



PRESSEMITTEILUNG

RE-TOUCHING McLUHAN – THE MEDIUM IS THE MESSAGE Marshall McLuhan Centennial Weekend, Berlin Freitag 27. Mai – Sonntag 29. Mai, 2011

Konferenz | Screening | Installation | Performance
Botschaft von Kanada
Leipziger Platz 17, 10117 Berlin
<http://mcluhan2011.eu/berlin>

Gemeinsam mit der **Botschaft von Kanada** in Berlin und dem dortigen **Marshall McLuhan Salon** präsentiert die **transmediale** das **McLuhan Centennial Weekend** anlässlich des 100ten Jahrestages der Geburt von Herbert Marshall McLuhan. Im Mittelpunkt steht dabei die **RE-TOUCHING McLUHAN – THE MEDIUM IS THE MESSAGE** Konferenz, die vom 27. bis 29. Mai 2011 in der Botschaft von Kanada stattfindet.

Marshall McLuhan prägte Begriffe wie *global village* und *medium is the message*, mit denen er die frühen Tage des Fernsehens und der elektronischen Kultur beschrieb. Die Re-Touching McLuhan Konferenz untersucht die vielschichtigen Interpretationen von McLuhan's spielerischem Umgang mit Sprache und Medien, die unserer heutige vernetzte Gesellschaft nach wie vor mit definieren. Schwerpunkt der Konferenz liegt dabei auf McLuhan's einzigartige Herangehensweise und Verständnis für taktile und multisensorische Medien. In der Anekdote über die versehentliche Verwischung von *message* zu *massage*, die sich als Publikationsfehler eingeschlichen hatte, kommt diese Ambivalenz zum Ausdruck.

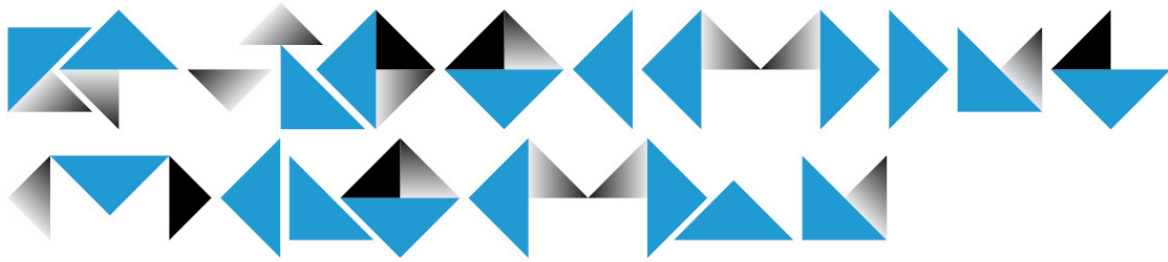
Zur Eröffnung des Centennial Weekends präsentiert der Hip-Hop Musiker und Konzeptkünstler **Paul D. Miller aka DJ Spooky** die digitaler Welturaufführung von Marshall McLuhan's Hörkunst-Klassikers **The Medium is the Massage** von 1968.

Die internationale Konferenz *Re-Touching McLuhan: The Medium is the Massage* ist von **Dieter Daniels** konzipiert und wird von **Christopher Salter** moderiert. Zu den weiteren Teilnehmern gehören u.a. **Richard Cavell, Martina Leeker, Claus Pias, Katja Kwastek, Michael Darroch, Janine Marchessault, Graham Larkin** und **Lorenz Engell**.

Zudem werden der berühmte McLuhanist **Derrick de Kerckhove** und die in Berlin lebende Wissenschaftlerin **Steffi Winkler** mit seltenen Aufzeichnungen aus dem McLuhan Archiv das erste Programm der von **Baruch Gottlieb** produziert **McLuminations** Reihe eröffnen.

Ein weiterer Höhepunkt des Centennial Weekend ist die Europapremiere von **Through The Vanishing Point**, eine Multimedia-Installation der beiden führenden kanadischen digitalen Künstler **David Rokeby** und **Lewis Kaye**. Erweitert wird diese Installation durch **Play_McLuhan**, eine Ausstellung von Medienkunststudenten der **Hochschule Darmstadt** unter der Leitung von **Sabine Breitsameter**.





VERANSTALTUNGSPROGRAMM

Freitag, 27. Mai, 18:00 Uhr

RE-TOUCHING McLuhan: Eröffnung, Empfang und CD Launch mit Richard Cavell und Paul D. Miller aka DJ Spooky

Samstag, 28. Mai, 10:00 - 18.00 Uhr

RE-TOUCHING McLuhan: THE MEDIUM IS THE MESSAGE Konferenz

Kuratiert von Dieter Daniels

Sonntag, 29. Mai, 14:30 Uhr

McLUMINATIONS 1 Screening mit Derrick de Kerckhove und Steffi Winkler

Sonntag, 29. Mai, 17:00 Uhr

THROUGH THE VANISHING POINT Ausstellungseröffnung mit David Rokeby und Lewis Kaye

VORVERANSTALTUNGEN

Freitag, 27. Mai, 12:00 – 17:00

2nd German-Canadian Professionals Conference: *Global Village: Calamity or Chance?* Konferenz mit Keynotes von Brian Lee Crowley, Linus Neumann and Gundolf S. Freyermuth, moderiert von Ariane de Hoog, Deutsche Welle.

<http://gcp-conference.de/2011>

Freitag, 27. Mai, 17:00 Uhr

PLAY McLuhan Ausstellung Installationen Studierender der Hochschule Darmstadt unter der Leitung von Prof. Sabine Breitsameter

VERANSTALTUNGSINFORMATIONEN

Eintritt ist frei, um Anmeldung unter rsvp@mcluhan2011.eu wird gebeten.

Alle Veranstaltungen finden in englischer Sprache statt.

Komplettes Programm unter <http://mcluhan2011.eu/schedule>

Adresse:

Embassy of Canada / Marshall McLuhan Salon

Leipziger Platz 17. 10117 Berlin

U-Bahn / S-Bahn Potsdamer Platz

(Bitte bedenken Sie die Sicherheitskontrollen beim Einlass zur Botschaft)

<http://mcluhan2011.eu>

<http://facebook.com/mcluhan2011eu>

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#mcluhan2011eu

Kontakt: Michelle O'Brien +49 30 24749 762 mo@mcluhan2011.eu





McLUHAN IN EUROPE 2011

Die *RE-TOUCHING McLUHAN* Berlin Centennial Weekend ist ein Projekt des McLuhan in Europe 2011 Netzwerkes, initiiert von die transmediale und geleitet von Stephen Kovats in Zusammenarbeit mit Michelle Kasprzak. Das Netzwerk feiert den visionären kanadischen Medienphilosophen Herbert Marshall McLuhan und seinen Einfluss auf die europäische Kunst- und Medienkultur.

Through The Vanishing Point wurde in 2010 produziert durch die Scotiabank CONTACT Photography Festival (Bonnie Rubenstein, Kuratorin) in Zusammenarbeit mit die Faculty of Information McLuhan Program in Culture and Technology (Dominique Scheffel-Dunand, Directorin) University of Toronto, Canada.

Die Veranstaltungen sind von der Regierung von Kanada, RIM/Blackberry, das DKG, sowie serve-u unterstützt.



