

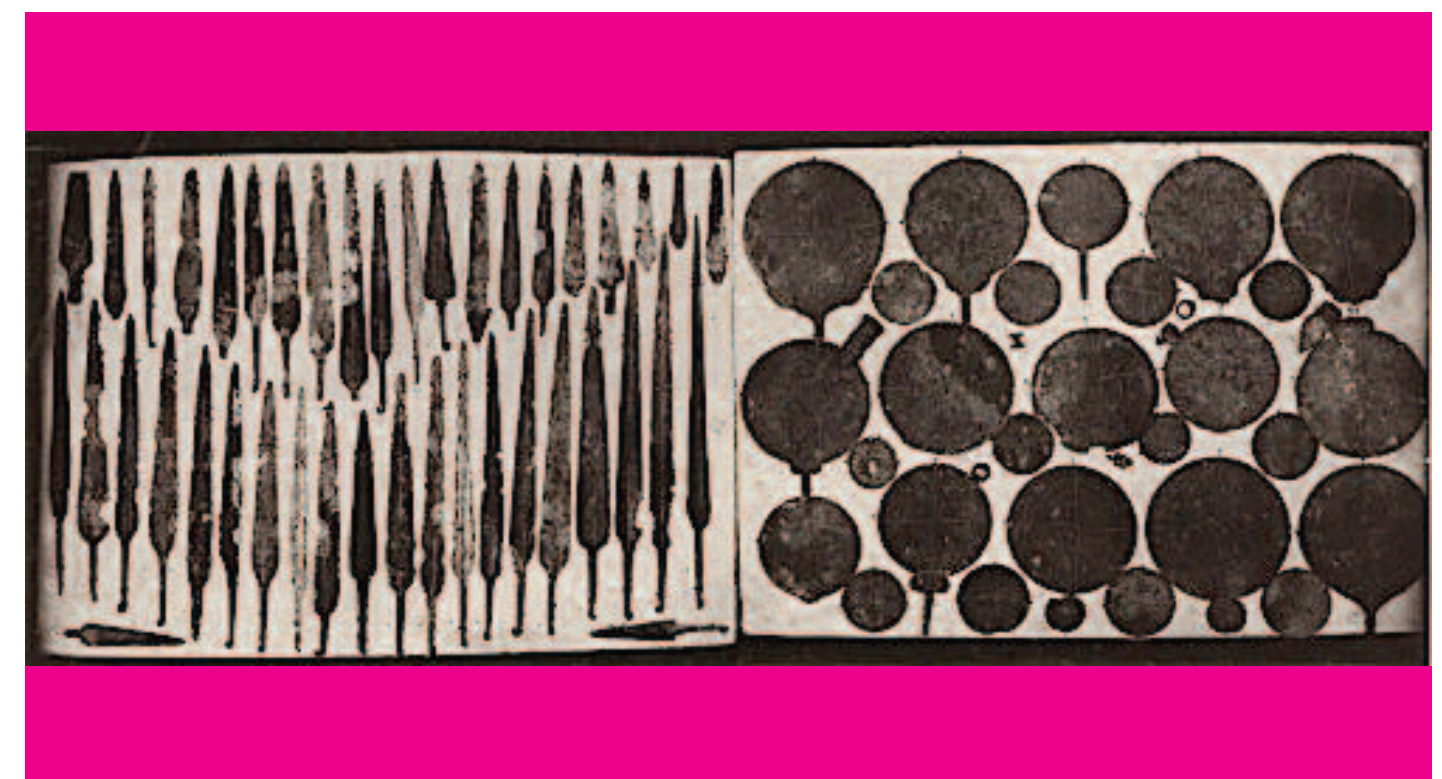
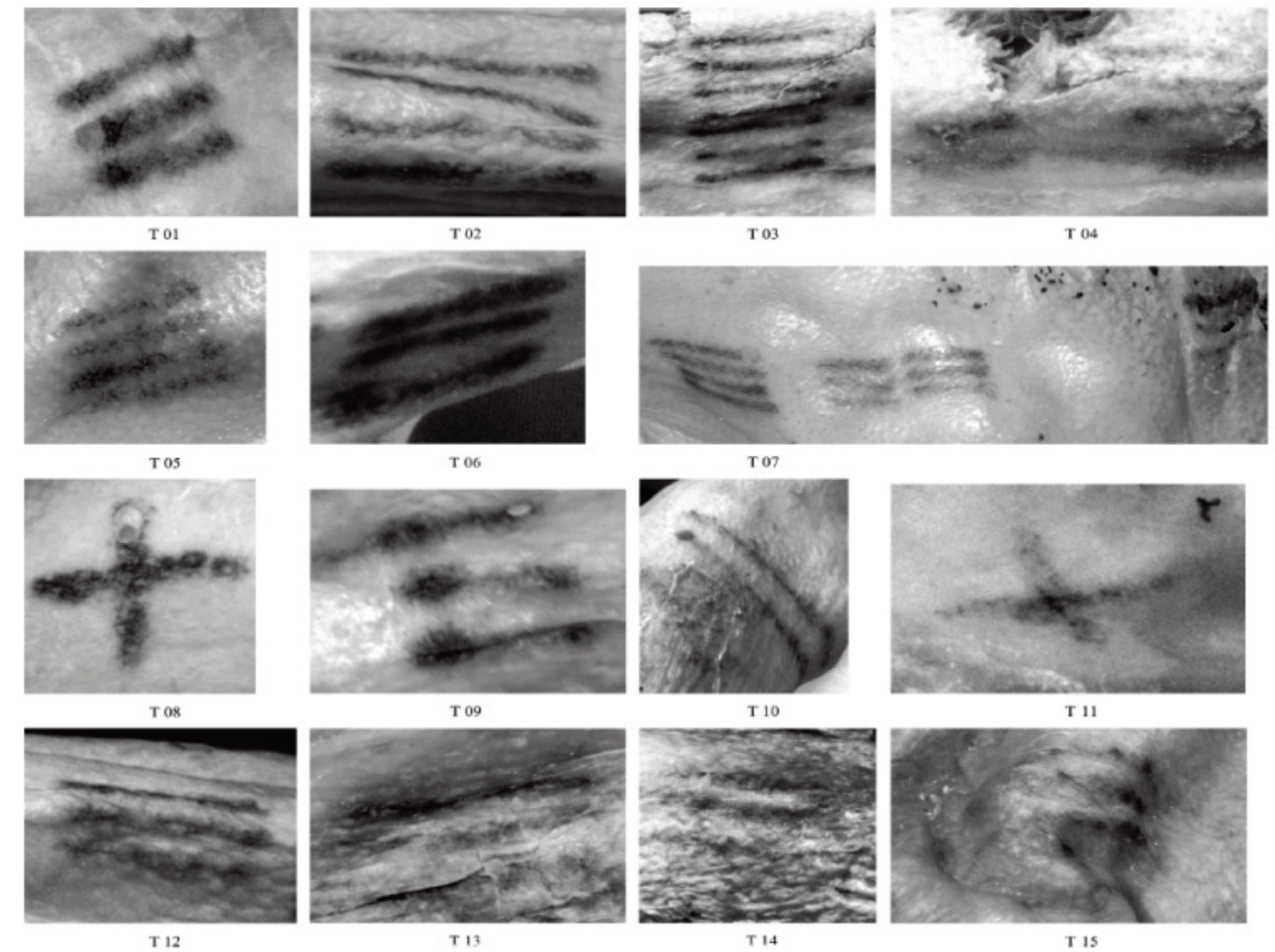
**ART
EXHIBITION**

GURUN GURUN



ÖTZI'S TATTOOS

The ice man's tattoos (pictured) are largely seen on parts of the body that endured wear-and-tear, causing archaeologists to liken the practice to acupuncture - an ancient treatment for joint distress. Radiological images of the tattooed areas also show degenerative areas under the tattoos that could have caused pain



Dressed for Egress

An X-ray of the suit that Alan B. Shepard wore on the Moon during the Apollo 14 mission in 1971.

ANTI-ABRASION PATCH

Woven stainless-steel fabric offered protection from the life-support backpack, which weighed 100 pounds on Earth.

ARM BEARING

Allowed the arm to rotate freely.

PRESSURE GAGE

COUPLINGS

The upper left port was for communications, and the upper right port fed water to the suit's water-cooled undergarment. The four lower couplings were for good air and exhaled air.

