

MCLUMINATIONS

AN INTRODUCTION TO THE MARSHALL MCLUHAN ARCHIVE

Steffi Winkler, Baruch Gottlieb

The introduction into the McLuhan Archive is based on the conversational video events *McLuminations* that took place in 2011 during the McLuhan Centennial directed by Baruch Gottlieb and featuring the McLuhan scholars Derrick de Kerckhove, Richard Cavell, Martina Leeker and Steffi Winkler.

The text, co-authored by Steffi Winkler and Baruch Gottlieb stays very close to original publications of McLuhan and quotes various sayings directly from rare video archival material to reinvigorate the unique archive of the *McLuhan Salon* at the *Embassy of Canada* in Berlin and prolificly re-contextualise it.



In combination with cutouts of the mainly referenced video material this introduction to the *Marshall McLuhan Archive* is presented via the info terminals at the multimedia information centre of the *Embassy of Canada* in Berlin.

The Marshall McLuhan Salon at the Embassy of Canada in Berlin

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Opening Hours: Fridays from 10:00 to 17:00 hrs

Appointments upon request

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Publication of the Marshall McLuhan Salon of the Canadian Embassy in Berlin

March 2014

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Design: Steffi Winkler

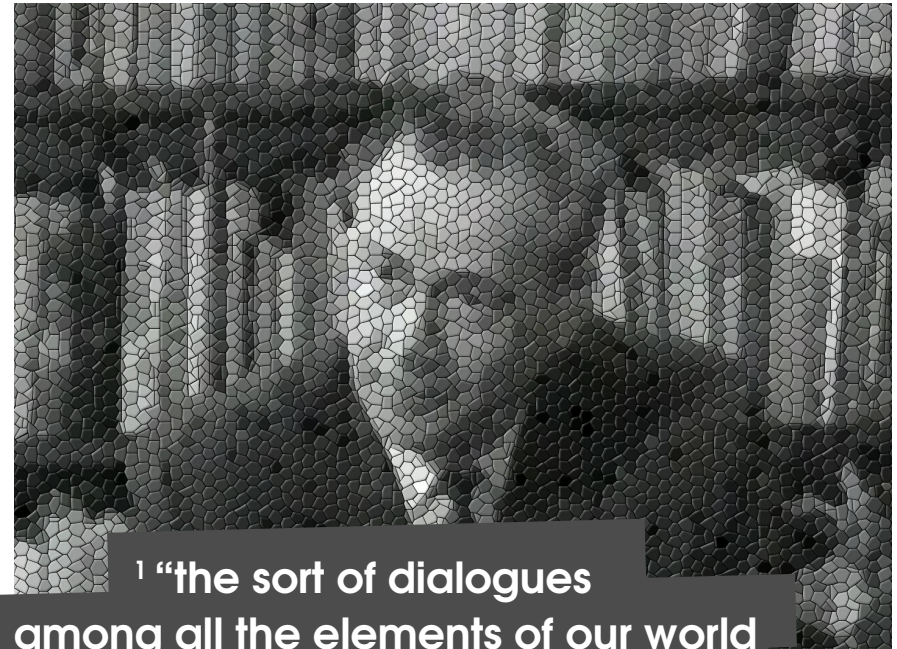
Implementation at the McLuhan Salon Info Terminals: Andrea Boegner

Sources of Distorted Pictorial Material: CBC Archives, The Video McLuhan

HERBERT MARSHALL MCLUHAN, CANADIAN COMMUNICATIONS THEORIST

The observations of Marshall McLuhan (*1911, †1980) are still extremely pertinent today. Deeply informed by print culture and literacy, he nonetheless had a keen sense of the effects of the new electronic media of his day. Already as early as in the 1950s and 1960s, McLuhan discerned how communication based on electromagnetic technologies would shape a global culture: “the sort of dialogues among all the elements of our world that is going on actually [...] are kind of exchanges and interchanges of imagery and awareness of peoples of the world”¹.

