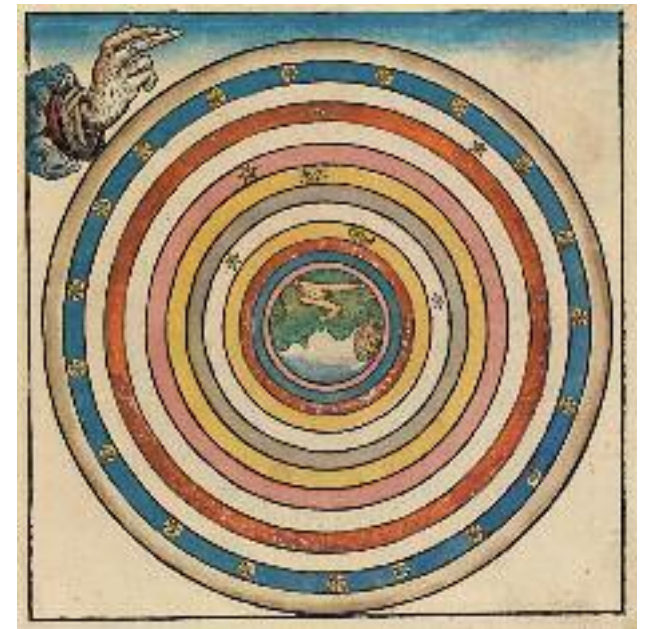
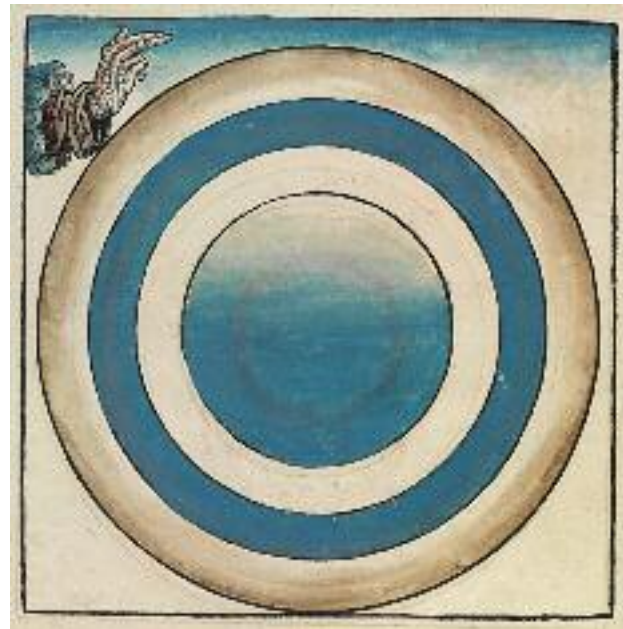