SNAP CLOSURES

and velcro were used to secure external flaps and pockets.

URINE TRANSFER CONNECTOR

A small port for draining collected urine.

MEDICAL INJECTION PATCH

A small area on the right thigh was designed for emergency injections.

MULTIPLE LAYERS

The suit, which weighed about 70 pounds on Earth, was made of 21 layers of fabric, hand-sewn on Singer machines by experienced seamstresses. The innermost pressure bladder was a combination of natural and synthetic rubber, and the outer layers were made of materials like Dacron, Mylar, Kapton and Teflon.

MAIN ZIPPER

A special airtight zipper started at the neck and wrapped under the crotch. For later missions, the zipper design was modified to allow the astronauts to sit in a lunar rover.

SHOULDER RING

Prevented the shoulders from collapsing under the weight of the backpack.

PRESSURE RELIEF VALVE

TETHER BAR

An attachment point for tethers that kept the astronauts in place while flying the lunar module to and from the Moon's surface.

CONVOLUTES

Accordionlike folds allowed the suit's flexible joints to move when pressurized. Hand dipped from latex, the folds contained nylon knool and flexible restraining rings to retain their shape when inflated.

CABLE RESTRAINTS

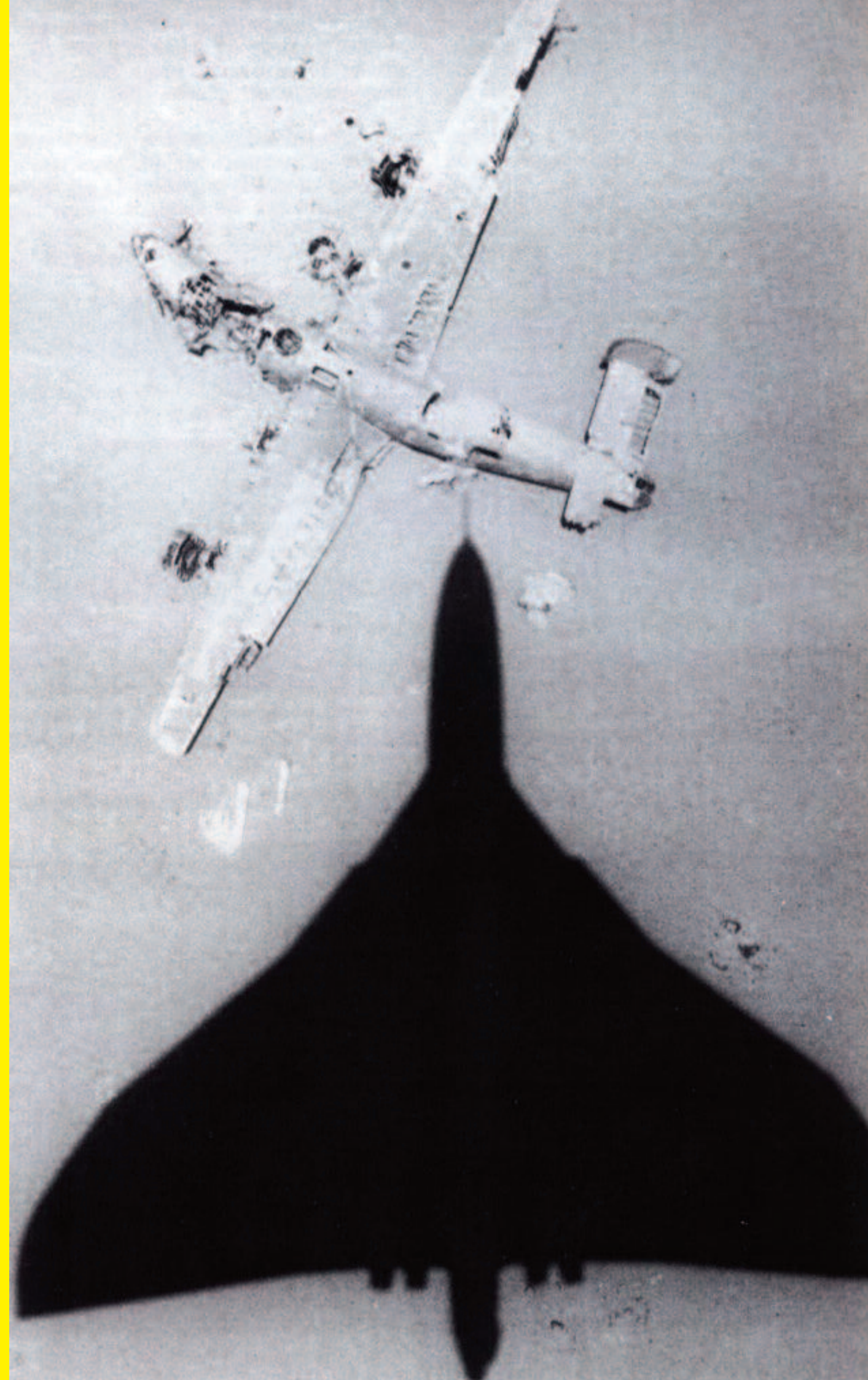
Braided stainless-steel wire kept flexible joints from overstretching when pressurized.

