



**DJ SPOOKY**

**Live Performance**  
***The Medium is the Massage* audio re-issue launch**



**The Medium is the Massage original 12" vinyl recording**

**Start: 27 May 2011, 20:00**  
**Venue: Embassy of Canada**

Join us for the record release party of McLuhan's *The Medium is the Massage* audio re-issue, featuring a live performance and re-mix of the 1968 audio recording of the book by the experimental and electronic hip-hop musician, conceptual artist, and writer, Paul D. Miller, aka **DJ Spooky**. Please note that a recording of this live performance will air on Friday 15 July at 00.05 hours on the Klangkunst programme on Deutschlandradio Kultur Klangkunst.  
<http://www.dradio.de/dkultur/sendungen/klangkunst/>.

Many parallels can be found in McLuhan's reflections on contemporary electronic media of his day with Paul Miller's own take on the digital media art of today. Paul's ideas on digital media art center around the 'figure of the DJ as the generalized, post-subjective auteur of postmodern media. The idea of the mix is central to his work and his entire aesthetic, in which disparate connections are made between different times, cultures, and styles, through which something new can emerge'.

One can see from this why Paul was drawn to McLuhan's work and found intellectual kinship in his ideas. Speaking about his work on the McLuhan recording:

*'Acoustic space, pattern recognition: boundless, infinite play of text and thought – that's what you need to think about when you listen to this album. The record version of the "Medium is the Massage: An Inventory of Effects" project was meant to embody some of the issues that the graphic design and radical use of new fonts and images to enhance the text of the book and create a dynamic linkage between how the collision of fonts and graphics would work and how they could be represented in sound. The whole thing is presented as an audio collage focused around McLuhan's own voice reading parts of the book.*



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*There are other “character” voices—the old man’, ‘the Hippie chick’, ‘the Irishman’, ‘Mom’, ‘the little girl’, etc.—who utter McLuhanisms, snatches from Pop culture, and excerpts from Finnegans Wake and The Iliad. Weaving amongst these is a very 1960s selection of jazz, classical, and psychedelic pop music. This is all topped off with incursions from the recording engineer, backwards tape effects, sped-up and slowed-down voices, ambient recordings, and a whole jungle of other Foley and sound FX.*

...

*The record version of the “Medium is the Massage” presents that as a DJ mix – it presents the entire book as a series of samples, just like a mix-tape.*

*Think of this record as a collection of some of McLuhan’s spoken texts recorded, collaged, cut-up, spliced, diced, ripped, mixed, and burned. It’s a mix tape made in a different era – before the rise of digital media files, but it has the same kind of resonance of a mix of any current sound art project one could care to name.*

...

*It goes without saying that hands down, McLuhan was a master of the freestyle. Think of him in terms of hip hop, wordplay, and above all, how you can create new forms of viewing culture from the intertextual flow of words put at the service of technology.”*

- Paul D. Miller, ‘Dead Simple: Marshall McLuhan and the Art of the Record’

Source: <http://www.djspooky.com/articles/mcluhan.php>



## DJ Spooky

**Biography:** Paul D. Miller, also most famously known as ‘DJ Spooky, That Subliminal Kid’, which is his stage name and self constructed persona, is an experimental and electronic hip-hop musician, conceptual artist, and writer. He was born in 1970 in Washington DC but has been based in New York City for many years. Paul Miller is a Professor at the European Graduate School (EGS) where he teaches Music Mediated Art. DJ Spooky is known amongst other things for his electronic experimentations in music known as both “illbient” and “trip hop.” His first album, Dead Dreamer, was released in 1996 and he has since then released over a dozen albums. He was the first editor of Artbyte: The Magazine of Digital Arts, which has since ceased publication. Miller’s articles have widely been published in, for example, The Source, The Village Voice, Artforum, Paper Magazine, Rap Pages, and many other magazines and journals. The theory behind Paul D. Miller’s eclectic aesthetic can be traced through the book Rhythm Science., Miller’s first collection of essays published by MIT





Press in April 2004, and included in several year-end lists of the best books of 2004, including the Guardian (UK) and Publishers Weekly. Sound Unbound, a collection of writing about sound art, digital media, and contemporary composition with writings from Brian Eno, Jonathan Lethem, Chuck D, Steve Reich, Cory Doctorow, Saul Williams, Pierre Boulez, Hans Ulrich Obrist, Jaron Lanier, Moby, and many others, edited by Miller, came out on MIT Press early 2008.

Miller's work as a media artist has appeared in a wide variety of contexts such as the Whitney Biennial; The Venice Biennial for Architecture (year 2000); The Venice Biennial of Art 2007 (Africa Pavilion), the Ludwig Museum in Cologne, Germany; Kunsthalle, Vienna; The Andy Warhol Museum in Pittsburgh and many other museums and galleries. His 2004 solo show at the Paula Cooper Gallery in New York, Path Is Prologue, echoed his live music/theater/film performance, DJ Spooky's Rebirth of A Nation, which ran simultaneously at the Lincoln Center Festival after premieres in Vienna and at Spoleto USA in Charleston, SC and continues to tour globally.

## FURTHER INFORMATION

All events are free and open to the public but spaces are limited so please RSVP at [rsvp@mcluhan2011.eu](mailto:rsvp@mcluhan2011.eu), and arrive early to ensure enough time for embassy security.

Address:

Embassy of Canada / Marshall McLuhan Salon  
Leipziger Platz 17. 10117 Berlin  
U-Bahn / S-Bahn Potsdamer Platz  
(Please arrive early to allow time for Embassy Security)

<http://mcluhan2011.eu>

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