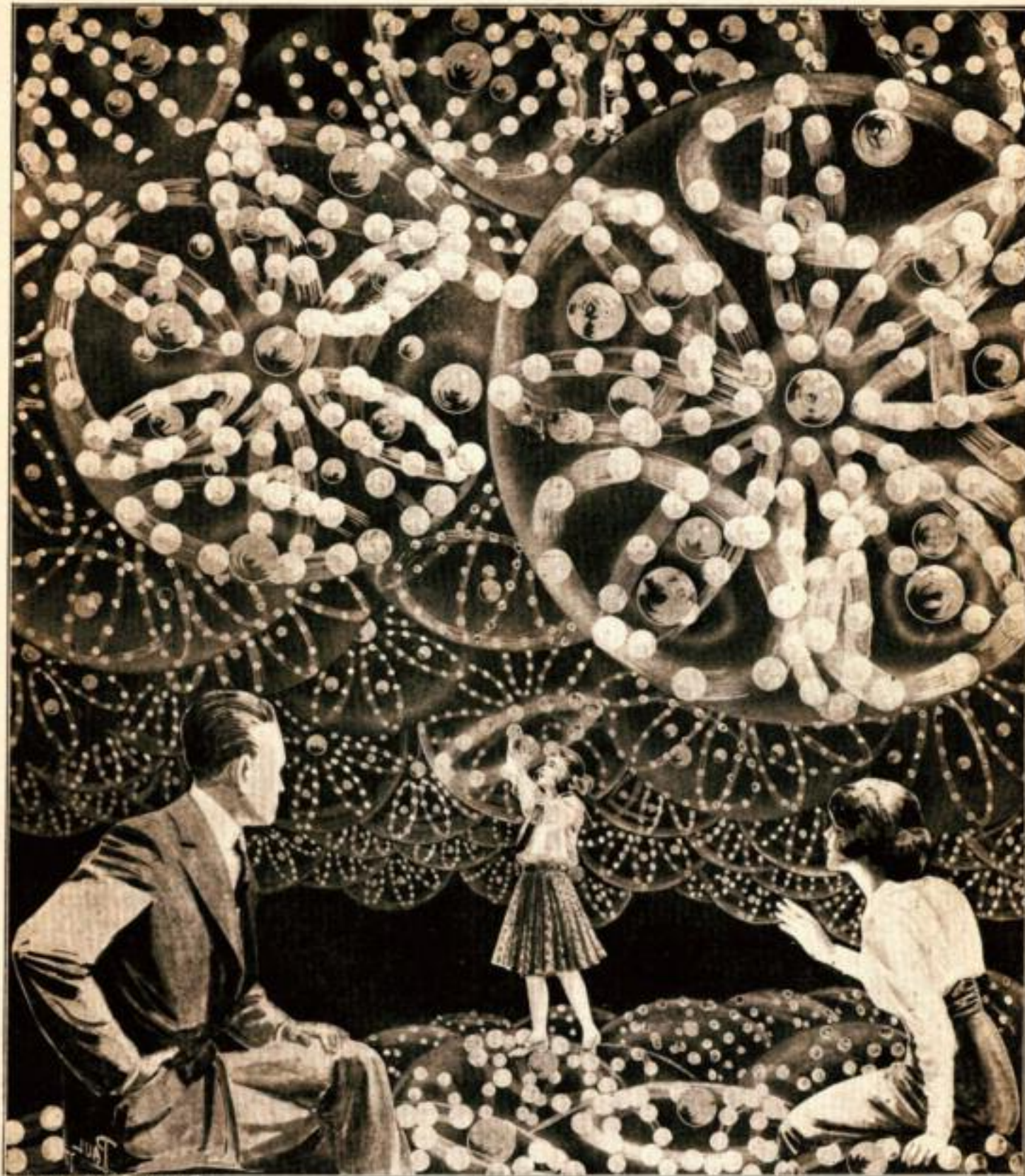
Retter





The first 4 days of creation according to the book of Genesis.
From The Nuremberg Chronicle circa 1493





Imagine These People to be the Tiniest Figures, Then What They Would See Inside of a Piece of Sugar Is Here Portrayed. The Rings of Electrons Spinning Around Their Respective Nuclei Would Present a Most Awe-Inspiring Sight.