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DEUTSCHE KUNST- UND MEDIENKUNST





PRESS RELEASE

RE-TOUCHING McLUHAN – THE MEDIUM IS THE MESSAGE Marshall McLuhan Centennial Weekend, Berlin Friday May 27 – Sunday May 29, 2011

Conference | Screening | Installation | Performance
Embassy of Canada / Marshall McLuhan Salon
Leipziger Platz 17. 10117 Berlin
<http://mcluhan2011.eu/berlin>

transmediale in collaboration with the **Embassy of Canada** and **Marshall McLuhan Salon** invite you to a key event celebrating the 100th anniversary of famed Canadian media philosopher Herbert Marshall McLuhan's birth. Having coined expressions such as *the global village* and *the medium is the message* in the early days of TV and electronic culture, the **Re-Touching McLuhan** events explore the many interpretations of McLuhan's play on language and media that shape today's networked society.

The international conference ***Re-Touching McLuhan: The Medium is the Message*** chaired by **Dieter Daniels** and moderated by **Christopher Salter**, sees leading international media and digital culture researchers **Richard Cavell**, **Dieter Daniels**, **Martina Leeker**, **Claus Pias**, **Katja Kwastek**, **Michael Darroch**, **Janine Marchessault**, **Graham Larkin** and **Lorenz Engell** explore McLuhan's unique take on tactile and multi-sensory media expressed by the media philosopher's unintentionally published blurring of the words *message* and *massage*.

The opening of the Centennial Weekend features the worldwide (re-)launch of McLuhan's 1968 audio art classic ***The Medium is the Message***, digitally remastered for the first time, produced and presented by hip-hop musician and conceptual artist **Paul D. Miller** aka **DJ Spooky**.

Legendary McLuhanist **Derrick de Kerckhove** and Berlin-based McLuhan scholar **Steffi Winkler** elaborate on rare material from the McLuhan archives in the first session of the ***McLuminations*** screening and discussion series, produced by **Baruch Gottlieb**.

The Centennial Weekend will feature the European première of ***Through The Vanishing Point***, a major new multi-media installation by leading Canadian digital artists **David Rokeby** and **Lewis Kaye**, as well as ***Play_McLuhan***, an exhibition by media art students from the **Hochschule Darmstadt** under the direction of **Sabine Breitsameter** will be presented.

PROGRAMME HIGHLIGHTS

Friday May 27, 18.00

Re-Touching McLuhan Centennial Weekend

Opening and Reception featuring Richard Cavell and Paul D. Miller aka DJ Spooky





Saturday May 28, 10.00 – 18.00
Re-Touching McLuhan: The Medium is the Massage
Conference chaired by Dieter Daniels

Sunday May 29, 14.30
McLuminations #1
Screening & Discussion featuring Derrick de Kerckhove and Steffi Winkler

Sunday May 29, 17.00
Through The Vanishing Point
Installation by David Rokeby and Lewis Kaye - Vernissage

Full event schedule: <http://mcluhan2011.eu/schedule>

SPECIAL PRE-EVENTS

Friday, May 27, 12.00 – 17.00
Global Village: Calamity or Chance? 2nd German-Canadian Professionals Conference feat. keynotes by Brian Lee Crowley, Linus Neumann and Gundolf S. Freyermuth, moderated by Ariane de Hoog, Deutsche Welle.
<http://gcp-conference.de/2011>

Friday, May 27th, 17.00
PLAY_McLUHAN Exhibition presentation by Sabine Breitsameter and students of the Hochschule Darmstadt

FURTHER INFORMATION

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

All *RE-TOUCHING McLUHAN* conference presentations will also be streamed live at <http://mcluhan2011.eu/berlin> and there will be opportunities to participate in a moderated online forum. To register interest in our streaming programme, please contact Lalitha Rajan on lr@mcluhan2011.eu.

Address:
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#mcluhan2011eu

Contact: Michelle O'Brien +49 30 24749 762 mo@mcluhan2011.eu





McLUHAN IN EUROPE 2011

The *RE-TOUCHING McLUHAN* Berlin Centennial Weekend is a project of the McLuhan in Europe 2011 network, initiated and directed by Stephen Kovats in collaboration with Michelle Kasprzak, celebrating the centenary of visionary Canadian media philosopher Herbert Marshall McLuhan, and his impact on European art and media culture.

Through The Vanishing Point was commissioned in 2010 by the Scotiabank CONTACT Photography Festival (Bonnie Rubenstein, curator) and the Faculty of Information McLuhan Program in Culture and Technology (Dominique Scheffel-Dunand, director) University of Toronto, Canada.

This event is an initiative of transmediale in collaboration with the Embassy of Canada, Marshall McLuhan Salon, Deutsche-Kanadische Gesellschaft, BlackBerry, RIM – Research in Motion and Der Freitag.



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DEUTSCHE-KANADISCHE GESELLSCHAFT





RE-TOUCHING McLUHAN – The Medium is the Massage Conference



Start: 27 May 2011, 18:00

End: 29 May 2011, 18:00

Venue: Marshall McLuhan Salon of the Embassy of Canada

This international academic conference is curated by Prof. Dieter Daniels of the Academy of Visual Arts, Leipzig and will consist of keynotes and leading thinkers in the field exploring Marshall McLuhan's unique take on sensory effects of electronic media as "extensions of man" and his legacy on artistic and digital cultural practice.

Conference Speakers

Richard Cavell: *McLuhan, Tactility, and the Digital*

Martina Leeker: *McLuhan today, seen with the eyes of 1960's Neo-Avantgarde and contemporary Media Art*

Claus Pias: *Freedom not Freetime*

Katja Kwastek: *Mediated Massage: Embodiment, Connectedness and Alienation in New Media Art*

Michael Darroch: *Explorations across Anonymous History and Acoustic Space*

Janine Marchessault: *McLuhan's Fair: Expo '67 as Counterblast*

Dieter Daniels: *An ear for an eye: Traveling visual, acoustic and tactile space with McLuhan, John Cage, Nam June Paik and Walter Benjamin*

Graham Larkin: *McLuhan As Media Practitioner*

Lorenz Engell: *McLuhan as Mouse: The Tactile and the Index*

About the Conference

"The television image ... is an expansion of the tactile sense ... a medium, which includes all of our senses in an in-depth interaction." Marshall McLuhan, 1964

Forty-five years ago, many of the ideas put forward by Marshall McLuhan sounded very daring and provocative. From today's perspective, though, some of them were actually prophetic. This includes his theory of the multi-sensory and crossmodal effects of electronic media. Through immersion (games, virtual reality) and tactile interaction (multi-touch interfaces) these days the corporeality of





what is digital has become a natural component of media-based lifeworlds. The enhanced importance of acoustics in the perception of media and media theory is also probably a legacy of McLuhan's. A preview of our contemporary multi-sensory media world can be found in his books "The Medium Is the Massage" (Marshall McLuhan and the graphic designer Quentin Fiore, 1967) and "Counterblast" (Marshall McLuhan and the artist and designer Harley Parker, 1969).

The conference will extract from McLuhan's multi-faceted and sometimes contradictory oeuvre a thematic vector into today's media reality. Of special interest here is the impact of McLuhan on the media arts from the 1960s to the present, the "embodiment" of modern media technology, and McLuhan's own media presence.