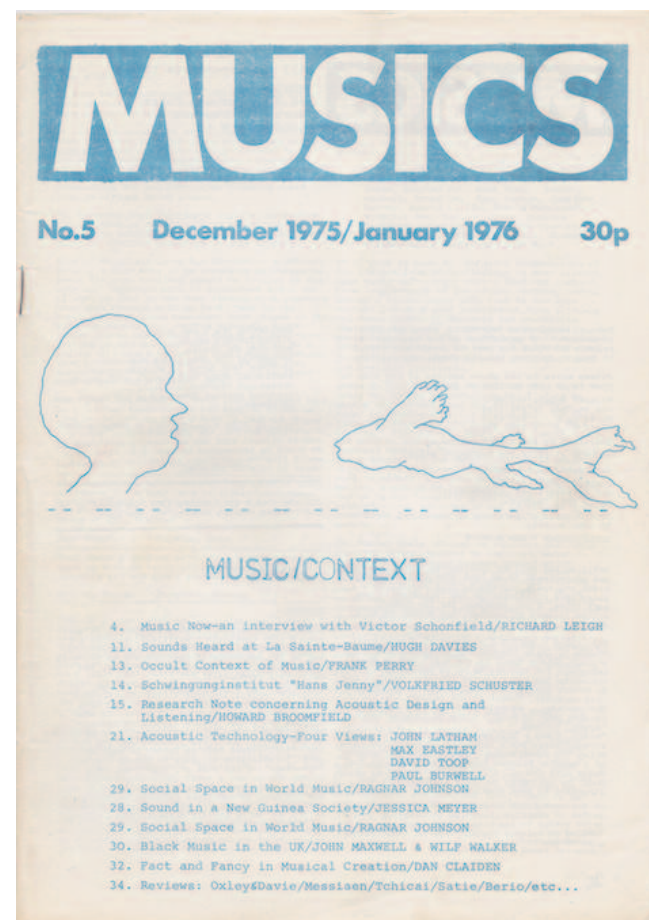
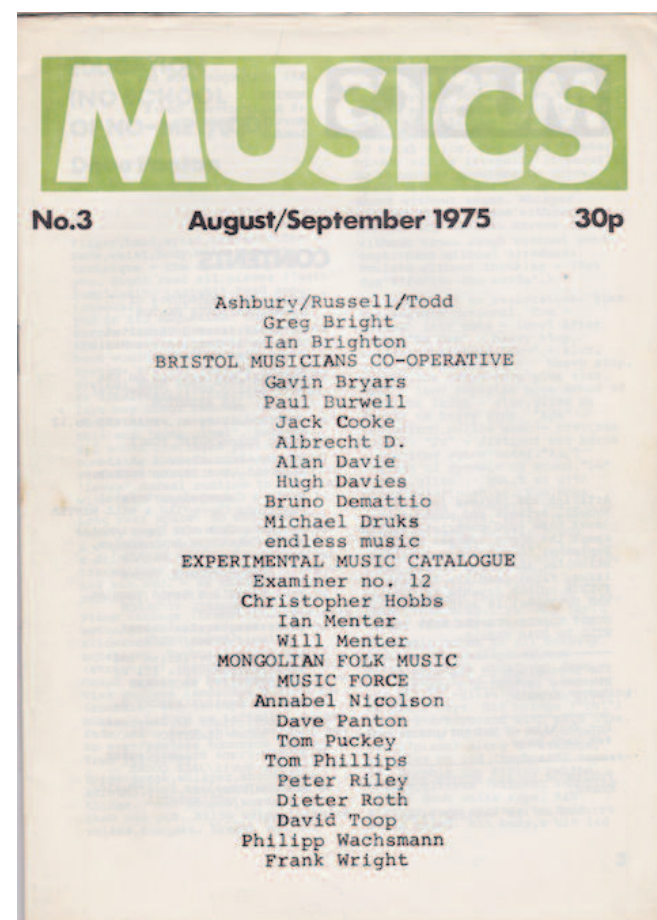
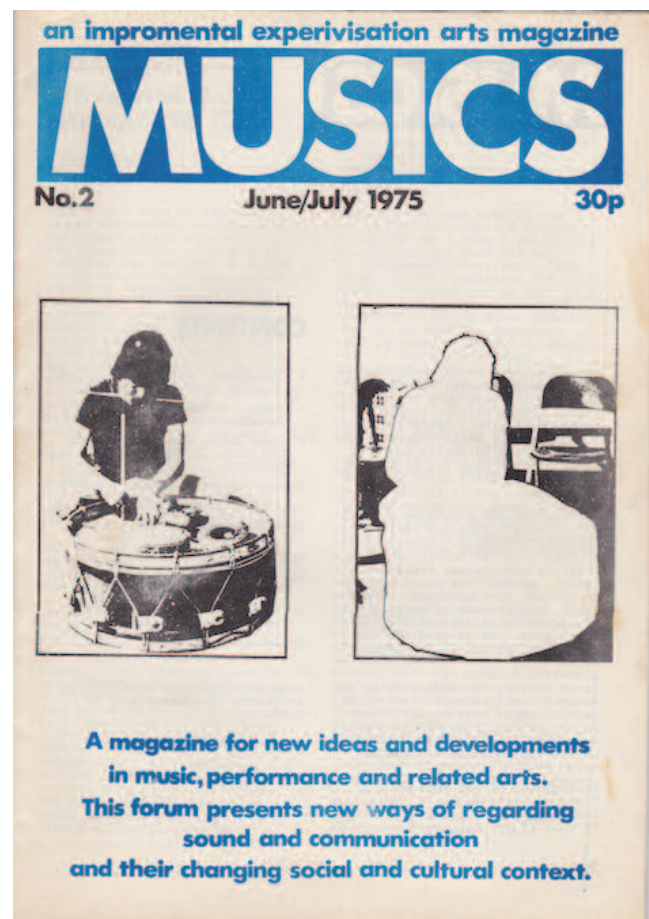
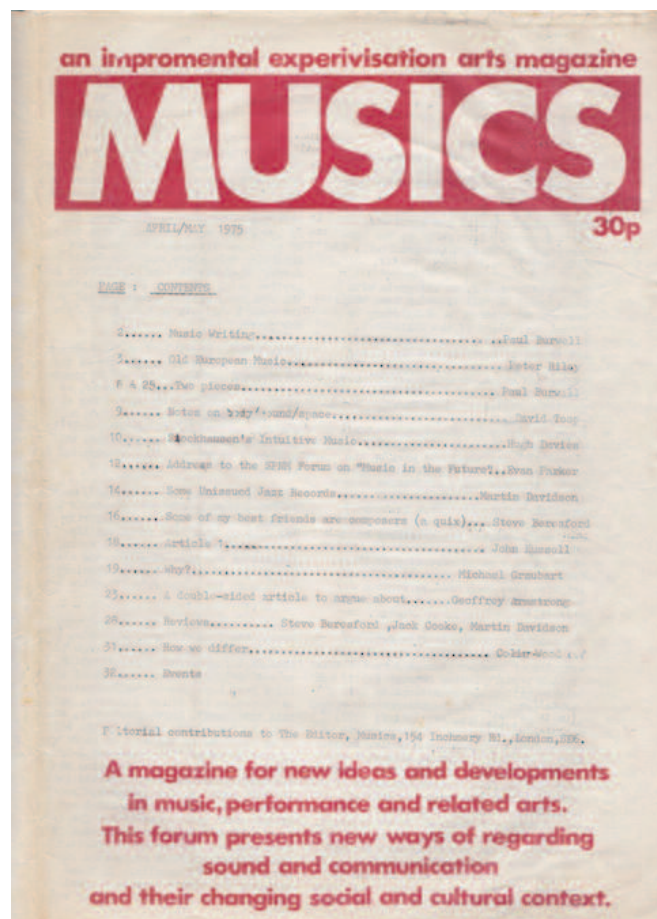
INTEGRATED BOOTS

Like the rest of the suit, boots were custom-made for each astronaut. Sizing a suit required measuring the astronaut along more than 100 dimensions.

Sources: "Spacesuits: The Smithsonian National Air and Space Museum Collection" by Amanda Young; NASA; "Spacesuits: Fashioning Apollo" by Nicholas de Monchaux

THE NEW YORK TIMES X-RAY IMAGE BY ANDREW TURNER FOR THE NEW YORK TIMES





POST-SCRIPTUM 450

From 1975 to 1979, London improvisers published the most innovative artists and musicians of their generation in the magazine Musics. Derek Bailey, Evan Parker, John Zorn, David Toop, John Russell, The Feminist Improvising Group, Bob Cobbing, ICP, Val Wilmer, Annabel Nicholson, Han Bennick, Eddie Prevost, David Cunningham, Steve Beresford among many others were contributors.

...a blueprint for the interlinked activities we now call sound art, field recording, improv, live electronics & audio culture. it came out six times a year and ran for twenty-three gorgeous issues. the journal covered improvised and non-western music alongside performance art, reflecting the broad interests of the so-called "second generation" of London's improvisers, and provided a convivial focus point. overlapping with London musicians' collective (LMC), the publication first launched in Spring of 1975, with the tagline: an impromental experivisation arts magazine and a manifesto that proposed the destruction of artificial boundaries, and linked Free Jazz, the works of John Cage, and indigenous and non-European music.... (Derek Bailey, by there)

