

## Mp3 Xdugef - Bosslady



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Power Electronics with a very dominating feel. You feel humiliated and shamed into enjoying this disc, because BOSSLADY wouldn't have it any other way. A mix of pulses and beats, glitches, feedback, the kitsch of fishnets and arse as an intellectual comme 17 MP3 Songs in this album (47:57) ! Related styles: ELECTRONIC: Experimental, ELECTRONIC: Minimal Techno People who are interested in Throbbing Gristle Venetian Snares Whitehouse should consider this download. Details: XDUGE - BOSSLADY (CDR by Canned Beef Records) My two cents on this album: Power Electronics with a very dominating feel. Xdugef's live performances bring intense frequencies and pulsing rhythms to the forefront. While most noise artists are content with screaming about nonsense or some sort of personal angst, you won't get any of that here (thankfully). BOSSLADY is strap-on face fuck with no regrets and breaks the mold of most noise discs that it has a bit of structure and not a bunch of short cut ups or extra long one track that takes up the entire album. You feel humiliated and shamed into enjoying this disc, because BOSSLADY wouldn't have it any other way. The Packaging features a collage of Dominating BOSSLADIES punishing various clients and a warning on the inside "WARNING! THIS DISC CONTAINS XXXXTRA LONG FREQUENCIES." Choice Cuts include "ButtPlug", "Scream", "Boss Lady Speaks, You Listen", and "Sex Slave." They all run the gambit of Drone, Dark Noise, Power Electronics that would make any Merzbow enthusiast happy. CursedC XDUGE - BOSSLADY (CDR by Canned Beef Records) Xdugef is AKA Adrian Dimond a noise maker from L.A. whose work is produced from found sources on the internet, from modified electronic toys and self made devices. There are 17 fairly short tracks, and on one we do hear the boss lady speak - but as elsewhere the whole work is a mix of pulses and beats, glitches and feedback. This has to be one of the most significant pieces I've yet reviewed. If noise contradicts itself by obliterating itself - and here we have that - and the actuality of the fucking up not only of sound but the

mechanisms for making sound - which though is doubly inscribed by the whole iconography and ontology of female domination. A reversal of traditional roles yet one which is generally opposed by feminists - an interesting aporia which is the sexual doppelganger of the noise genre. It was Merzbow who famously created the problematic of noise paralleled by the exploitation of female bondage which was "carried" off by the excuse? of being part of an oriental culture- and so art! - the feminist critic becomes racist or tolerates female exploitation, imposes colonial values or allows the pornographic- the music isn't music but noise - yet we are in a double bind as it clearly is just that. Our value judgments flip backwards and forwards like computer logic gates, western logic and the rule of the excluded middle is broken - do we obtain what used to be called freedom? Do I enjoy the kitsch of noise/glitches - fishnets and arse as an intellectual comment - or as is - or both? Perfect. (jliat)

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