McLuhan and Early Media Arts: In Expanded Cinema, early video art, and the cybernetic experiments of the 1960s/1970s, many artists (for example, John Cage, Nam June Paik, Stan VanDerBeek, USCO Group) and theorists (Gene Youngblood, Stewart Brand) directly referenced McLuhan. His claims concerning the end of written culture and a new era of electronic totality of the senses, which are spread around in McLuhan's scripts and interviews, became concrete experiences of a possible future in early media art.

McLuhan and the Sound of Media: According to McLuhan, the "auditory space" of electronic media is multi-directional, synaesthetic, and interactive. He argued that we are enveloped by sounds like seamless material as a "pattern in which the components coexist without a direct, linear context or direct, linear connection, and create a field of simultaneous relationships". In today's Sound Studies and their critique of the hegemony of the visual, many of these aspects are taken up and developed.

Tactile Media since the 1990s: In the interactive and immersive media art of the 1990s, the tactility of the digital world was tested in multiple ways. Only a few years later, interfaces of interactive mass media were configured in a similar way. Parallel to this, over the last twenty years a new approach in media theory has developed that understands HCI (Human-Computer Interaction) as a sensorimotor dialogue rather than code-based programming. Especially through the embodiment of interaction with wireless media (mobile phone, tablet computers etc.), McLuhan's dictum of the media as the "Extensions of Man" is once again highly topical.

McLuhan in the Media: The influence of McLuhan's work — rich in associations, kaleidoscopic, in parts eclectic — has developed in manifold directions. This includes McLuhan's prominent role as media personality, especially on television, where his free, intuitive, and gestural rhetoric contributed significantly to his considerable prominence. In this, McLuhan anticipated today's spectacularisation and popularisation of science in the mass media.

transmediale will be convening and running the conference which will include both a 'traditional' local audience as well as a live streamed and simultaneously moderated online segment which will serve and document the conference bringing its content beyond the confines of the time/space of the Berlin event. This event is part of the trio of **McLuhan Galaxy** conferences taking place in Barcelona May 23 – 25, and Rome May 30 – June 1, 2011.

The conference will take place in English / Die Konferenz wird in englischer Sprache stattfinden.





CONFERENCE ABSTRACTS



Richard Cavell

Topic: *McLuhan, Tactility, and the Digital*

Abstract: Fingers are digits and so are numbers. My paper takes its point of departure from this metaphorical confluence to enquire into the relationship between tactility and the digital.

“Tactility” was McLuhan’s term for the senses in interplay which, he theorized, was definitive of the electronic era. McLuhan deployed tactility to identify the involving qualities of electronic culture, as opposed to the abstract qualities of print culture. Yet the involvement promised by electronic media was purchased at a considerable price, since it occurred paradoxically as the product of gaps: as Derrida noted, McLuhan was prescient in theorizing tactility as co-existing with the prohibition of touch.

If the visual world is the product of connected spaces, then the tactile world is one of disconnection—you cannot determine sequence with your fingers. My paper draws extensively on McLuhan’s chapter about “Number” in *Understanding Media*; as he writes there, “number is an extension ... of ... our sense of touch” (107). In theorizing the shift from the eye of print culture to the ear of audile-tactile space, McLuhan was theorizing the shift from the “matching” of analogue culture to the tactile “making” of digital culture. Digital culture is in this sense processual as well as paratactic, and this conjoins it, rhetorically, with the culture of orality. My paper unpacks this hybrid notion in order to interrogate the nature of digital media.

Biography: Prof. Richard Cavell is the author of *McLuhan in Space: A Cultural Geography* (2002; 2003; UTP “Classic” 2005; digital publication 2007), the first book to articulate the spatial turn in media studies and McLuhan’s foundational role within it. Professor Cavell is also editor of *Love, Hate and Fear in Canada’s Cold War* (2004; digital 2007), co-editor (with Peter Dickinson) of *Sexing the Maple: A Canadian Sourcebook* (2006), co-editor (with Imre Szeman) of the special double issue of the *Review of Education, Pedagogy and Cultural Studies* (2007) on “Cultural Studies in Canada,” creator of the website spectersofmcluhan.net, and has published more than 70 chapters, articles and reviews. His work has been translated into French, Italian, German, Romanian and Japanese. Professor Cavell





has been a faculty member of the universities of Padua and Bologna, and has given invited lectures in such venues as the University of Bologna on the occasion of its 900th anniversary; the Royal Geographical Society; the Sorbonne; the McLuhan Salon of the Canadian Embassy.

The central strand unifying Professor Cavell's research interests is spatial production, which he studies in a broad cultural context. He is currently preparing a co-edited volume (with Norman Friesen) titled *Media TransAtlantic*, which articulates the connections between Canadian and German media theories, and is co-founder (with Geoffrey Winthrop-Young) of MeRG.e, the Media Research Group at the University of British Columbia.



Martina Leeker

Topic: *McLuhan today, seen with the eyes of 1960's Neo-Avantgarde and contemporary Media Art*

Abstract: In order to discuss the relevance of McLuhan's media theory in understanding computing, the encounter between McLuhan and the Neo-Avantgarde of the 1960's is an interesting starting point. This is because in this encounter it becomes obvious that McLuhan mostly (mis-)understood the computer as an analog, electrically resonant medium and not as a processor of information. In his well-known Playboy interview from 1969 he even described his global village, in which the electric and analog view of the computer plays an important role, as an "echo chamber" of psychedelic resonances and telepathy. Some artists of the Neo-Avantgarde followed McLuhan's electric understanding of the computer and intended to construct the echo-chamber. In doing so they fell into a form of media spiritism. The analog re-definition of the computer could be seen as an attempt to overcome the dissolution of the human within the cybernetic realm, thus integrating the human actors beyond the technology of information. In other words, the rescue of the human was partly managed on the basis of psychedelism and spiritism, which may lead to an irrational relationship with media as part of the discursive history of the computer.

So what relevance does McLuhan have in describing and understanding computing today? Looking at contemporary art dealing with media, McLuhan's electric approach to the computer seems to be obsolete. Media aren't seen as extensions of the human anymore, as McLuhan said, but they are conceptualized and used as auto-organized and generative data-processing agencies. What, if McLuhan's idea of an irrational binding of the human with technology is passed on through this history of the computer? Whereas McLuhan and the 1960th Neo-Avantgarde succeeded in an electro-psychedelic techno-human merger, does an animism of objects emerge today?





Biography: Independent lecturer for Theatre and Media-Science, Martina Leeker was Professor for Theater and Media at the University of Bayreuth until Sept. 2010. Leeker studied Theatre-Science and Philosophy in Berlin and Paris. She completed a training for Theatre and Mime in Paris at Etienne Decroux and Jacques Lecoq as well as further education in dance and plays in Berlin. The focus of her scientific and artistic work is the relation between theatre, performance and digital media. Leeker is founder member of the transARTES, Akademie für Darstellende Kunst, Medien und Kultur, and chair of the first Bayreuth McLuhan conference (2007), of which she co-published '*McLuhan neu lesen: Kritische Analysen zu Medien und Kultur im 21. Jahrhundert*'.