McLuhan's use of terms such as “circuitry” and “loop system” in his analyses of the “electric” transformations of society and culture² can provide insight into the contemporary network metaphor for social patterns and “new media”. Decades before the internet, McLuhan coined the phrase of a “global village” to describe an environment created by “a world of simultaneous information”³. Decades before mobile telecommunications and today's social networks, McLuhan pointed out that the instantaneousness of the electronic media abolishes both space and time⁴ and would “integrate us [...] into a circuit of wholeness”⁵.



¹ “the sort of dialogues
among all the elements of our world
that is going on actually (...)
are kind of exchanges
and interchanges of imagery
and awareness of peoples of the world”

World Connectivity, 1965

1 Marshall McLuhan, World Connectivity, 1965, 00:00:08-00:03:01

2 Influenced by “electric media” as “telegraph, radio, films, telephone, computer and television”, Marshall McLuhan, The Playboy Interview, 1969, p. 2

3 Marshall McLuhan, Living at the Speed of Light, 1974, 00:00:09-00:01:43

4 Marshall McLuhan, Understanding Media, 1964, p. 3

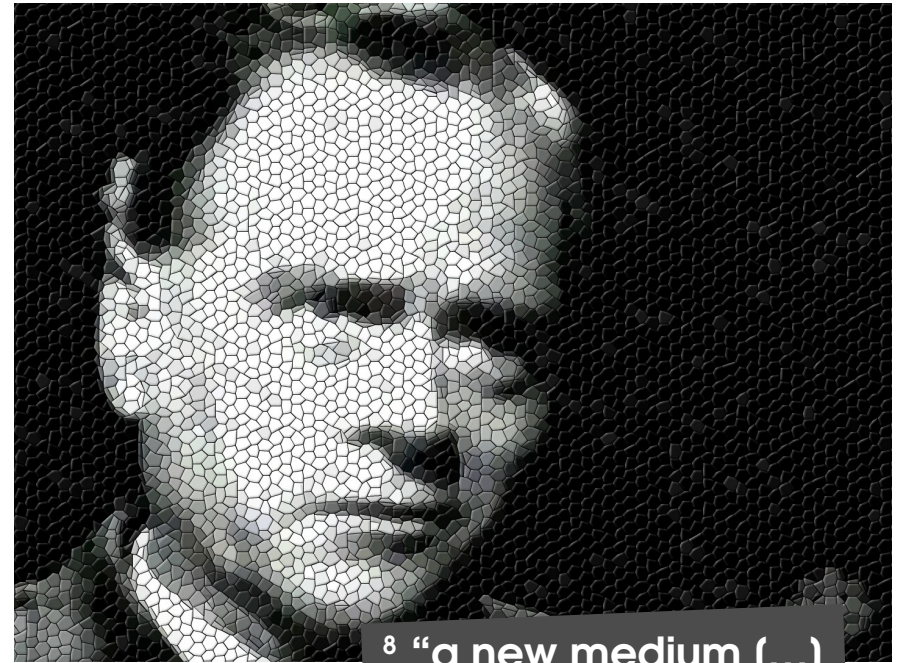
5 Marshall McLuhan, World Connectivity, 1965, 00:00:08-00:03:01

MCLUHAN ARCHIVE IN THE MCLUHAN SALON OF THE EMBASSY OF CANADA IN BERLIN

McLuhan's work was fundamentally influenced by the theories of Harold Innis and Eric Havelock, and in turn influenced the work of Walter Ong. These four figures, focused on the transitions in communication structures, are the most commonly referred to under the epithet "Canadian Media Theory". McLuhan explicitly seized Innis' suggestion "that any change in handling information, communication is bound to cause a great readjustment of all the social patterns"⁶.

According to McLuhan, media are not at the margins but "at the heart of our life, because the media work through our senses"⁷, he emphasizes: "When you put a new medium into play in a given population, all their sensory life shifts a bit, sometimes shifts a lot. This changes their outlook, their attitudes, changes their feelings about studies, about school, about politics."⁸ In this light, McLuhan deserves credit for having directed general attention to the importance of media.