Inside of a Piece of Sugar



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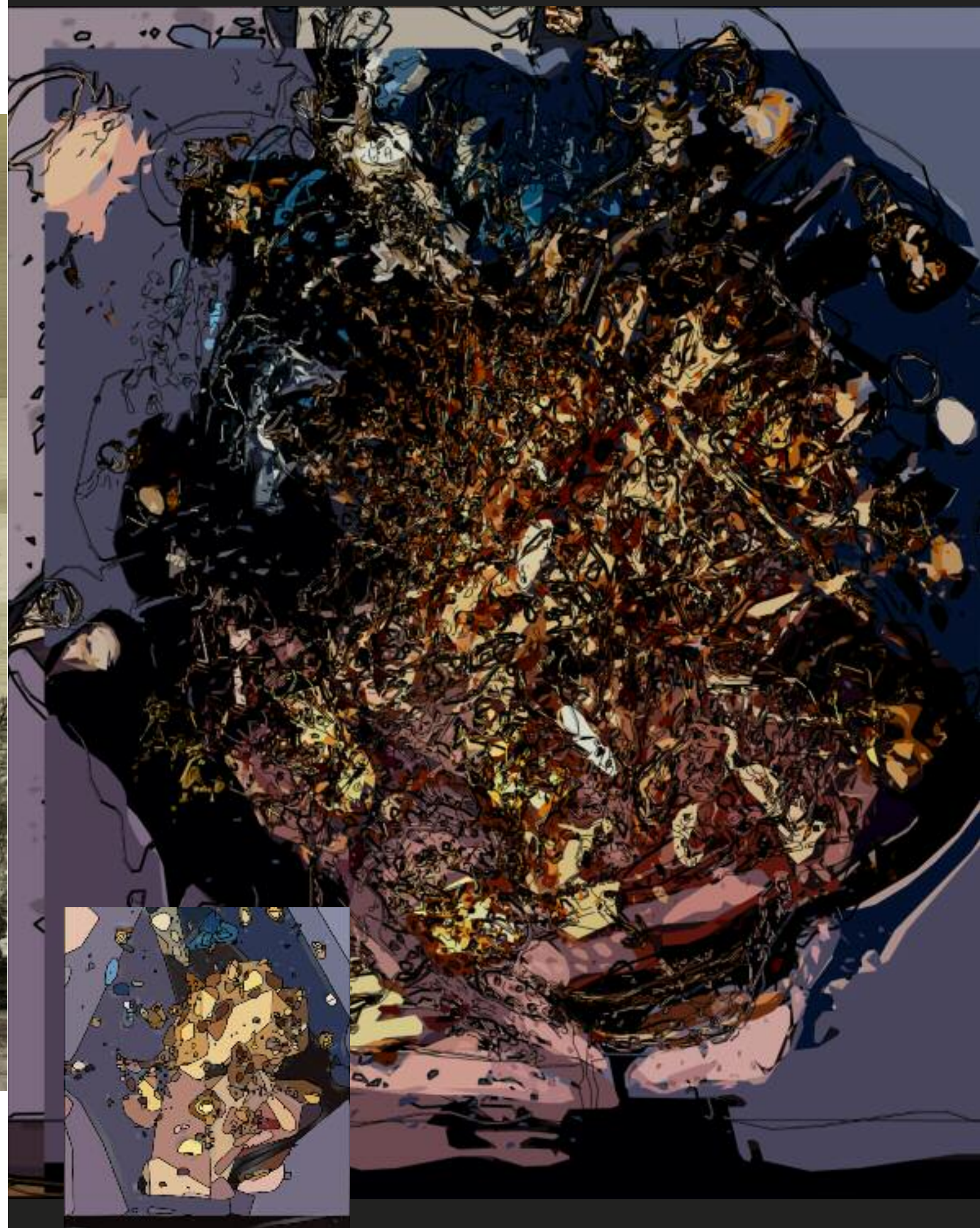
Inside of a Piece of Sugar