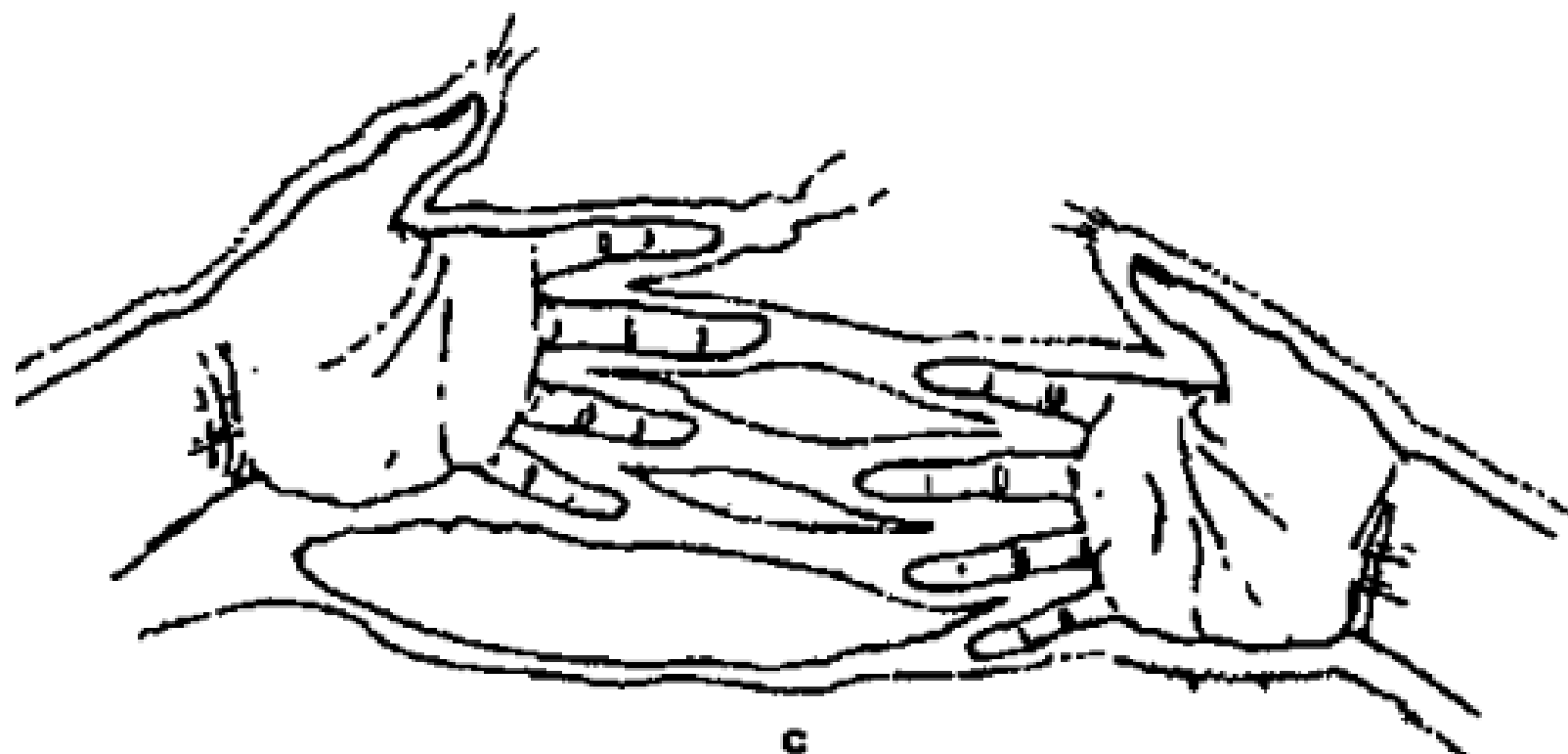
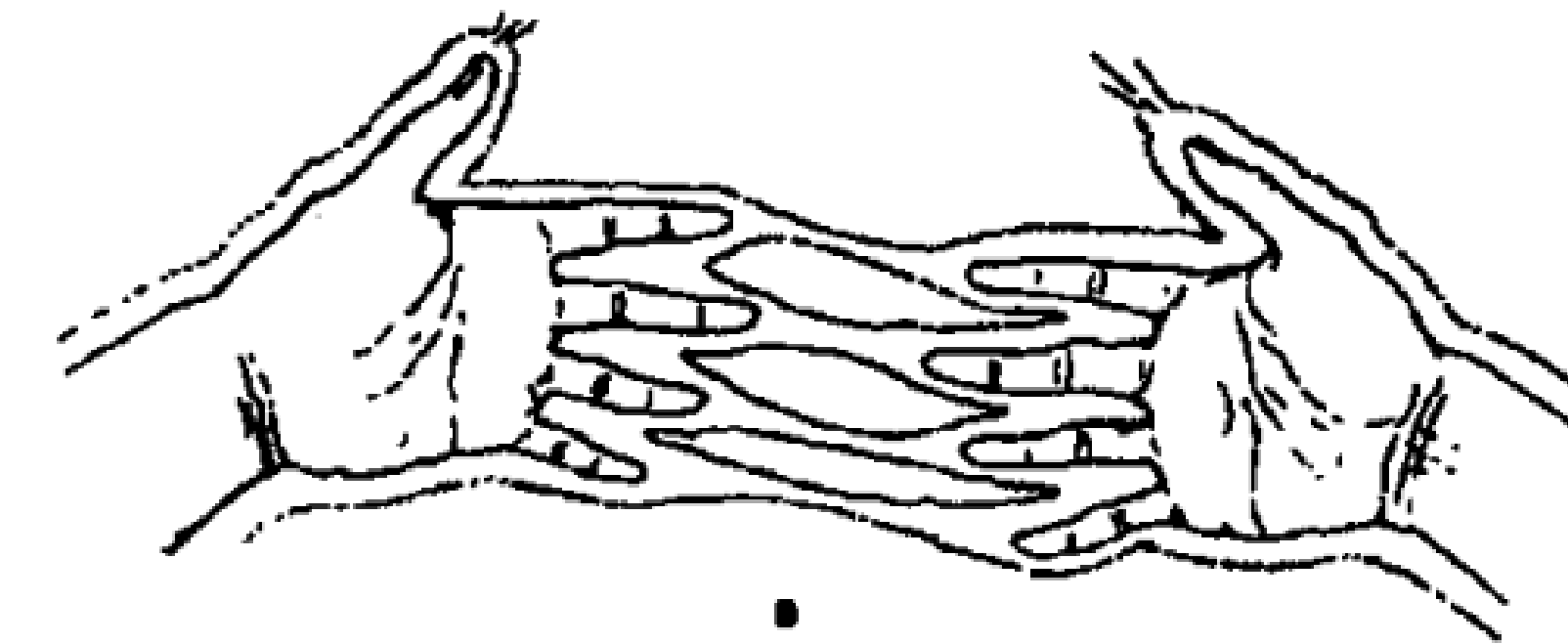
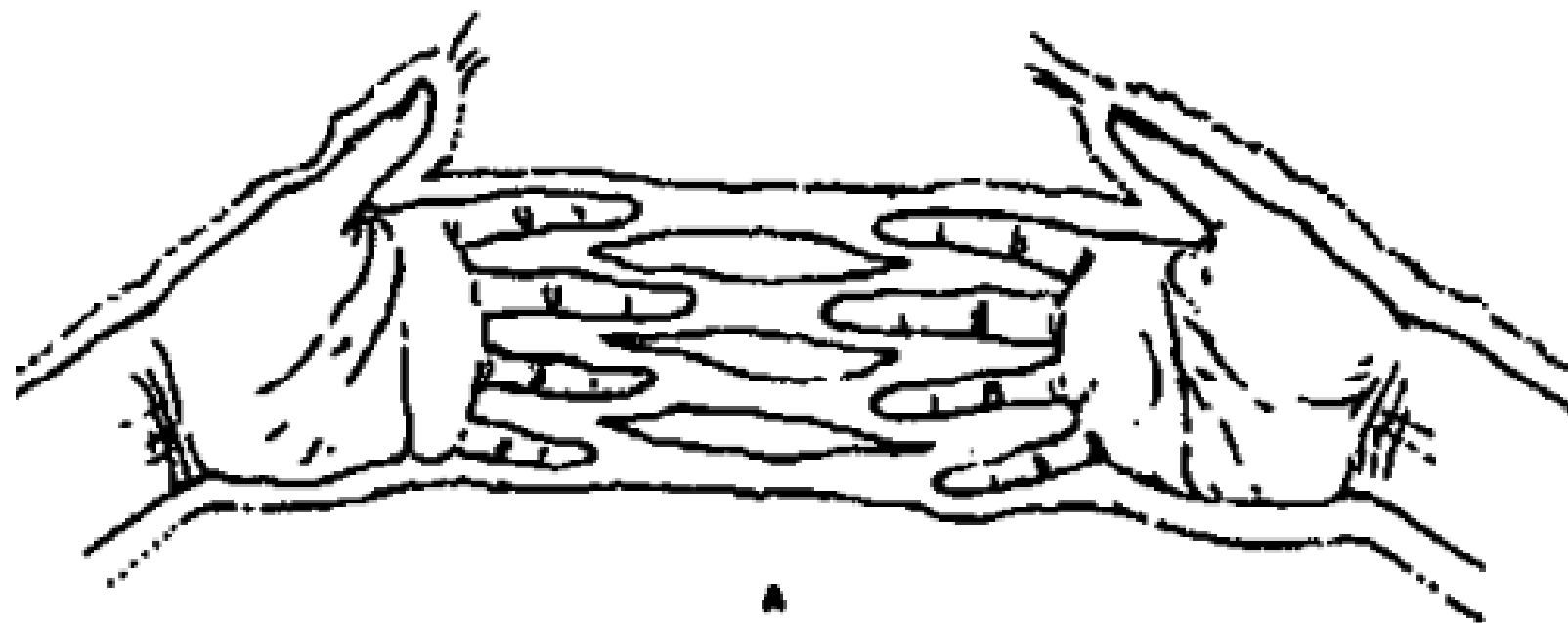