Dedicated to the preservation and propagation of McLuhan's scholarship, creativity and vision, the *McLuhan Archive* in Berlin is open to public for exchange and research. Since 2007, the unique collection has provided, alongside a range of books by and about McLuhan, an impressive range of video and audio archival material of McLuhan accessible through a custom-built interactive interface. In 2011, the *McLuhan Salon* of the *Canadian Embassy* hosted the *McLuhan Centennial Weekend* in cooperation with the cultural network project *McLuhan in Europe 2011* and in partnership with the *transmediale festival*. In the course of this inspiring weekend celebrating the 100th anniversary of McLuhan's birth amongst other events, the *Re-touching McLuhan* conference and the first edition of the performative screening *McLuminations* took place.



⁸ "a new medium (...) changes their outlook, their attitudes, changes their feelings about studies, about school, about politics"

Oracle of the Electric Age, 1966

⁶ Marshall McLuhan, *The Communications Revolution*, 1960, 00:23:57-00:28:29

⁷ Marshall McLuhan, *The Global Village*, 1960, 00:07:12-00:07:42

⁸ Marshall McLuhan, *Oracle of the Electric Age*, 1966, 00:02:21-00:03:49

MCLUMINATIONS, A SPECIAL SERIES OF 'ILLUMINATED SCREENING' EVENTS

Initiated and directed by Baruch Gottlieb as a special series of events during the *McLuhan Centennial Year 2011*, *McLuminations* aims to extend and expand the new electronic media experience. The medial or technical change introduced into human affairs, McLuhan emphasizes, “alters not only habits of life, but patterns of thought and valuation”⁹.

As the new media of electronic communication technologies give a fragmented rather than a completed image, the audience is forced to fill in the missing details, creating their own image and projecting a new reality.¹⁰ In the totally participatory and simultaneously changing world of the “electric age”, people are subjected to the immense power of instantaneous media: Without any time for reflection, interpretation or reaction, people “are less in habit in abstracting single aspects, single levels” and in establishing individual critical approaches, instead through total involvement of their “whole being” they “are accustomed to a more inclusive and totally sensuous commitment to situations”.¹¹

McLuminations hooks into this phenomenon to grapple with and open out this “in depth” participation through the playback and investigation of archival McLuhan video material. Referring to the tradition of „illuminated manuscripts“, whereby texts were supplemented by ornamentation, *McLuminations* engages directly and actively with the video archival material, interactively resonating and extrapolating McLuhan's much-discussed theories together with an audience.



¹⁰ „people (...) are accustomed to a more inclusive and totally sensuous commitment to situations.“
The Communications Revolution, 1960

⁹ Marshall McLuhan, *Understanding Media*, 1964, p. 69

¹⁰ Marshall McLuhan, *The Communications Revolution*, 1960, 00:07:13-00:10:47 and 00:15:50-00:16:22

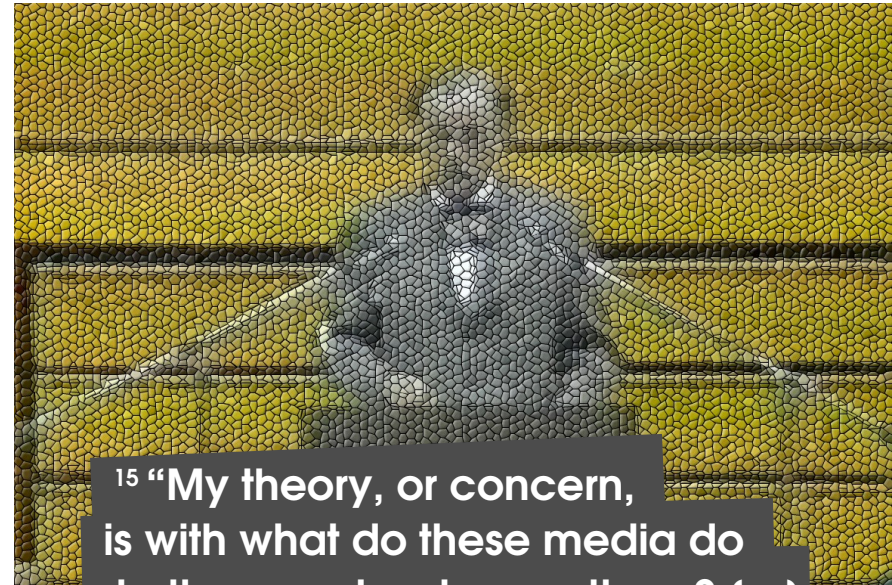
¹¹ Marshall McLuhan, *The Communications Revolution*, 1960, 00:07:13-00:10:47

PAVING THE WAY FOR MEDIA STUDIES

McLuhan had a special approach to communication as a “study of transformation”. “Whereas information theory and all the existing theories of communication” in McLuhan's days and partially still to this very day are “theories of transportation”¹².

