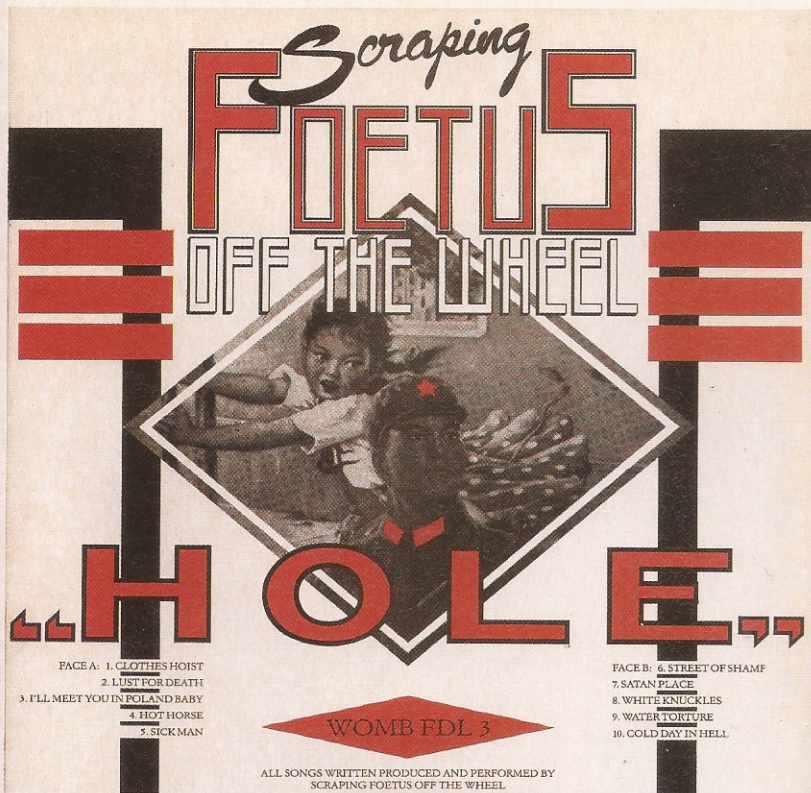


The Inner Sleeve

Artwork selected this month by Robin Rimbaud/Scanner



SCRAPING FOETUS OFF THE WHEEL

HOLE

SOME BIZZARE 1984

DESIGNED BY JIM THIRLWELL

Was it the continuing shapeshifting identity of Jim Thirlwell or the brilliantly bold artwork that drew me first to the work of Foetus? It had to be a combination of the two. Whether he was Foetus Over Frisco, Philip And His Foetus Vibration, Foetus Under Glass, The Foetus All-

Nude Revue and countless other absurdly surreal personae, since 1981 Thirlwell has continued to present a consistency in his sloganeering artwork and malevolent soundworld.

In 1984, as a student fully signed up to the confrontational and provocative Industrial school of Test Dept, SPK, Neubauten and Throbbing Gristle, *Hole* acted as a flare in the murkiness of a common gloom. It was also, bizarrely enough, a record that my mother bought me for my birthday.

With a strictly limited colour palette of red,

white and black, the LP sleeve blended Chinese art and hand lettering, marrying Soviet Constructivism with Roy Lichtenstein against the flat tonal dropout of an Andy Warhol print. Blocky, even blood red planes insinuated Eastern propaganda, comic books and packaging, the sleeve directly reflecting a diseased music that was terminally flickering between a nauseous joke and Hammer horror drama.

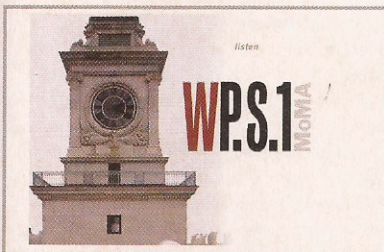
Issued on a label credited as "Self Immolation" and with the song titles prominently displayed on

the front cover, a retching, sick world was suggested of horror, death, disease and murder: "Water Torture", "Cold Day In Hell", "Lust For Death" (yes, an Iggy Pop parody) and "Sickman".

Hole was a work of genius, a plastic tapestry of visceral intensity and conceptual intelligence, mirrored in its forthright artwork. Even his sternest critic, my mother, marvelled at the spectacle of the sleeve, repeating how "clever" it was. You see, even though it wasn't Johnnie Ray or Gilbert O'Sullivan, it had merit! □



Go To:



New York's PS1 Gallery, an affiliate of the city's Museum of Modern Art (MoMA), has just gone live with an Internet-only radio station that aims to offer 24-7 coverage of a wide range of art, music and culture. wps1.org began transmissions on 19 April. Content includes discussions around the aesthetics and economics of art and literature, predictions and readings from a clairvoyant, performances broadcast live from the Bowery Poetry Club, arts and music news from correspondents across the world, and one-off broadcasts of live concerts. The station will also host a hefty chunk of archive recordings, including selections from New York MOMA's tape collection featuring readings by Marcel Duchamp, Spalding Gray, Jasper Johns, William Burroughs and many more. Guitarist Elliott Sharp has been handed the reins of the music section of the station, and music programmes will feature the gamut of contemporary sound from John Cale and David Grubbs to William Basinski and Yuka Honda, while Sharp will present his own regular slot, *Musica Mathematica*. All scheduling information

can be found on the site.

In 1993 artist Douglas Gordon stretched Alfred Hitchcock's *Psycho* to 24 hours, introducing some of Gordon's recurring themes such as authorship and authenticity, memory and repetition. Norwegian sound artist **Leif Inge** (www.notam02.no/9/) has now given Beethoven's mammoth *Symphony No 9* a similar treatment. Inge's piece *9 Beet Stretch* stretches the symphony into a 24 hour duration with no alteration in pitch. Part of a sound installation, the piece was shown last month at the Theo Kuper Ironworks, a 39,000 square foot building in Madison, Wisconsin, USA, and his site is offering the full work for streaming or download. **Table Of The Elements** (www.tableoftheelements.com) follow up the installation with a double DVD release of the piece this summer, divided up into sections lasting 80 minutes apiece.

Leif Inge also features currently on **OpSound** (www.opsound.org), an online label providing high-bitrate MP3 files by a pool of new artists. Using an open source 'copyleft' model, all the works here are licensed under the **Creative Commons** licence

(www.creativecommons.org), which means you are free to download works, make copies, share, remix and rearrange them as you wish. You only have to make sure you credit the source, and that any derivative works are licensed under the same law.

While you wait for the new Sonic Youth album *Sonic Nurse* to arrive, point your mouse to **Saucerlike** (www.saucerlike.com), an unofficial fan site with a wealth of downloads: everything from rarities such as live recordings from David Bowie's 50th birthday, rarely heard Fall cover songs played on a Peel Session back in 1988, Mudhoney and Nirvana cover songs, concert footage, tour films, an appearance on the Conan O'Brian TV show, and lots more. As if that wasn't entertaining enough, a new game is currently doing the rounds in avant circles: **3D Velvet Underground Death Chase** (www.donderevo.com/games/velvets.html) lets you play the part of a running teenager trying to avoid stray members of The Velvet Underground, who are trying to intoxicate you with their drugs. Stay clear or get stoned.

ANNE HILDE NESET & ROB YOUNG