Claus Pias

Topic: *Freedom not Freetime*

Abstract (German only): Auf die »sinnlose Aufregung über Arbeitslosigkeit«, so McLuhan einmal, gebe es eine einfache Antwort: »Bezahltes Lernen wird schon jetzt zur Hauptbeschäftigung und außerdem die Quelle neuen Reichtums in unserer Gesellschaft.« Was mittlerweile nur noch zynisch wirkt, konnte in den 1960er Jahren noch mit ungeniert prophetischem Gestus vorgetragen werden. Der Vortrag versucht zu zeigen, daß Aussagen wie diese nicht allein vor dem Hintergrund der damals neuen Medien gelesen werden können, sondern auch im Zusammenhang mit Fragen der Automatisierung behandelt werden müssen. Für einen kurzen historischen Moment, in dem Massenarbeitslosigkeit als Utopie der Umwandlung von Freizeit in Freiheit gedacht werden konnte, schwimmen McLuhans Aussagen wie Fische im Wasser der Episteme ihrer Zeit. Sie bleiben erhalten in der notorischen Rede von »postindustriellen« oder »Wissensgesellschaften«, die diesen Moment selber vergessen hat.

Biography: Dr. Claus Pias is Professor for Media-History and Media Theory at the Institute for Culture and Aesthetics of Digital Media (ICAM) at the University of Lüneburg. He studied art history, German literature, and philosophy at the University of Bonn. From 1993-2000, he worked as a research assistant at the University of Weimar, where he also received his Ph.D. He worked as an associate professor at the University of Bochum from 2001-2003, and has held positions at the University of Essen and Karlsruhe's Institute of Design. His research areas include the history and theory of digital media, philosophy and the history of technology. He currently focuses on the history and theory of digital media, especially on cybernetics, the history of computer-simulation, and their application in strategic and military conflict scenarios. His publications include *ComputerSpielWelten* (Munich 2002), *Cybernetics/Kybernetik*. The Macy-Conferences 1946-1953 (Berlin/Zurich 2002/04), *Zukünfte des Computers* (Zurich 2004), *Hermann Kahn – Szenarien für den Kalten Krieg* (Zurich 2006). At





transmediale.11 he previewed his latest book *Was waren Medien?* which will be published in conjunction with the McLuhan centennial.



Katja Kwastek

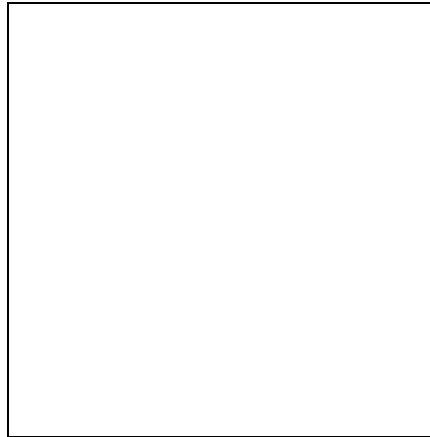
Topic: *Mediated Massage: Embodiment, Connectedness and Alienation in New Media Art*

Abstract: McLuhan's famous assumption that technology extends our central nervous system directly into the various social systems has a twofold relevance for media art research. New media art does not only present critical reflections of technologically altered and mediated bodies, it also paradigmatically embodies the new loss of distance between subject and world observed by McLuhan, because it turns recipients from distanced observers to involved participants.

Media as 'extensions of man' affect the potentials of expression and perception alike, directly influencing the interoceptive processing of information. In Australian artist Stelarc's spectacular presentations of telematically controlled bodies however, the recipient is still largely restricted to distanced observation. In contrast, recent performances of Italian artist Sonia Cillari locate the recipients at the heart of the 'mediated massage', though in a very ambiguous role. On the one hand, they directly affect the bodily sensations of the artist, on the other hand, they are captured inside the black box of the interaction space – they are at the same time at the controls and at the mercy of the situation. Whereas Stelarc declared the body obsolete, Cillari emphasizes the ambivalent position of the body in the media society between face-to-face intimacy and remote-controlled response, wireless affectivity and hard-wired intrusion.

Biography: Dr. Katja Kwastek is an art historian and coordinator of research at the school of arts at Ludwig Maximilian University in Munich. She served as vice-director of the Ludwig Boltzmann Institute Media.Art.Research. in Linz (Austria), where she directed the research projects on interactive art until 2009. Prior to this, she worked as assistant professor at the art history department of the Ludwig Maximilian University in Munich and was a Visiting Scholar at the Rhode Island School of Design (Providence, RI). Her research focuses on contemporary and new media art, media theory and aesthetics. She has curated exhibition projects, lectured widely and published many books and essays, including *Ohne Schnur. Art and Wireless Communication*, Frankfurt (2004). She recently finished a book manuscript on the aesthetics of interaction in digital art.





Michael Darroch

Topic: *Explorations across Anonymous History and Acoustic Space*

Abstract: The landmark interdisciplinary Culture and Communications Seminar held at the University of Toronto (1953-55) and the eclectic journal *Explorations* (1953-59) provided the framework in which McLuhan first formulated many of his most important insights into the interplay between media and the senses, including the notion of acoustic space. In seeking a common vocabulary to bridge disciplinary boundaries across literature, anthropology, architecture, economics, and psychology, McLuhan and his colleagues developed a 'field approach' to discern the new grammars and environments created by electronic technology, particularly with the advent of television in Canada in 1952. While Harold Innis' studies of media bias were a central concern, another vital inspiration for their "experiment in communication" was the art and architectural historian Sigfried Giedion's studies of the interpenetration of cultural forms and the 'anonymous history' of humble everyday objects that reveal the essential spirit of their period. Inspired by Giedion, a particular methodology grew out of *Explorations*, using the environment and architecture as the framework for analyzing the effects of media in the televisual age.

Biography: Michael Darroch is an Assistant Professor in the Department of Communication, Media & Film at the University of Windsor, Canada. He is Director of the newly established IN/TERMINUS Centre for Media, Art, and Urban Ecologies, a Co-Investigator for the Visible City Project + Archive, an External Research Associate of the Canadian Centre for German and European Studies, and a member of the Centre de recherche sur l'intermédialité. His research has explored Canadian and German theories of media and materialities, with a focus on practices of media and art in a variety of urban contexts. He is co-editing *Cartographies of Place: Ways of Representing the Urban* (forthcoming, McGill-Queens) and has published essays on the intersections of media, technology, theatre, language, sound, and translation. His current research focuses on transatlantic connections within the history of media studies in Canada.





Janine Marchessault

Topic: *McLuhan's Fair: Expo '67 as Counterblast*

Abstract: *"Bless / Expo 67 / for its manifestation / of Gallic levity and / its reversal of the / second law of / thermodynamics / by hotting up the / southern neighbor / by the Canadian / COLD FRONT:"*
- Marshall McLuhan, *COUNTERBLAST*, 1969: 57

Expo '67 held in Montreal to celebrate Canada's centenary, represents one of the most important artistic experiments of the twentieth century. The fair showcased numerous tele-communications and audio-visual technologies, and was distinguished by its audacious media experiments. McLuhan's aphorisms were literally woven into the very fabric of the Exhibition. Many have commented that the Exposition did not change the way films were made but the way they were seen. New forms of spectatorship combined with newly imagined theatres and screens, served to align media culture with architecture. This talk will focus on how Expo 67 dubbed "McLuhan's fair" can be read as a utopian media city—a total environment. It examines Expo '67 in terms of a new international approach to architecture and urban planning that was both influenced by and influencing new forms of media production. Of course Expo itself, like all World Expositions, was driven by the economic and political interests of globalization. Yet perhaps one of the reasons that the utopian energies of 'mondialisation' were so strong was that this event coincided with the emergence of a global ecology informed by the technological humanism expressed in the thinking of R. Buckminster Fuller and McLuhan.