This concern in how people are changed by the tools they use and embrace offers an insight into one of McLuhan's most known phrases “the medium is the message”. Way back in 1960, McLuhan already comments “that any new structure for codifying experience and for moving information, be it alphabet or photography, has the power of imposing its structural character and assumptions upon all levels of our private and social lives, even without benefit of concepts or of conscious acceptance”¹³, and in *Understanding Media* (1964) he resumes “it is the medium that shapes and controls the scale and form of human association and action”¹⁴.

In 1974 during a later lecture, McLuhan clarifies: “It really means a hidden environment of services created by an innovation. And the hidden environment of services is the thing that changes people. It is the environment that changes people, not the technology”¹⁵. Instead of focusing on the content or the particular conveyance of different forms of media, McLuhan provoked interest in the transformative and constitutive effects on culture and society, which has by now become general consensus in media and communication studies.



¹⁵ “My theory, or concern, is with what do these media do to the people who use them? (...) How people are changed by the instruments they employ.”
Living at the Speed of Light, 1974

12 Marshall McLuhan, *Living at the Speed of Light*, 1974, 00:12:52-00:14:53

13 Marshall McLuhan, *Electronics and the Changing Role of Print*, 1960, p. 79

14 Marshall McLuhan, *Understanding Media*, 1964, p. 9

15 Marshall McLuhan, *Living at the Speed of Light*, 1974, 00:48:52-00:49:14

THE STRUCTURE OF CULTURAL HISTORY

Notions of revolutionary epochal breaks in cultural history occur frequently and prominently in McLuhan's work. The advent of the phonetic alphabet and the subsequent industrialization of thought processes through the Gutenberg Press are two such pivotal ruptures whereby McLuhan elaborates the enormous transformatory power, the “new environments” these technologies generate.

In this sense, the “use of the electronic media constitutes a break boundary between fragmented Gutenberg man and integral man, just as phonetic literacy was a break boundary between oral-tribal man and visual man”¹⁶. Hence for McLuhan, the “old acoustic world” was superseded by the “visual world”, just as the Occident now encounters a retrieval of auditory/tribal cultural tropes despite the seemingly overwhelming visual bias of today's “electric world of simultaneity”.¹⁷ While McLuhan assigns the “assembly-line style, and the fragmentation of the operations and functions” to the age of literacy, the upcoming age of electromagnetic circuitry is bound to the pattern of “a feedback or looped system”.¹⁸

McLuhan shares this macro-level perspective on culturally dominating habits of handling information with the cultural critic Vilém Flusser (*1920, †1991). Both Flusser and McLuhan stress that these conceptional models do not really abrogate each other but rather overlap and alternate in their prevailing cultural function. The two thinkers agree that this means a communication revolution, a “mutation of our experiences, perceptions, values, and modes of behavior”¹⁹, when the paradigm of linearity connected to the literary cultural techniques is losing its dominance to a pattern of interrelational and networked circuitry.



¹⁸ “Gutenberg plus the industrial revolution that followed was a pushing of specialism (...), and then suddenly we encountered the electric or electromagnetism”
The Future of Man in the Electric Age, 1965

¹⁶ Marshall McLuhan, The Playboy Interview, 1969, p. 2

¹⁷ Marshall McLuhan, Living at the Speed of Light, 1974, 00:00:00-00:01:43

¹⁸ Marshall McLuhan, The Future of Man in the Electric Age, 1965, 00:37:17-00:40:00