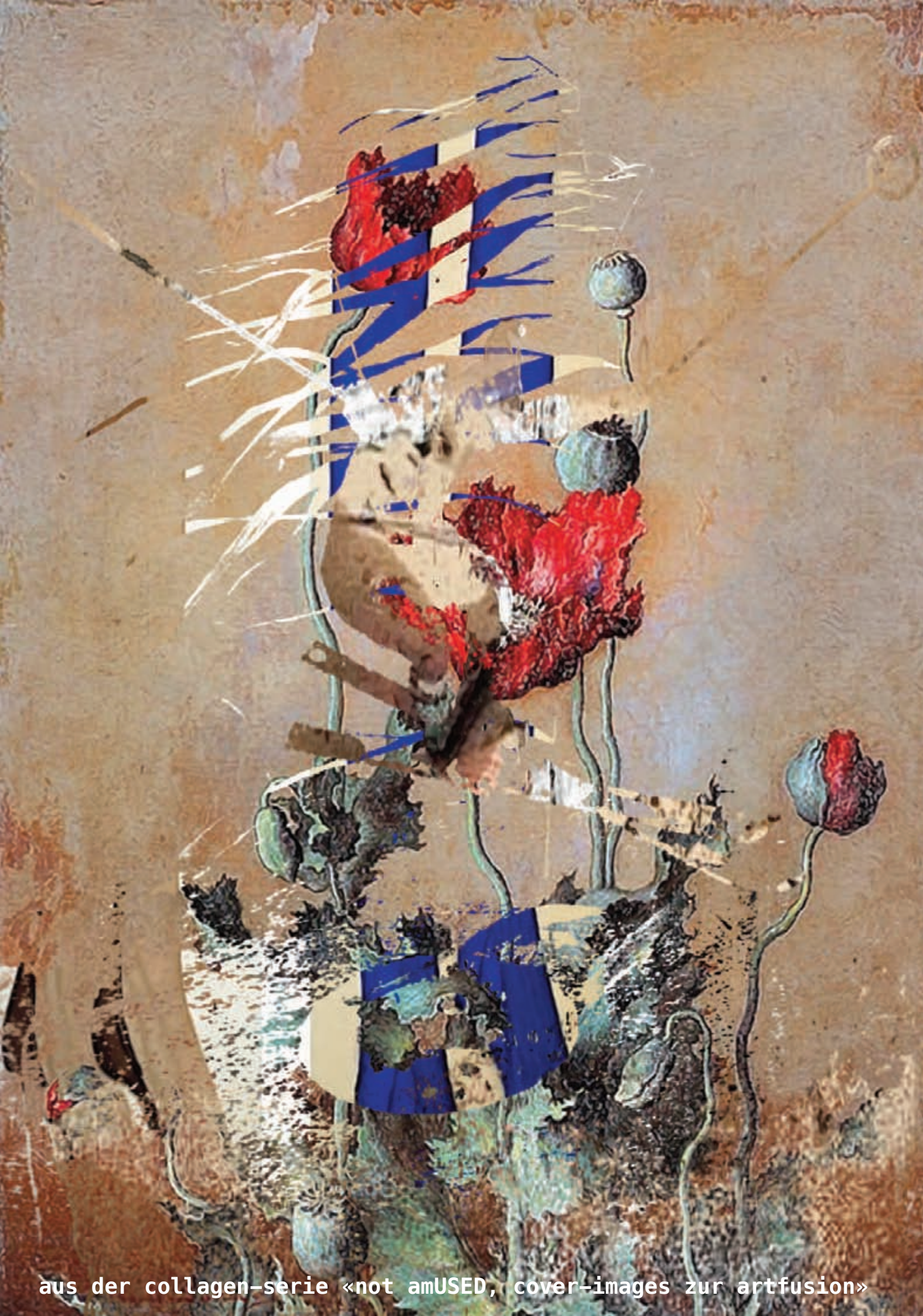
РИСУНОК 7-13: Аура вокруг кончиков пальцев

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DIRTY





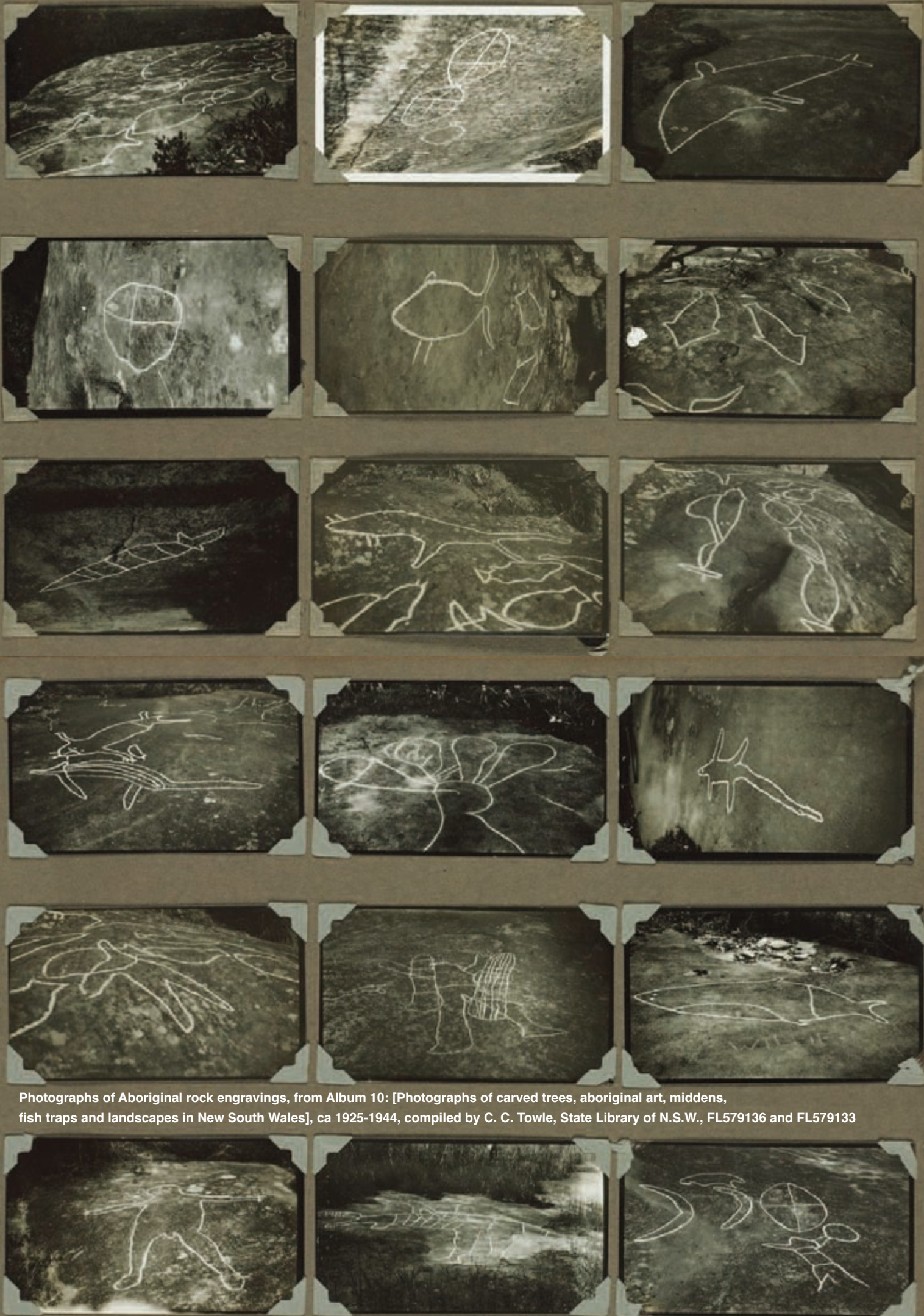
FREE!