Biography: Professor Janine Marchessault, author of *Marshall McLuhan: Cosmic Media* (Sage Publications, 2005) and co-editor of *Fluid Screens, Expanded Cinema* (University of Toronto Press, 2007) is Research Chair in Art, Digital Media, and Globalization, York University, Canada. Janine Marchessault is the director of the Visible City Project + Archive which is examining new practices of media in a variety of urban contexts. She is also a co-investigator on the Future Cinema Lab, a joint research project with Film Professors John Greyson and Caitlin Fisher, based in the Faculty of Fine Arts at York University. Funded by the Canadian Foundation for Innovation, the Future Cinema Lab is a state-of-the-art digital media research facility devoted to 'new stories for new screens.' As Canada Research Chair in Art, Digital Media and Globalization, Dr. Marchessault is investigating how the information society is redefining the artist's role and shaping urban contexts. Inherent in her work is the development of new research methods that use advanced media technologies to interpret the cultural ecologies of cities, with the ultimate goal of proposing new planning and policy strategies.





Dieter Daniels

Topic: *An ear for an eye: Traveling visual, acoustic and tactile space with McLuhan, John Cage, Nam June Paik and Walter Benjamin*

Abstract: According to Marshall McLuhan the dominant visual mode of our culture is an effect of the printing press: 'The phonetic alphabet forced the magic world of the ear to yield to the neutral world of the eye. Man was given an eye for an ear.' (Marshall McLuhan, *The Medium is the Massage*, Gingko Press 2001 edition. pp. 44) Accordingly, hearing is related to the associative thought attributed to the right brain, while sight is connected to the left brain's rational structuring.

McLuhan himself contributed in great deal to reasserting the legitimate stature of associative thinking, linking it to hearing and touching. This can be seen and felt by browsing Quentin Fiore's graphic design for the collaborative book 'The Medium is the Massage', and even more in the 'audio book' version McLuhan released in 1968 as an LP. His contentious notion that the television image is an „expansion of the tactile sense“ seems more understandable with today's touch screens than in McLuhan's time. (Marshall McLuhan, *Understanding Media*, 1995, pp. 504). His emphasis on the 'tactile' surprisingly connects McLuhan with Walter Benjamin's own theory of media.

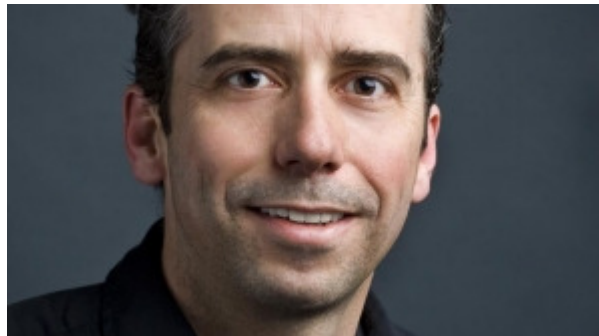
However McLuhan's media theory is much less a theory of machines, of communication or of information – but rather a theory of the senses and their multi-modal relationships to media. This made it so influential for the inter-media arts of the 1960's. In their musical and artistic works John Cage and Nam June Paik explored the relationships between acoustic and visual space. Both make reference to McLuhan's propositions. And that television is a tactile medium, as McLuhan always argued, was first put to test by Paik. At this moment in time, the art and the theory of media are two sides of the same coin.

Biography: Dieter Daniels is Professor of Art History and Media Theory at the Academy of Visual Arts (HGB) in Leipzig. In 1984, he co-founded the Videonale Bonn and has contributed to numerous projects, exhibitions, and symposia in the field of media art. He has extensively published on twentieth-century art, a.o. on Marcel Duchamp, Fluxus and media art. Between 2005 – 2009 he was Director of the Ludwig Boltzmann Institute Media.Art.Research. in Linz, Austria, and since 2010 serves





as head of transmediale's advisory board.



Graham Larkin

Topic: *McLuhan As Media Practitioner*

Abstract: In a 1959 talk and a 1964 book McLuhan famously declares that “the medium is the message.” By 1967 the title of a typographically adventuresome book turns “message” into “massage.” In each case McLuhan is urging his audience to care less about the apparent content of communication (what happens to be “on” TV or “in” a book) and more about the psychodynamics of the particular medium (the effects of television or the book per se). Ironically, later interpreters have viewed the medium=message/massage tenet as central to McLuhan’s thinking, yet have given remarkably short shrift to the ways in which his own messages are embedded in particular media. A truly McLuhanite approach to McLuhan would attend to his mastery of many forms of inscription, publication and broadcast, and would show how this media practice both constitutes and exemplifies his media theory.

Biography: Graham Larkin is Curator of International Art at the National Gallery of Canada in Ottawa, down the street from the McLuhan fonds at the national archives. While attending Harvard University he organized a conference on the materiality of print in early modern Europe, translated a book on garden designer André Le Nôtre, assisted information designer Edward R. Tufte with his book *Beautiful Evidence*, and completed a doctoral dissertation on the origins of the catalogue raisonné in early print albums. As a postdoctoral fellow at Stanford University he battled for academic freedom and taught classes in the histories of collecting, print and landscape representation. In Ottawa he has reinstalled the national collection of European and American Art, expanded his department to include art of the 20th century, and greatly enhanced the commitment to provenance research. His exhibition on pop art pioneer Richard Hamilton runs from 27 May through 28 August at The Rooms in St. John’s, Newfoundland. His next project surveys the Canadian reception of postwar American art during the 1960s.





Lorenz Engell

Topic: *McLuhan as Mouse: The Tactile and the Index*

Abstract: The paper re-examines McLuhans founding concept of tactility and develops it further: with the evolution of technology from the tv screen to the remote control to the computer mouse, the tactile has moved away from its all-wrapping, all-including, all-surfacing function, which is basically iconic, to one specific point: the finger tip. This condensing of tactility into one point has already been described by Michel Serres in his "The five senses". It produces a shift from total participation to deixis, and hence selection, and indexicality. Moving from Serres back to McLuhan, what can we learn from him about tactile worldmaking not by iconic inclusion, as envisioned in McLuhan's "Global Village" and "Massage" metaphors, but by indexical selection?

Biography: Dr. Lorenz Engell is a professor of media philosophy at the Bauhaus University Weimar. Since 2008 he has been the Co-Director of the International Research Institute for Cultural Technologies and Media Philosophy (IKKM, Weimar). Lorenz Engell is a leading figure in the first 'generation' of academic researchers who recognized media studies as an independent field within the humanities. His focus on film and television culture formed a major point of linkage German academia between McLuhan's work and Niklas Luhmann's systems theory.

Christopher Salter

Role: Conference Moderator

Biography: Dr. Christopher Salter is an artist, Director of the Hexagram Centre for Research-Creation in Media Arts and Technology at Concordia University (Montreal) and Associate Professor for Design+Computation Arts at Concordia. He was also Guest Professor at RISD, Brown University and the KhM in Cologne. He collaborated with Peter Sellars and William Forsythe before co-founding the collective Sponge, whose works stretched between artistic production, theoretical reflection and scientific research. Salter's performances, installations, research and publications have been





presented at numerous festivals and conferences around the world. His first book *Entangled: Technology and the Transformation of Performance* (MIT Press) was published in 2010.