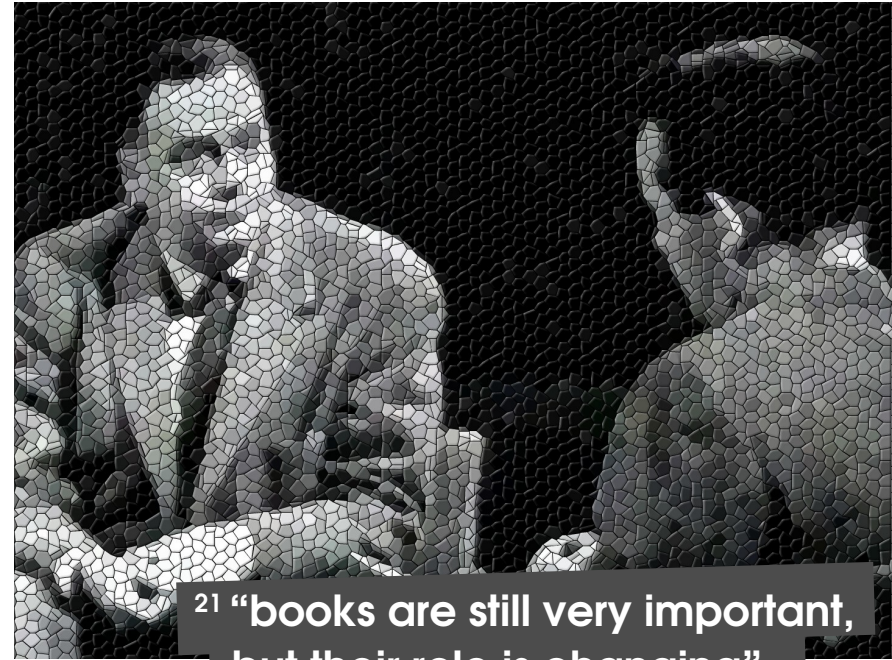
¹⁹ Vilém Flusser, Into the universe of technical images, 2011, p. 5

THE FUTURE OF THE BOOK

Richard Cavell – author of *McLuhan in Space: A Cultural Geography* (2003) and the featured McLuhan expert at the Frankfurt book fair edition of *McLuminations* – argues against the notion that McLuhan predicted the end of the book. McLuhan, the author famous for *The Gutenberg Galaxy* (1962), was, on the contrary, convinced “that the book would take on new roles precisely at the moment that it left centre stage culturally.”²⁰ While the linearity of the book would be superseded by the configurational quality of electronic media, the book itself would be remediated, becoming the content of internet culture.

In the light of today's “many media of information, many teaching machines” McLuhan considered that “books are still very important, but [...] the nature of their importance is changing”, and he anticipated new forms and functions of the book, which would be “no longer King but subject”²¹: Under the new conditions of electronic information movement and storage, the book adopts a new meaning as personal “information service”, it “ceases to be a package”²².

In 1972, McLuhan spoke on the topic of *The Future of the Book* “Gutenberg had, in effect, made every man a reader. Today, Xerox and other forms of reprography tend to make every man a publisher.”²³ According to Cavell, what gains authority in the e-book era is the reader, who is now participating actively in the re-invention of book culture.



²¹ “books are still very important,
but their role is changing”

The Global Village, 1960

²⁰ Richard Cavell / Baruch Gottlieb, *The future of the book*, 2011

²¹ Marshall McLuhan, *The Global Village*, 1960, 00:04:55-00:06:45

²² Marshall McLuhan, *Do you like TV?*, 1967, 00:04:36-00:05:39

²³ Marshall McLuhan, *The Future of the Book*, 1972, p. 179

BACKWARDS INTO THE FUTURE

McLuhan's seemingly optimistic statements appear to describe a reversion in the epochal structure of the history of communication. McLuhan speaks of electronic technology beginning “to translate the visual or eye man back into the tribal and oral pattern with its seamless web of kinship and interdependence.”²⁴ After the invention of the phonetic alphabet, a process of “detribalizing” Western culture began. The discovery of electromagnetism and the invention of electronic media had the power to “retribalize” Western culture. For McLuhan, it is important to note, “post-literate tribal” is a “very different matter from preliterate tribal. We're tribalizing simply by virtue of a great much closer family, in sense of the human family.”²⁵

McLuhan characterizes the Western literate world as “an interlude between two great organic periods of culture”²⁶, but does he mean by this that a reversion to tribal culture is taking place? McLuhan gives a broad hint: “When any new form comes into the foreground of things, we naturally look at it through the old stereo.”²⁷

With the phrase “rear-view mirror”, McLuhan illustrates that we tend to “march backwards into the future”, distinguishing through the phenomena of nostalgia the “totally new situation” we are currently faced with.²⁸ Calling us to criticize what appears to be the retrieval of familiar conditions, McLuhan is trying to alert us about the risk of being passively and unknowingly run over by the new technological forms.