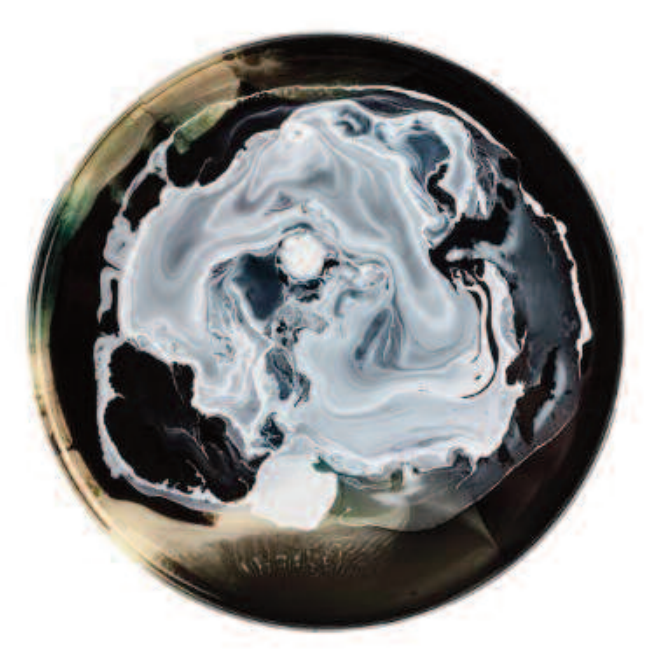
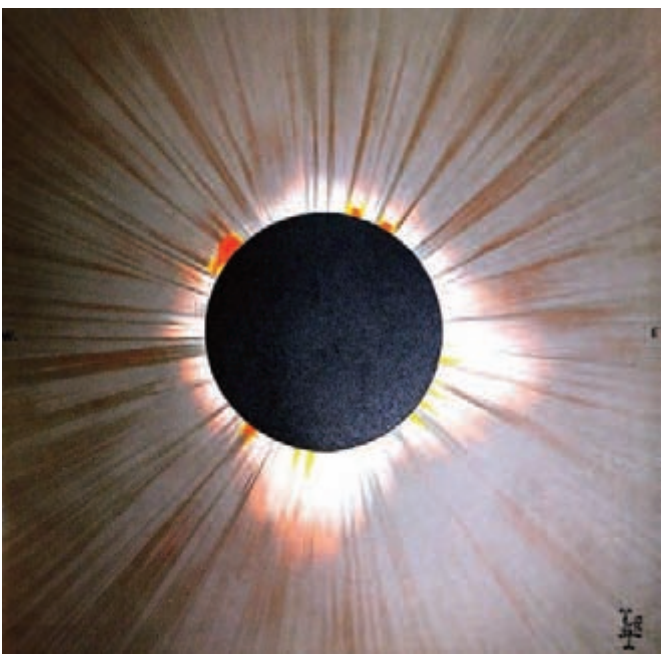
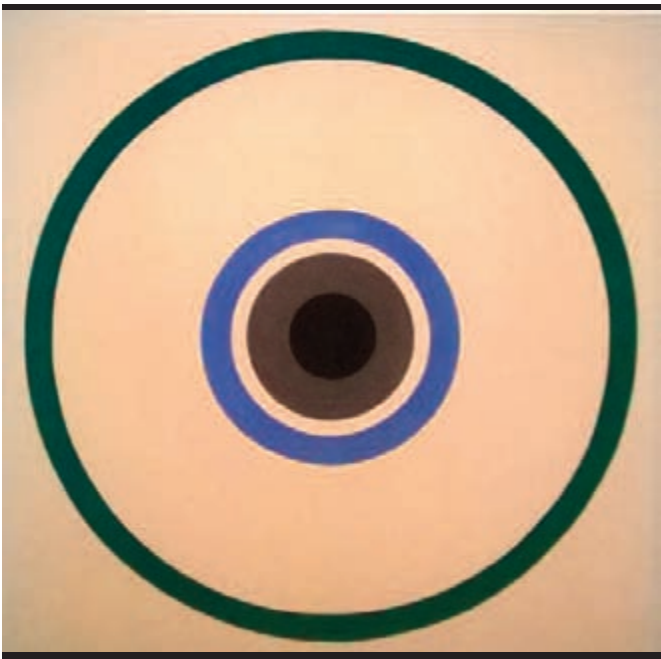
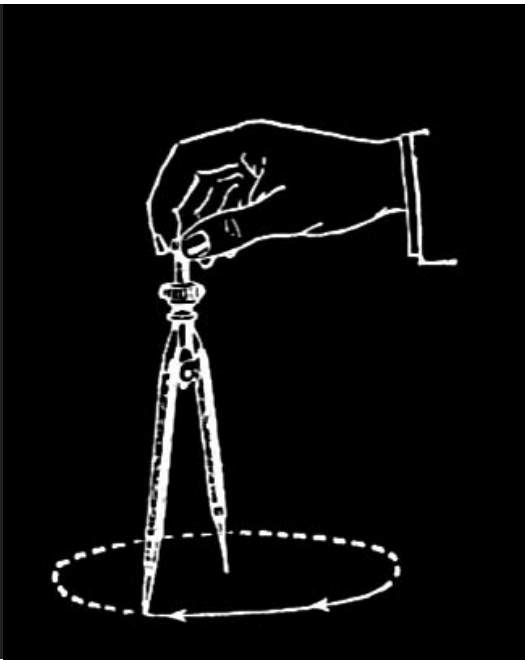


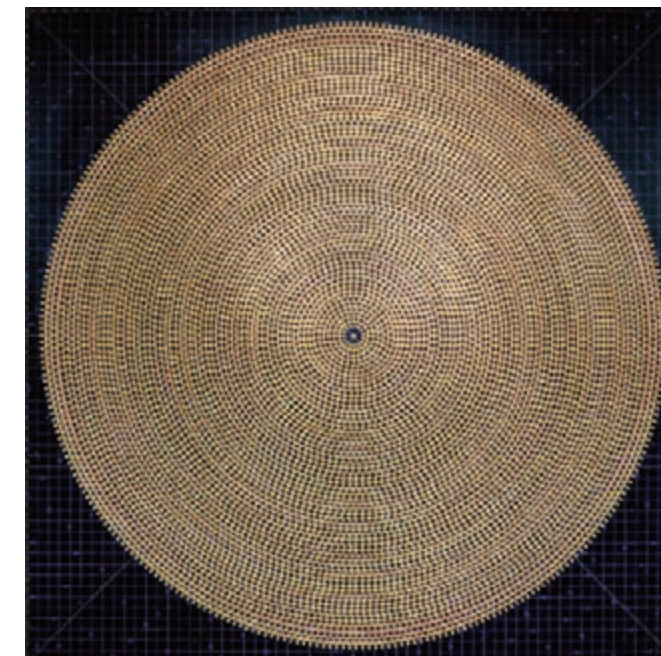
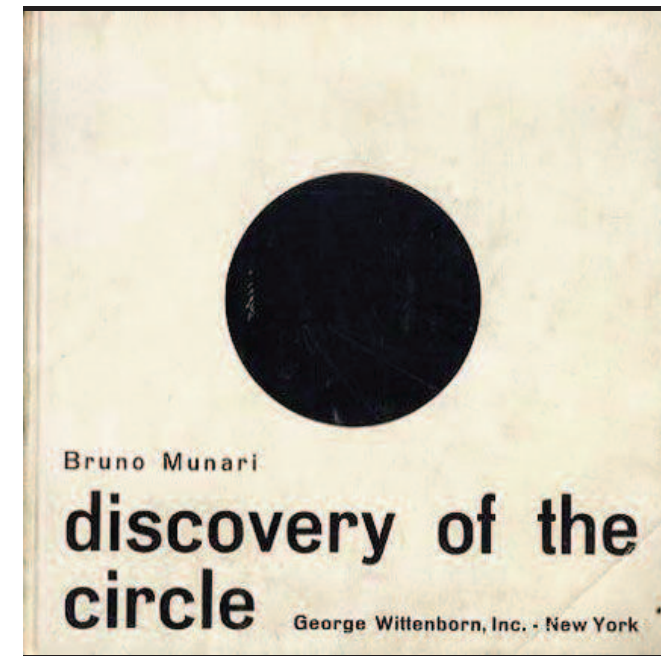
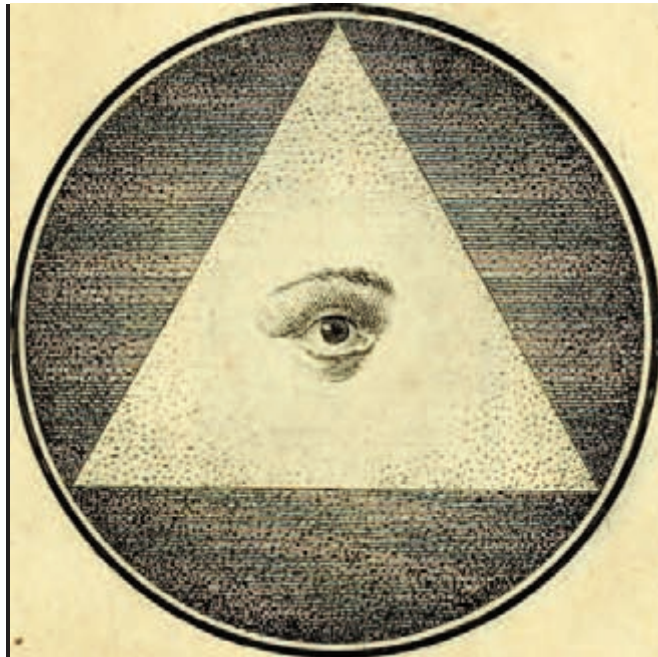
From the Toronto yearbook, 1951