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McLUMINATIONS #1 – Screening and Discussion
McLuhan vs. McLuhan: The optimist and the monitor, a speculative encounter



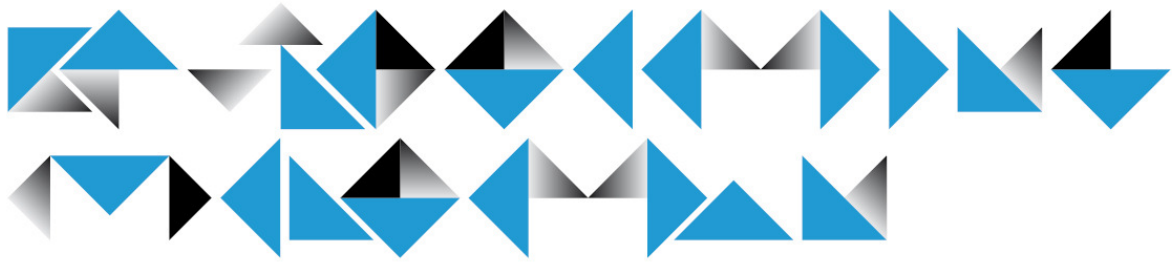
Start: 29 May 2011, 14:30
End: 29 May 2011, 17:00
Venue: Marshall McLuhan Salon of the Embassy of Canada

The Marshall McLuhan Salon of the Canadian Embassy, Berlin houses an extensive archive of video documentation and original broadcasts featuring legendary Canadian media philosopher Marshall McLuhan. Unique introductions to McLuhan's work and ideas these documents generate *McLuminations*, a special series of three 'illuminated screening' events during the McLuhan Centennial year, directed by **Baruch Gottlieb** of the Vilém Flusser Archive (UdK Berlin).

In *McLuhan vs. McLuhan: The optimist and the monitor, a speculative encounter*, the inaugural session of *McLuminations* on May 29, 2011, legendary McLuhanist **Derrick de Kerckhove** and Berlin McLuhan scholar **Steffi Winkler** reflect on McLuhan's inner conflicts with regard to electronic media using original material selected from the Marshall McLuhan Salon archive. In this speculative encounter between two faces of McLuhan, the two scholars will attempt to extrapolate from the documentary material what McLuhan might have to say about our current media age.

The series title *McLuminations* refers to the tradition of 'illuminated manuscripts' whereby texts were adorned by painstaking ornamentation which contributed to the interpretation as well as to the aesthetic pleasure of reading. The tradition of Illumination ceased with the invention of the Gutenberg Press. Now, as we enter a new era, a 'global village' generated through digital media, *McLuminations* proposes we retrieve the video-text of electronic media culture's foremost prophet Marshall McLuhan from the obsolescing media in which his thought is so concisely inscribed. The series 'illuminates' this work through screenings such that the archival McLuhan may be projected to reflect upon our current age.





This event series will be documented with the aim of publishing a bilingual German-English catalogue introduction to McLuhan as experienced through the video materials in the Marshall McLuhan Salon Archive.

This event will take place in English / Diese Veranstaltung wird in englischer Sprache stattfinden.



Derrick de Kerckhove

Biography: Derrick de Kerckhove, author of *The Skin of Culture* and *Connected Intelligence*, worked with Marshall McLuhan as translator and co-author and was Director of the McLuhan Program in Culture and Technology from 1983 to 2008. Beside his interest in questions concerning communication, he supports new artistic developments that combine art, technology and emerged media communication. He is currently researching the effects of technology on the human consciousness. De Kerckhove is also the father of *Angel_F*, an Autonomous Non Generative E-volutive Life_Form. *Photo: Frieda A. Luk*



Steffi Winkler

Biography: Steffi Winkler studied communication science and philosophy at Freie Universität Berlin, Germany. She graduated with a master thesis about the conditions and transitions of the public sphere. For several years she has been responsible for Corporate Communications and Publishing





working for different companies as well as a Corporate Identity Agency. As a Berlin Funding for Graduates Scholar she is currently doing research at the Institute for Media and Communication Studies, FU Berlin and the Vilém Flusser Archive, UdK Berlin. Her doctoral thesis aims to explore the processes of transformations of media and communication structures and their connections to world projection and self conception.



Baruch Gottlieb

Biography: Baruch Gottlieb is a Montreal, Canada-born media artist exploring navigable fiction and documentary. His work's focus is the industrialisation of the subject of industrially-produced media. From 2005-2008, Gottlieb was assistant professor in Media Art at Yonsei University Graduate School of Communication and Arts, he is currently artist-researcher-in-residence at the Institute of Time-Based Media at the University of Arts, Berlin. His new book "Gratitude for Technology" Atropos Press, explores the persistent materiality of the digital image.

Gottlieb's practise is mainly derived from film-making. In recent years, he has been developing random-access forms of narrative or discursive objects which can be presented in the art space. The central figure of this work is a human body. During two decades of personal and collaborative exploration of dance and movement in media, his work explores a 'syntax of human form', in a cosmology of 'human nature'. This work thus always includes a performative aspect and has also been implemented in works of stage performance, public art and net-based art.

Gottlieb has written on urbanism, media art, sound and sound art for a variety of publications. He is currently working on a modular documentary film project, navigation strategies for artistic databases, and on 4-d media sculpting techniques as well as the project featured at transmediale.10, Laboratoire Déberlinisation.





THROUGH THE VANISHING POINT Artist Talk & Installation by David Rokeby & Lewis Kaye



Through The Vanishing Point // McLuhan Program in Culture and Technology, University of Toronto & Scotiabank CONTACT Photography Festival. © Photo: Toni Hafkenschaid

Start: 29 May 2011, 17:00
**Venue: External entrance to the Marshall McLuhan Salon
Embassy of Canada**

European premiere of a multi-media view into Coach House, Marshall McLuhan's legendary academic headquarters, by leading Canadian digital artists **David Rokeby** and **Lewis Kaye**.

Canadian artists David Rokeby and Lewis Kaye were commissioned by CONTACT Festival 2010 to create site-responsive works at the Coach House, drawing inspiration from McLuhan's work. The Coach House is the base for the McLuhan Program in Culture and Technology, which from 1963 till his death in 1980, was a hotbed of ideas and where McLuhan conducted his groundbreaking research on the nature of communication, media and technology. At seminars held there on Monday evenings, he refined his ideas and made cross-disciplinary leaps and connections. In attendance were artists and scholars from a wide range of disciplines. They shared a common understanding that the mediated world requires analysis of the most fundamental epistemic, ontological and metaphysical assumptions.

In two separate but complementary works, Rokeby and Kaye visually and aurally construct McLuhan's persona. The exhibition illuminates the intellectual spirit of the great media prophet. As the framework for their work the artists drew from McLuhan's book *Through The Vanishing Point: Space in Poetry and Painting* (coauthored by Harley Parker), 1968, which explores the way electronic media fragments the homogeneous experience of space.

David Rokeby's multi screen projection features images sourced from archival photographs and video recordings of McLuhan's Monday night seminars, personal life, television appearances and public lectures. Lewis Kaye's six channel sound composition uses archival recordings of the seminars –





audience murmurs, discussions as well as interviews to evoke McLuhan and the history and aurality of the atmosphere at the Coach House.