²⁵ “post-literate tribal is very different matter from preliterate tribal. We're tribalizing simply by virtue of a great much closer family”

CBC TV Panel, 1968

²⁴ Marshall McLuhan, *Understanding Media*, 1964, p. 55

²⁵ Marshall McLuhan, CBC TV Panel, 1968, 00:18:52-00:19:54

²⁶ Marshall McLuhan, *Understanding Media*, 1964, p. 165

²⁷ Marshall McLuhan, *The Communications Revolution*, 1960, 00:31:37- 0:32:38

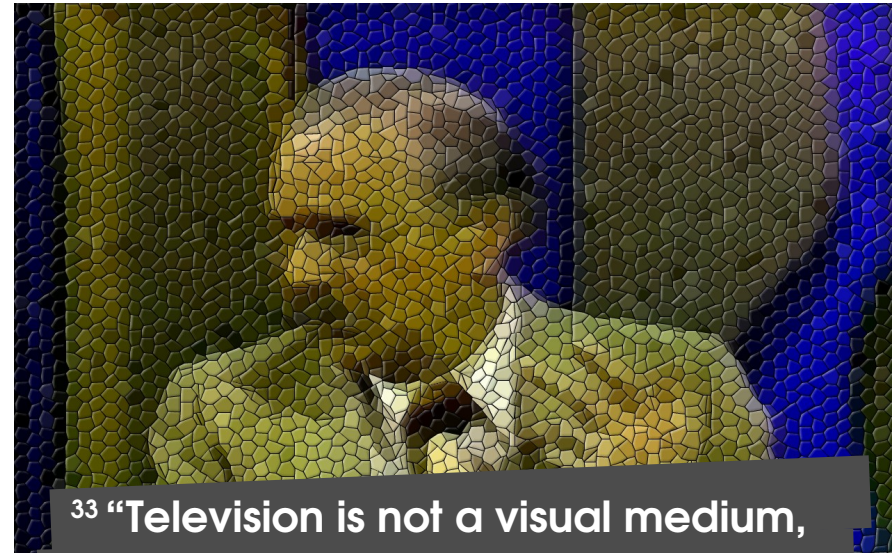
²⁸ Marshall McLuhan / Quentin Fiore, *The Medium is the Massage*, 1967, pp. 74-75

THE EYE AS AN EAR

For McLuhan, “one of the big flips that's taking place in our time” is “the changeover from the eye to the ear”²⁹. Before alphabetic literacy produced specialization of the visual sense “man lived in a world where all the senses were balanced and simultaneous, a closed world of tribal depth and resonance, an oral culture structured by a dominant auditory sense of life”³⁰. The sensory life of the people who used the phonetic alphabet “exploded and the visual part of it was cut off from the kinetic, acoustic and tactile parts”³¹.

The “interplay of the senses”³², McLuhan suggests, is to be restored by electronic media as TV. McLuhan, for instance, characterizes TV counterintuitively not as visuals “enhance the participation is like music” but where “vision is detached, you stand back and watch, but you don't stand back and watch television, you're in it”³³. The audio-tactile environment created by electronic technologies fosters a “total involvement”³⁴. This means an emotionally engaging and physically *very deep* participation³⁵ through hyperactivation of an audience, which has to work very hard to interpret and process the fragmented information necessary for insight.

In his book *McLuhan in Space: A Cultural Geography* (2003), Richard Cavell points out that McLuhan was “far from positing a return to orality”, but that “acoustic, or non-linear, space exists in the realms of sight as well as of hearing and tactility generally.”³⁶



³³ “Television is not a visual medium, it's an acoustic medium, enhance the participation is like music (...).

You're in it.”