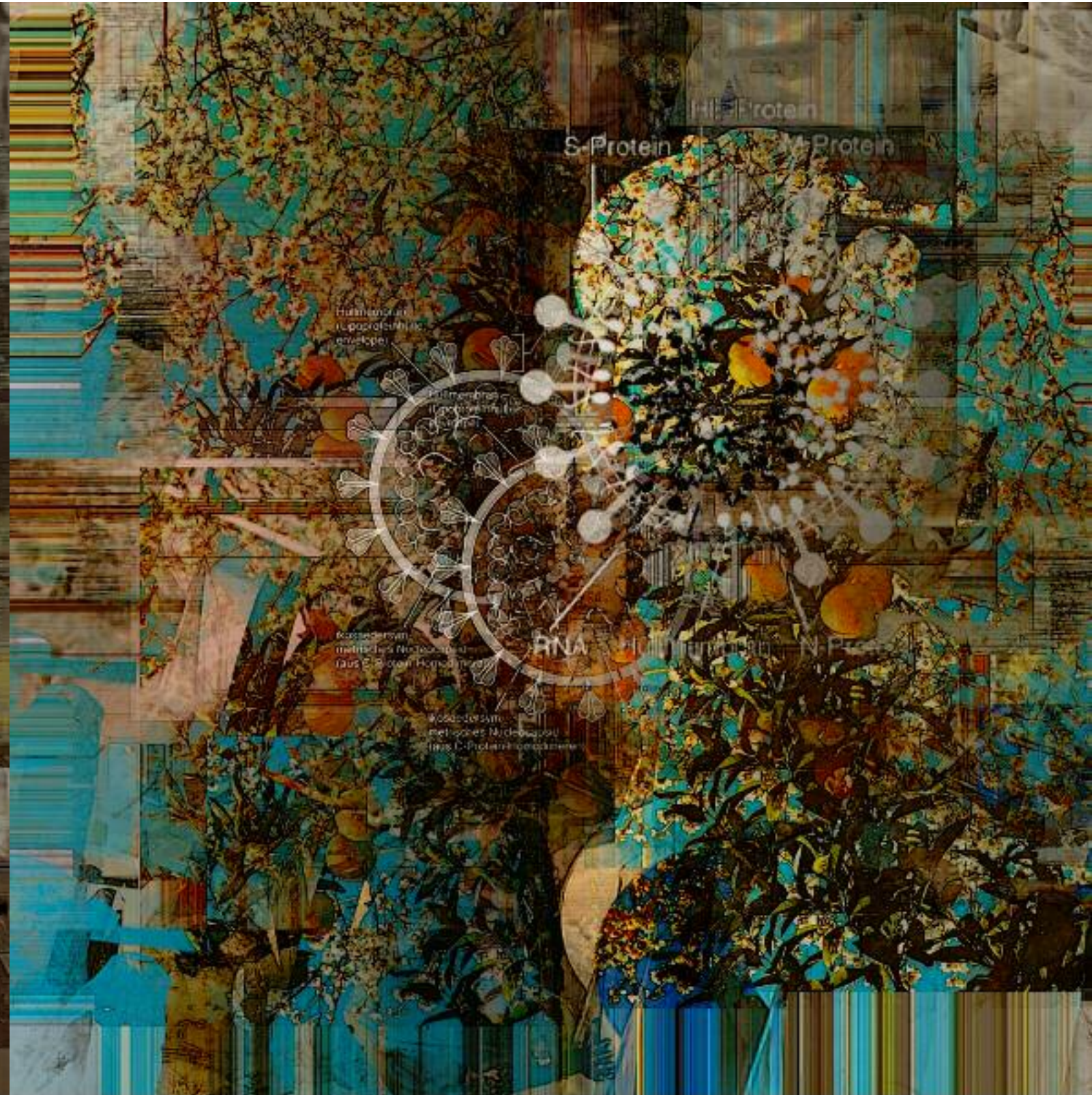


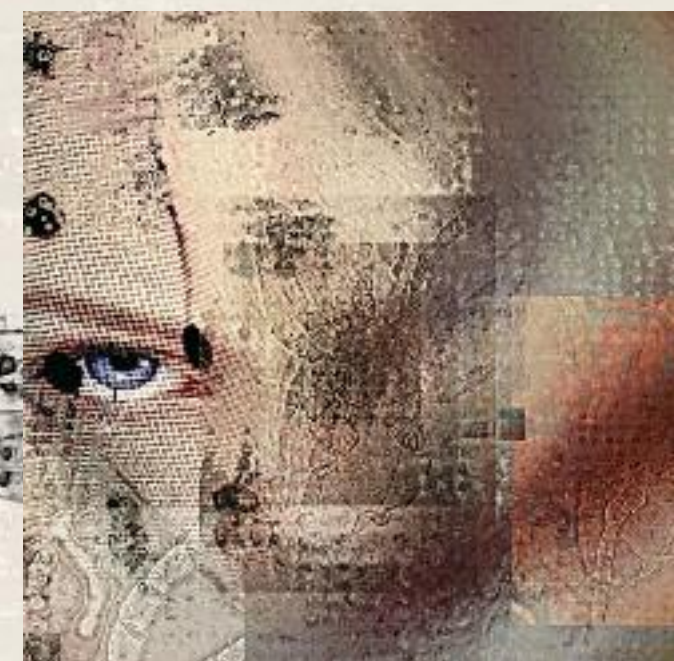
KUNST:

Gerhard Richter. Klorolle [Toilet Paper Roll]
(CR 75-1), 1965. Oil on canvas, 55 x 40 cm











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