Through The Vanishing Point Podcasts

These three podcast files are designed for both the Marshall McLuhan Salon installation and stand-alone listening. You can listen to these files on any sound system, but because they use binaural recordings they are best experienced with headphones, ideally with your portable MP3 player at the sound installation outside the Marshall McLuhan Salon itself.

To stream a file directly to your mobile phone, please click on these links in your mobile web browser:

- 1) [Thompson Parker McLuhan \[11.1MB\]](#)
- 2) [McLuhan and Parker At The Vanishing Point \[11.9MB\]](#)
- 3) [Monday Night Seminar Space \[9.6MB\]](#)

Through The Vanishing Point was commissioned in 2010 by the Scotiabank CONTACT Photography Festival (Bonnie Rubenstein, curator) and the Faculty of Information McLuhan Program in Culture and Technology (Dominique Scheffel-Dunand, director) University of Toronto, Canada.



David Rokeby

Biography: David Rokeby is one of the world's pioneering interactive sound and non-linear installation artist. Based in Toronto, Rokeby studied experimental art at the Ontario College of Art from 1979 to 1984 and has been creating interactive installations since 1982. He has focused on interactive pieces that directly engage the human body or involve artificial perception systems. Rokeby's best-known series of installations, *Very Nervous System* (1986 to present), was first displayed at the Venice Biennale in 1986 and has since been consistently shown around the world. Rokeby won the first Petro-Canada Award for Media Arts in 1988 and the Prix Ars Electronica Award of Distinction for Interactive Art (Austria) in 1991, 1997 with Paul Garrin and again in 2002. This same year, Rokeby won the Governor's General Visual and Media Arts Award. His current work, 'Through The Vanishing Point' (2010) in collaboration with sound artist and media sciences researcher Lewis Kaye was



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commissioned by the Scotiabank Contact Photography Festival and the McLuhan Program in Culture and Technology, Coach House Institute, Faculty of Information, University of Toronto. This site specific artwork, using McLuhan's archive of teaching and educational works, will be adapted to and installed in the Marshall McLuhan Salon of the Embassy of Canada in Berlin during the summer of 2011.



Lewis Kaye

Biography: Lewis Kaye is a sound artist and media sciences researcher. His current work, 'Through The Vanishing Point' (2010) in collaboration with David Rockeby, was commissioned by the Scotiabank Contact Photography Festival and the McLuhan Program in Culture and Technology, Coach House Institute, Faculty of Information, University of Toronto. This site specific artwork, using McLuhan's archive of teaching and educational works, will be adapted to and installed in the Marshall McLuhan Salon of the Embassy of Canada in Berlin during the summer of 2011.

Lewis Kaye on *Through The Vanishing Point*: In 2010 I had the privilege of participating in a unique collaborative exhibition, *Through The Vanishing Point*, with Canadian electronic media artist David Rokeby. The context was the 2010 CONTACT Photography Festival in Toronto, whose theme for the year, "Pervasive Influence", explicitly drew on Marshall McLuhan's theories of media and in particular his understanding of photography. Our task was to use archival media content to reanimate McLuhan's presence within the confines of his Coach House offices on the campus of the University of Toronto. The Coach House is of course the home of the Centre for Culture and Technology (today the McLuhan Program in Culture and Technology), the epicenter of McLuhan's work, and a building that despite its relative shabbiness (or, perhaps, because of it) to this day still seems to radiate his intellectual dynamism and gravitas. My contribution sought to capture and communicate my own fascination with the place – and the ideas that gestated here – through the medium of sound, while David applied his vision through multiple synchronized projections of archival image and video. This talk will present documentation of the *Through The Vanishing Point* exhibition, along with a discussion of the media we drew upon, the singular importance of the Coach House as a venue, and the insights into McLuhan's ideas and processes that came from the realization of this very special, and very site-specific, exhibition.





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**.

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.



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PLAY_McLUHAN EXHIBITION

**Students from Hochschule Darmstadt under direction of Prof.
Sabine Breitsameter**

Concepts // Approaches // Objects // Visuals // Sounds



Prof. Sabine Breitsameter

**Start: 27 May 2011, 17:00
Venue: Embassy of Canada**

How do those who grew up almost completely within the realm of digital media, get in touch with McLuhan and his theory?

The exhibition *Play McLuhan* shows audiovisual objects and settings by media students from Darmstadt. Their works emerged from a course, which was based on reading through McLuhan's books. His ideas were passionately debated, doubted, overturned, de- and reconstructed, and finally found their aesthetic expressions, reflecting the students' individual processes of appropriating McLuhan. Understanding media meant playing and touching media as well as McLuhan (Under the direction of Prof. Sabine Breitsameter).

Play McLuhan Artists are Matthias Glombek, Felica Handelmann, David Kim Hermsdorf, Yannick Hofmann, Stefan Kemler and Matthias Schubert, Marco Kempf and Michael Terbuyken.





Self Concept by Matthias Glombek
Sculpture

We tend to appropriate media without questioning it too much, incorporating them into our bodies, making them part of our self concept. Dealing with McLuhan, who predicted the importance of electric communication in a time when the Internet was just a vague idea, I suddenly had a picture in my mind: a humanoid figure, with the extremities and organs replaced and extended by media.

changing forms by Michael Terbuyken
Sound Composition

“My sound composition deals with the experience of time and its effects on human existence. It refers to Marshall McLuhans theory of anaesthesia of the senses. My composition reflects the correlations between events, moods and time structures. The work’s central ideas are individual perception of time and the concentration on experiencing it.” (M.T.)

Narzißmus Narkose/Narcism Narcosis by David Kim Hermsdorf
Visuals, Soundscapes

The short film’s topic shows how deeply some humans are fascinated by their digital mirror image, ready to ignore their environment as well as themselves, getting sedated and numbed. Hermsdorf’s work reflects critically humans’ digital extensions and their digitally modified mirror image. Via headphone, the visitors can listen to soundscapes, which connote being in a pending space or in a vacuum.





Mixer Tap by Yannick Hofmann
Interactive Sound Object

“Mixer Tap“ takes McLuhan’s thought of hot and cool media literally and reinterprets them based on the concept of Hi-Fi/Lo-Fi by Canadian sound researcher Murray Schafer. An ordinary bathroom fitting functions as interface, and it is the recipient who creates the mix.

bean art is there! by Marco Kempf
Participatory Object

The setting has an experimental character: A glance into a peepbox visitors see a scenario which at the same time is commented by McLuhan’s original interview-sounds. The visitors are invited to speak out themselves. Their statements mix with McLuhan’s and contribute to the development of an acoustic palimpsest, which gets overwritten layer by layer.

Circle of Sleepwalker by Felica Handelmann
2D animation

This short animation is centered around a normal day: getting up, leaving the house, strolling through the city, coming back home, going to bed. The protagonist is constantly accompanied by McLuhan’s sentences, whether they are spread by radio, by television, on a public place via loudspeaker, or by a bellman on a busy street.

90 seconds extended edition by Stefan Kemler and Matthias Schubert
Short Film

McLuhan emphasized, that every extension of the human senses can be looked upon as a type of media. Our short film points to this central topic of McLuhan’s theory in four parallel sequences: hearing, visual sense, mouth and feet show the overlaying and simultaneity of the senses. A keynote sound unites the four films running in parallel.