TV as an acoustic medium, 1978

29 Marshall McLuhan, *Living at the Speed of Light*, 1974, 00:00:09-00:04:38

30 Marshall McLuhan, *The Playboy Interview*, 1969, p. 2

31 Marshall McLuhan, *Living at the Speed of Light*, 1974, 00:00:09-00:04:38

32 Marshall McLuhan, *Understanding Media*, 1964, p. 66

33 Marshall McLuhan, *TV as an acoustic medium*, 1978, 0:00:19-0:00:37

34 Marshall McLuhan, “*Tomorrow Show*” with Tom Snyder, 1976, 0:10:27-0:11:06

35 Marshall McLuhan, *The Communications Revolution*, 1960, 00:15:50-00:19:20

36 Richard Cavell, *McLuhan in Space*, 2003, p. 25, 4

PRIVATE VS. TRIBAL IDENTITY

Derrick de Kerckhove – Director of the *McLuhan Program in Culture and Technology* from 1983 to 2008, well-known McLuhanist and featured expert at the *McLuhan vs. McLuhan: the optimist and the monitor* edition of *McLuminations* – regards the impact of the rise of the alphabet technology as a “move away from the spectacle to be a judge of it”³⁷. For McLuhan, the alphabetic innovation created an environment of a “new rational, philosophically logical, connected, private, individualistic, civilized world”, and the detached, private identity of the individual is thus “one of the strange implications of the phonetic alphabet”³⁸.

If the acoustic world of the Homeric bards had been wiped out by literacy, literary culture can now be superseded by the electric world of the “global village”. McLuhan stresses, that everything we value in our Western world is at stake: “civilization versus tribalism and groupism, private identity versus corporate identity”.³⁹ The “unique point of view and private judgment” are “highly favoured by the printed word”⁴⁰, whereas the audio-tactile sphere of the electric world neither maintains the equality of individuals nor the “continuity of space and of time, and uniformity of codes”⁴¹.

McLuhan observes that the new electronic media point in the direction of a “tribal, collective”, “porous” “mass man”⁴², who is “no longer so concerned with self-definition, with finding an own individual way”, but more interested in “about what the group knows”⁴³. De Kerckhove concludes that the new media would not strip us of private identity but rather enhance sensitivity to the crowd.



⁴² “Everybody has become porous. (...) the electric age has deprived people really of their private identity (...) everybody tends to merge his identity with other people at the speed of light”

The Education of Mike McManus, 1977

³⁷ Baruch Gottlieb / Derrick de Kerckhove / Steffi Winkler, *McLuhan vs. McLuhan*, 2011, 00:25:10-00:27:20

³⁸ Marshall McLuhan, *Living at the Speed of Light*, 1974, 00:00:09-00:12:45

³⁹ Marshall McLuhan, *Living at the Speed of Light*, 1974, 00:09:26-00:12:45

⁴⁰ Marshall McLuhan, *The Future of Man in the Electric Age*, 1965, 00:33:03-00:40:42

⁴¹ Marshall McLuhan, *Understanding Media*, 1964, p. 91

⁴² Marshall McLuhan, “The Education of Mike McManus”, 1977, 00:24:24-00:29:21

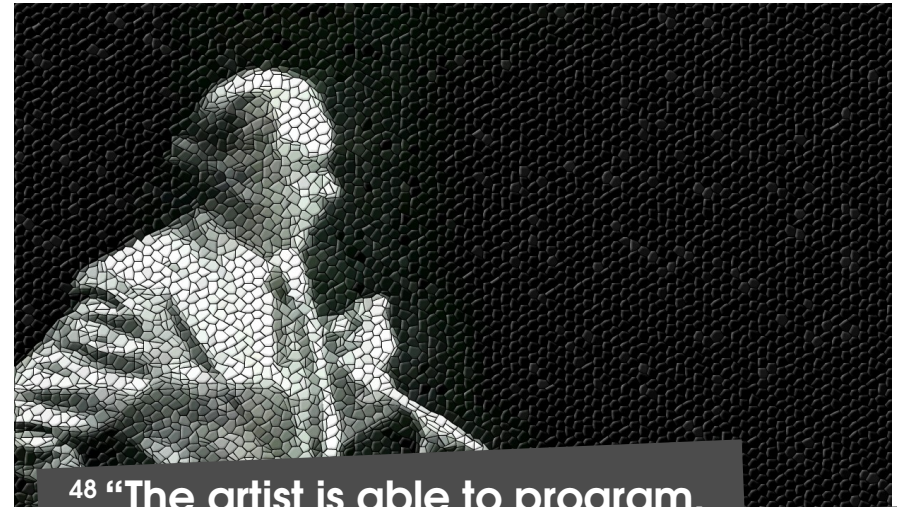
⁴³ Marshall McLuhan, *The Global Village*, 1960, 00:02:59-00:04:56

