

**Paul D. Miller (DJ Spooky), *New York is Now* (Venice Biennale, 2007)**

**Video and music composition**

DVD, edition of 6 with 3 artist's proofs

**New artist's edition of *New York is Now* premiered at the Rubell Family Collection and SCOPE-Miami, December, 2007**

Irvine Contemporary is pleased to announce the representation of Paul D. Miller (DJ Spooky). Our first project is an artist's edition of Miller's video and music composition, *New York is Now*, which was selected for the African Pavilion at the 2007 Venice Biennale. A set of photographic prints from video stills will accompany the new edition of the video.

The new edition of *New York is Now* premiered in Miami during the ArtBasel/Miami Beach week at the Scope Art Fair and at a VIP screening at the Rubell Family Collection, which featured a talk by the artist. A solo gallery exhibition of Miller's new work is being planned at Irvine Contemporary for spring 2008.

***New York is Now***

Originally created for the Luanda Triennial in 2006, Paul D. Miller's video and music composition, *New York is Now*, is a response to the conditions that art reflects in the 21st century's fast paced and completely networked global culture. Miller has long been at home on the global scene of digital culture—as an artist, musician, and writer—and his work has focused on urban culture as the globally interconnected platform for the production processes of digital media. Using archival footage and early avant-garde cinema mixed with his own music, Miller composes *New York is Now* as an exploration of memory through the interplay of images and sounds, creating a digital multimedia opera about a city made of improvisations, disjunctions, overlapping histories, and multiple rhythms.

The multiple visual sources of *New York is Now* appear as historical analogues for the uses of technology in today's art practices. Films in Miller's compositional mix include Man Ray's Dadist "cinemoems," Situationist architect Constant's "Manifesto for a New Babylon," Marcel Duchamp's "Anemic Cinema," Méliès "L'homme orchestre," Thomas Edison's early film of the first use of electric lights on Coney Island, George Antheil's "Ballet Mechanique," and many other sources ranging from the first avant-garde cinema to found footage of New York history. The Coney Island electric light sequence from the Edison film provides a fascinating representation of technology and spectacle, which we now experience in all digital media. Appropriating the self-reflexive and lyrical expressions of the visual technology of early cinema, Miller rechannels past and present into a new work for today's post-digital scene of video and music.

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Paul D. Miller (DJ Spooky), video stills from *New York is Now* (2007).  
Chromomeric prints, 18 x 24 in. Edition of 20.



***Africa Remix: Ghost World: A Story in Sound***  
**A music remix and compilation for the Venice Biennale, 2007**  
**A companion work for *New York is Now***

"For the Venice Biennial 2007 I decided to go through a lot of my files of music from around the African Continent to accompany my installation for the Africa Pavilion. The *Ghost World* mix is all about the multiple rhythms and languages of Africa, but it makes no attempt to give you everything - it's from my record collection. That's why the 'story' of the mix is about polyrhythm, multiplex reality. There's even more current material like the Kuduru sounds of Luanda (who says Techno doesn't exist in Africa!?) and old school hip hop like Zimbabwe Legit from the early 90's of classic "conscious" school hip hop. Yes there's material from Akon, but he gets mixed with Nelson Mandela, or MC Solaar, but I looked for material of his that combined with jazz, so Ron Carter's brilliant bass playing worked out with that. There's even material from my favorite South African composer, Abdullah Ibrahim or vocal outtakes from David Byrne and Brian Eno's *My Life in The Bush of Ghosts* and various guest appearances by African dictator Idi Amin or the former President of Nigeria, Olusegun Obasanjo talking about democracy in Nigeria.

I made elements of this mix when I was in Luanda, Angola, getting ready for the Venice Biennial, and the sound that was coming out of all the clubs and soundsystems was 'Kuduru' a kind of relentlessly fast minimalist rhythm that combines hip-hop and techno. I like to think of this mix as a homage to Ben Okri's novels and the classic works of Amos Tutuola. William Gibson said back in the ancient early 90's: The future is already here, it's unevenly distributed. I like to think that the mix is about the future of Africa and its global diaspora as much as it is about the past." – Paul D. Miller, a.k.a. DJ Spooky

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## About Paul D. Miller (DJ Spooky)

Paul D. Miller is a conceptual artist, musician, and writer based in New York. Miller's work as a media artist has been presented in multiple venues over the past nine years, including The School of the Art Institute of Chicago (November, 2007), the Venice Biennale (2007), the Trienal de Luanda (2006), Palais de Tokyo, Paris (2004), the Whitney Biennial (2001), Mass MOCA (2003/2004), Los Angeles Museum of Contemporary Art (2002), P.S.1 NY (2001), The Venice Biennial for Architecture (2000), the Ludwig Museum, Cologne, Germany (1998), the Kunsthalle, Vienna, The Andy Warhol Museum, and many other museums and galleries. His 2004 solo show at the Paula Cooper Gallery in New York, *Path Is Prologue*, was based on 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. A DVD film version of *Rebirth of a Nation* will be released on Starz Media in early 2008.

Miller is well-known by the name of his "constructed persona," "DJ Spooky That Subliminal Kid." He has composed and recorded a huge volume of music (with a discography of over 100 titles), and he has collaborated with a wide variety of musicians, artists, and composers in almost every category from hip-hop, jazz, rock, electronic, and reggae to classical and conceptual.

One of the foremost proponents of turntablism and multi-source mixing, Miller has achieved the most expansive multimedia career of his generation, equally at home in all musical languages from hip-hop masters Cool Herc and Grandmaster Flash and the modern jazz canon to John Cage and modern electronic music. His work in all media reflects his philosophy of multi-source mixing and the artist's intervention in our entire cultural archive to achieve new works that reflect the issues of today's globally connected digital culture.

Miller's essays have appeared in *The Village Voice*, *The Source*, *Artforum*, *Paper Magazine*, and many other periodicals both in print and on the Web. Miller's first book, *Rhythm Science*, was published by MIT Press in April 2004, and was included in several year-end lists of the best books of 2004. Miller's *Sound Unbound*, an anthology of writings on sound art and multi-media by contemporary cultural theorists will be published by MIT Press in spring 2008.

Paul D. Miller was born in Washington, DC, and now lives and works in New York City.

### Gallery contacts for further information and visuals:

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