Sabine Breitsameter

Biography: Sabine Breitsameter is a Professor in Media Art and Science at the Hochschule Darmstadt. From 2004 to 2008 she was a guest professor for Experimental Sound Design at the Universität der Künste in Berlin. Since the 1980s she has worked as a radio broadcaster and dramaturge with electroacoustic artforms and audio-visual interaction. Beyond that she directed several international festivals, symposia and compositional workshops.





2ND GERMAN-CANADIAN PROFESSIONALS CONFERENCE The Global Village: Calamity or Chance?



Start: 27 May 2011, 12:00
End: 29 May 2011, 17:00
Venue: Embassy of Canada

As a prelude to the Centennial Weekend, The [2nd German-Canadian Professionals Conference](#), organised by the Deutsche-Kanadische Gesellschaft e.V. (DKG) and hosted by the Embassy of Canada in Germany, will take place on May 27, 2011.

A McLuhan-inspired panorama will be offered which comes in four parts. It is entitled *Global Village – Calamity or Chance?* This overall theme is meant to cover contributions in three distinct fields of interest. The conference will assess the term 'global village' as (a.) de facto synonym for economic globalisation, (b.) prophecy regarding the emergence of a world wide web, and (c.) context for the development of contemporary cinema in a digitalised world.

The conference will be moderated by [Ariane de Hoog](#), Deutsche Welle TV, and keynotes will be [Brian Lee Crowley](#), founding Director, Macdonald-Laurier Institute (MLI) in Ottawa, [Linus Neumann](#), expert on the digital society, Berlin, and [Gundolf S. Freyermuth](#), Professor of Comparative Media Studies at the ifs international film school, Cologne, and Director of the Cologne Game Lab at the Cologne University of Applied Science.

A panel will round our interdisciplinary approach by bringing in additional perspectives and participants featuring [Klaus Haasis](#), CEO of MFG Public Innovation Agency for ICT, Creative Industries, Media and Film, Stuttgart, [Nandita Biswas Mellamphy](#), Assistant Professor, Dept. of Political Science, UWO, London, ON, and [Mass Abedi](#), CEO, Abco Film Corp., Vancouver and Hamburg. The McLuhan expert [Derrick de Kerckhove](#) will lead the panel discussion.

For more information: <http://www.gcp-conference.de/2011/>



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Brian Lee Crowley

Biography: Brian Lee Crowley has headed the Macdonald-Laurier Institute (MLI) in Ottawa since it opened its doors in March of 2010. He has a long and distinguished record in the think tank world. He was the founder of the Atlantic Institute for Market Studies (AIMS) in Halifax, one of the country's leading regional think tanks. Crowley has published numerous books, including in 2009, *Fearful Symmetry: the fall and rise of Canada's founding values*, which quickly found its way onto the Canadian best seller lists. Crowley is a frequent commentator on political and economic issues across all media. He holds degrees from McGill and the London School of Economics, including a doctorate in political economy from the latter.

Linus Neumann

Biography: Linus Neumann, Dipl.-Psych. focussed his studies on personality and relationship psychology and minored in political sciences, where his interest in poststructuralist theories was awakened. He is co-founder of the children's book series "Mumpelmonster" and was engaged in various political areas and networks. Currently, his interests lay in information processing and decision making in grass-roots democratic structures and networks. He writes for the German blog netzpolitik.org and is a member of the recently founded NGO "Digitale Gesellschaft" which fights for digital civil rights. Without experiencing symptoms of cognitive dissonance, Linus Neumann is a strong advocate for both transparency and privacy.





Gundolf Freyermuth

Biography: Gundolf S. Freyermuth, Ph.D., is Professor of Comparative Media Studies at the ifs international film school, Cologne, and Director of the Cologne Game Lab at the Cologne University of Applied Science. Prior to his academic career, Freyermuth was an editor, reporter, and freelance writer covering film and digital media in Germany and the US. He has published 13 books of non-fiction and fiction and and appr. 500 essays, features and articles. His research focuses on digital audio-visuality, cross-mediality and network culture. Freyermuth holds dual German-American citizenship and lives in Cologne and Berlin.



Ariane de Hoog

Biography: Ariane de Hoog, completed her Masters and PhD at Cambridge University. She is an anchor in Berlin for the international TV station Deutsche Welle, providing business news around the globe. She works with academics, CEOs and CFOs of international businesses as well as research institute-directors, every day, to write the latest news stories and to anchor the Journal. Ariane moderates and presents at international conferences and events and also runs a media and speaker training business in Berlin. She was born in Nairobi, Kenya to a Canadian diplomatic father and German mother and grew up trilingual.



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Klaus Haasis

Biography: Klaus Haasis is the founding CEO of MFG Public Innovation Agency for ICT, Creative Industries, Media and Film in Stuttgart. As a media pioneer Haasis was part of the first wave of digitalization in the printing industry in the seventies, he designed the first business applications for the German online service Bildschirmtext and introduced computer animation to German industrial film in the eighties. He developed new formats and production methods for regional TV in the nineties. In the early 2000s he was a counsellor to policy makers regarding the founding of the University for Popular Music and Music Business in Mannheim and the merge of the Universities for Media and Library Science in Stuttgart.



Nandita Biswas Mellamphy

Biography: Dr. Nandita Biswas Mellamphy is Assistant Professor of Political Theory, and Core Faculty member in the Centre for the Study of Theory and Criticism at The University of Western Ontario (London, Canada). Her research interests are situated at the intersection of Political Theory, Post-Humanist Theories of Technology, and Continental Philosophy. She is author of *The Three Stigmata of Friedrich Nietzsche: Political Physiology in the Age of Nihilism* (Palgrave Macmillan Press, 2011) and her work can be found in journals such as *Foucault Studies*, *Janus Head*, *Symposium*, *Paideusis*, *PhaenEx* and *Collapse*. She is co-translator of Gilbert Simondon's *The Mode of Existence of Technical Objects* (Semiotexte Series/MIT Press, forthcoming). Her current research focuses on 'larval terror,' the militarization of the contemporary political subject, and networkcentric theories of





war. Dr. Biswas Mellamphy is also a professional exponent of the classical Indian dance style of Bharatanatyam, and has also been training extensively in Spanish Classical Ballet and Flamenco.



Mass Abedi

Biography: Mass Abedi has been trained in Munich, Vancouver, and Calgary. He worked for Berlusconi's TELE 5 Network, the Kirch Group's German SportsNetwork DSF and the Plaza Media Broadcast Center. He held jobs as Production Manager and Supervising Producer. He brought his skills, expertise and contacts to various committees & organizations in British Columbia, focusing on the Winter Olympics 2010 in Vancouver & Whistler and various World Cups since 2007. Mass heads the Abco Film Corp. and recently launched his new weekly German language infotainment show AhornTV on OMNI TELEVISION, Canada's no one network for multicultural programming.



Derrick de Kerckhove

Biography: Derrick de Kerckhove, author of *The Skin of Culture* and *Connected Intelligence*, worked with Marshall McLuhan as translator and co-author and was Director of the McLuhan Program in Culture and Technology from 1983 to 2008. Beside his interest in questions concerning communication, he supports new artistic developments that combine art, technology and emerged media communication. He is currently researching the effects of technology on the human





consciousness. De Kerckhove is also the father of Angel_F, an Autonomous Non Generative E-volitive Life_Form. *Photo: Frieda A. Luk*



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