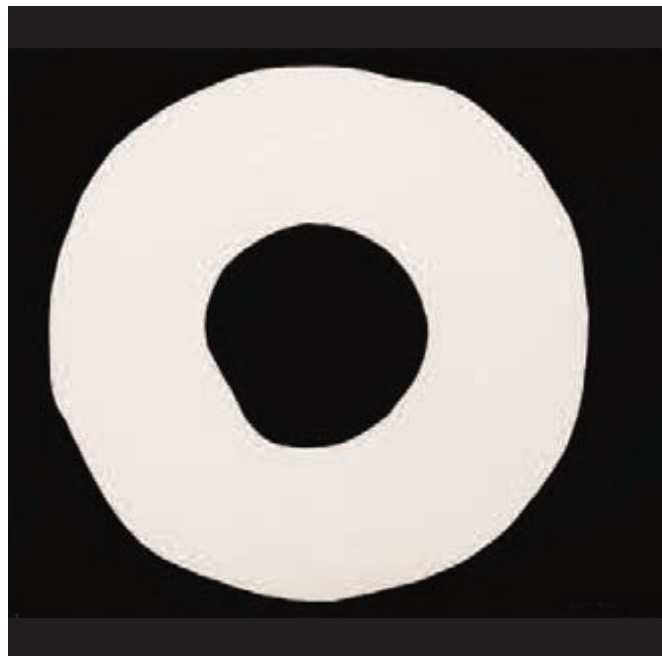
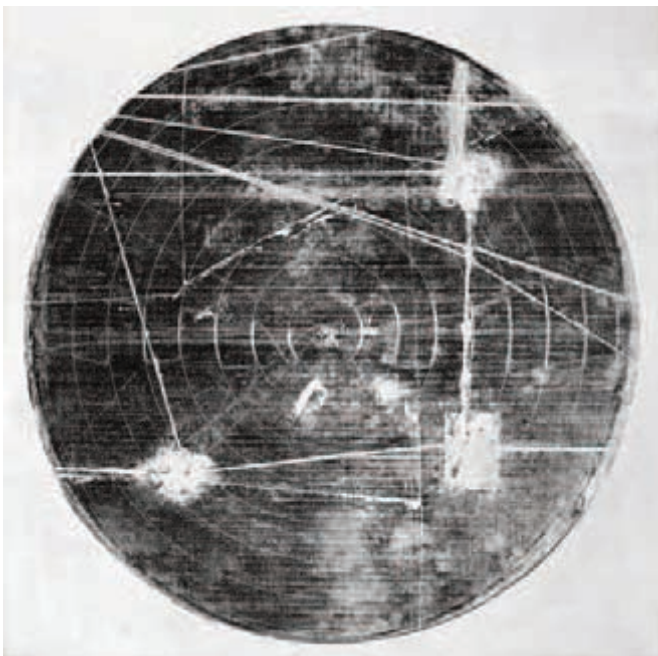
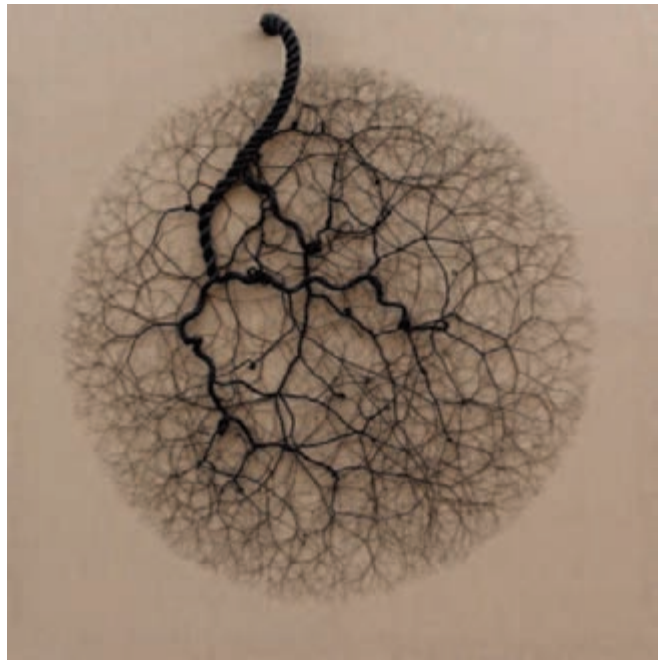


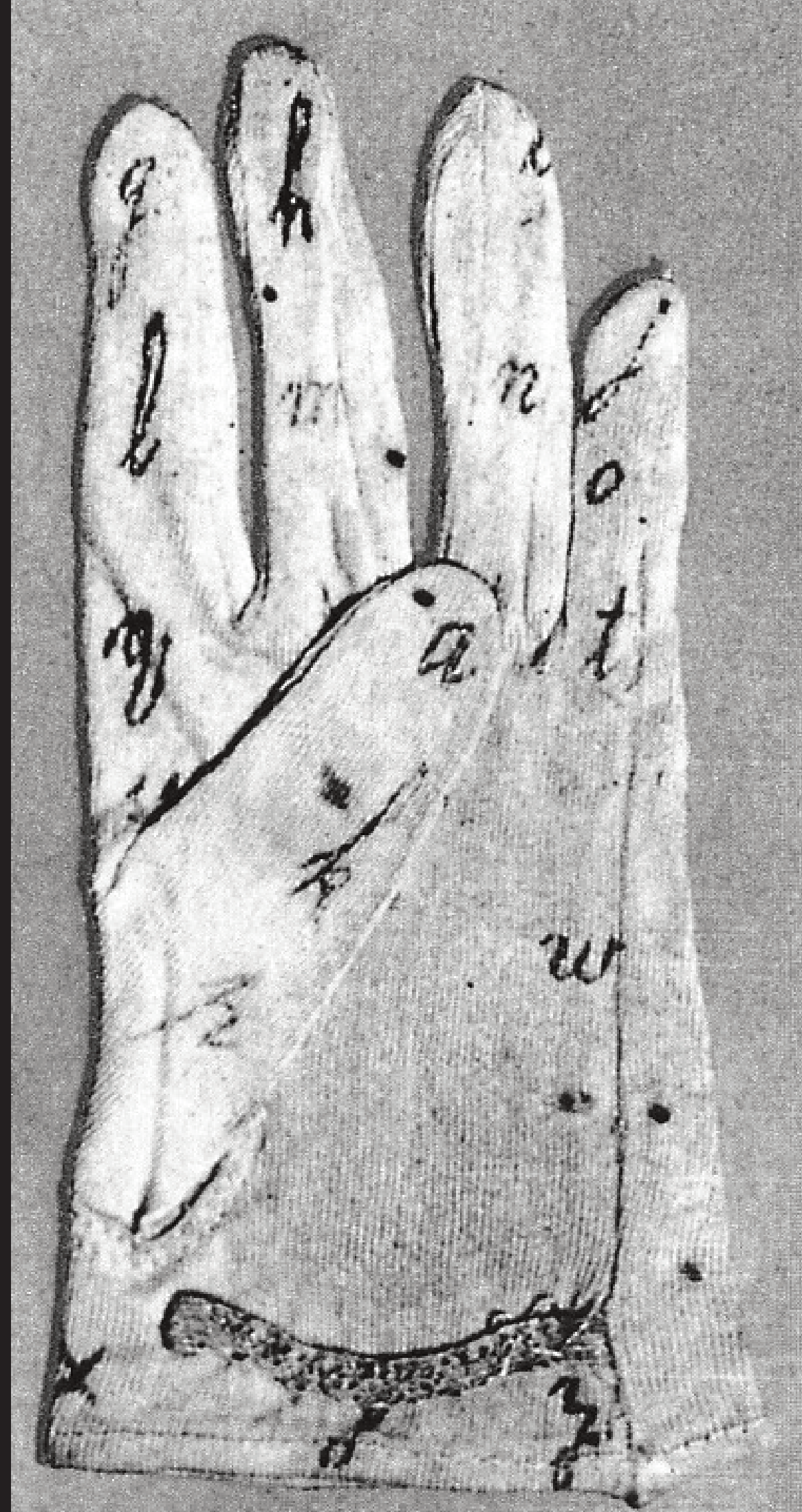
Photographs of Aboriginal rock engravings, from Album 10: [Photographs of carved trees, aboriginal art, middens, fish traps and landscapes in New South Wales], ca 1925-1944, compiled by C. C. Towle, State Library of N.S.W., FL579136 and FL579133

yellow sunshine (part 3)







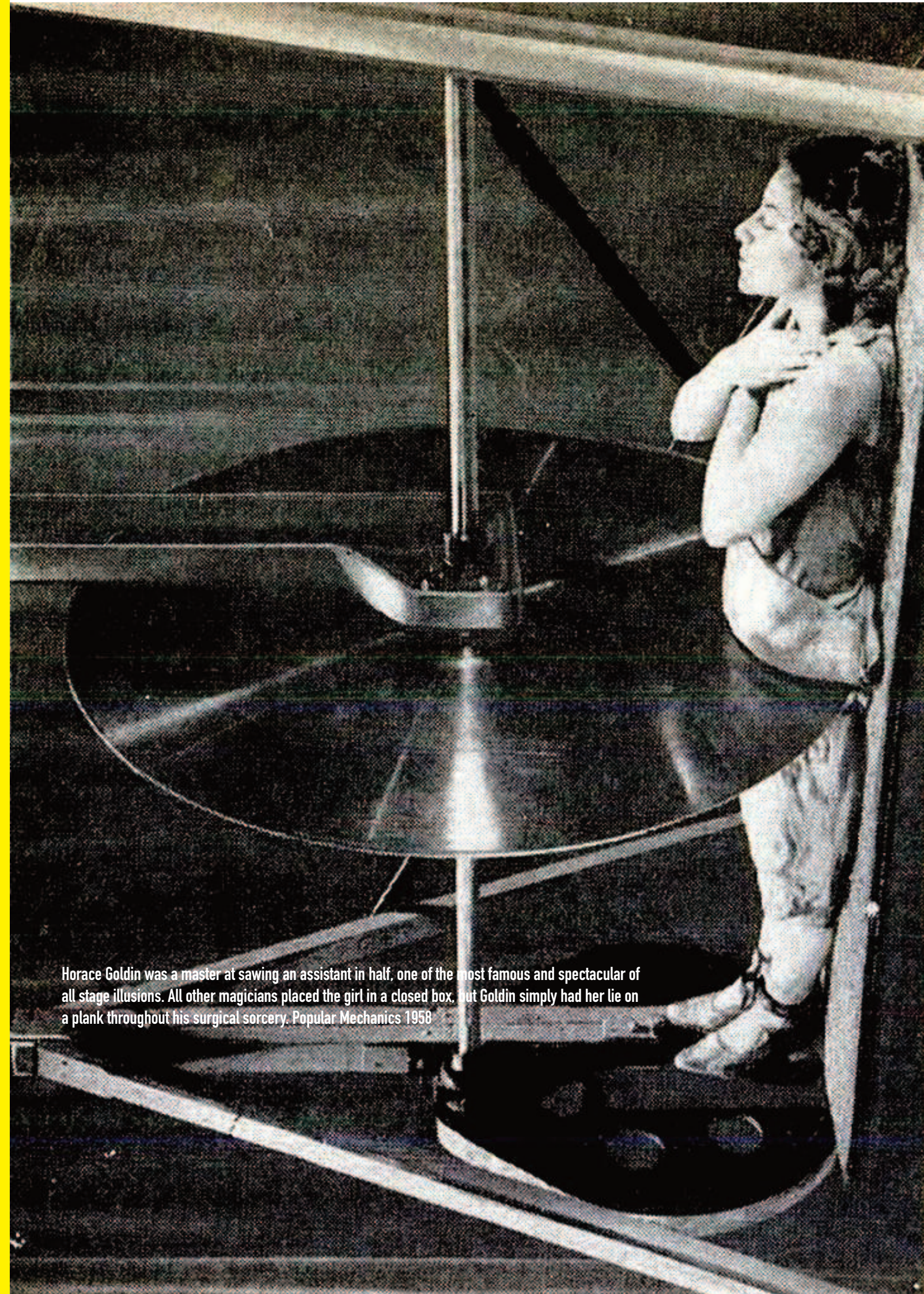


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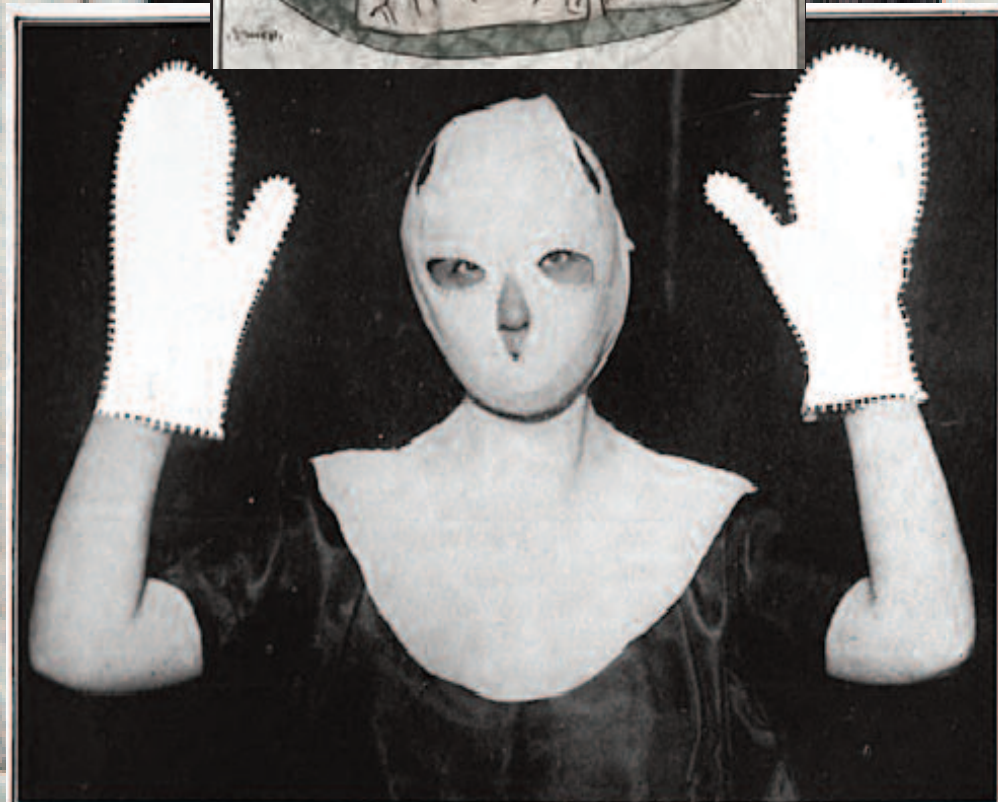


Mea Culpa

„Confiteor . . . quia peccavi nimis cogitatione, verbo, opere et omissione:
mea culpa, mea culpa, mea maxima culpa . . .“
„Ich bekenne [. . .] ich habe gesündigt in Gedanken, Worten und Werken:
durch meine Schuld, durch meine Schuld, durch meine große Schuld [. . .]“



Horace Goldin was a master at sawing an assistant in half, one of the most famous and spectacular of all stage illusions. All other magicians placed the girl in a closed box, but Goldin simply had her lie on a plank throughout his surgical sorcery. Popular Mechanics 1958



PRESERVING A SCHOOLGIRL COMPLEXION : This is not a feminine member of a sinister gang of crooks, but a patron of one of the newest complexion-preserving muds. The weird mask and mittens are worn to keep the mud intact until its chemical properties have had time to work on the skin, which emerges clean and fresh, ready to appear at any party

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