THE ARTIST IN MCLUHAN

McLuhan not only rehearses the effects of new technology altering “sense ratios or patterns of perception steadily and without any resistance”, but repeatedly heralds the artist as “the only person able to encounter technology with impunity, just because he is an expert aware of the changes in sense perception.”⁴⁴ To use any new technology “is necessarily to embrace it” and our intuitive adaptation forces us into “subliminal awareness and numbness”⁴⁵.

McLuhan's insight elucidates why “we cannot trust our instincts or our natural physical responses” to “new environments created by new technology”⁴⁶. The instantaneousness and the “enormous increase in the amount of information that is moving” as effects of electronic media escalate to an extent we cannot cope with create conditions, “which the poets foresaw a century ago in their drive back to mythic forms of organizing experience”⁴⁷.

Referring to Edgar Allan Poe's story *A Descent into the Maelström* during his 1979 lecture *Man and Media* McLuhan confirms the “role of the artist in regard to man and the media” as “strategy of evasion and survival”: “The artist's insights or perceptions seem to have been given to mankind as a providential means of bridging the gap between evolution and technology. The artist is able to program, or reprogram, the sensory life in a manner which gives us a navigational chart to get out of the maelstrom created by our own ingenuity.”⁴⁸



⁴⁸ “The artist is able to program, or reprogram, the sensory life in a manner which gives us a navigational chart to get out of the maelstrom created by our own ingenuity.”

Man and Media, 1979

44 Marshall McLuhan, *Understanding Media*, 1964, p. 17

45 Marshall McLuhan, *Understanding Media*, 1964, pp. 50-51

46 Marshall McLuhan, *Man and Media*, 1979, 00:18:25-00:21:52

47 Marshall McLuhan, *The Future of Man in the Electric Age*, 1965, 00:39:16-00:40:00

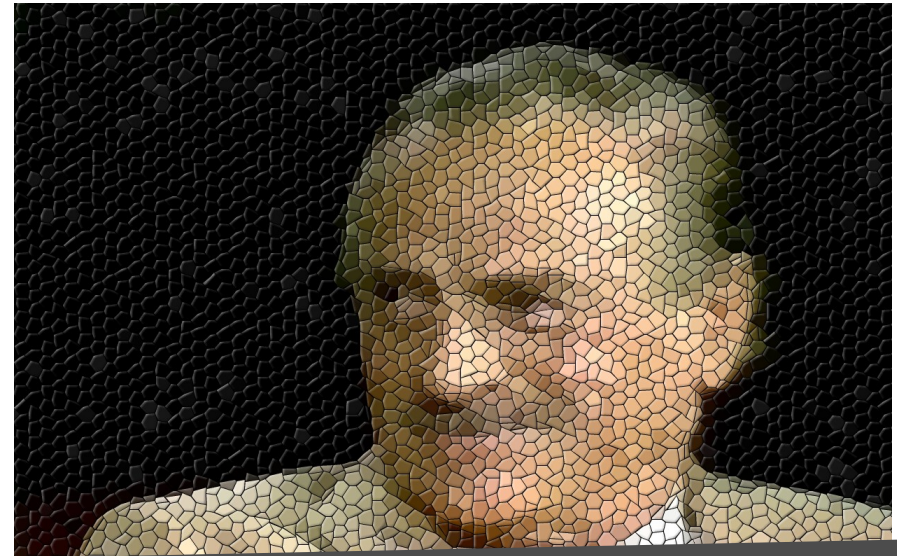
48 Marshall McLuhan, *Man and Media*, 1979, 00:18:25-00:21:52

MCLUHAN THE ARTIST

In “the age of the unconscious and of apathy” there is not only the “narcotic effect of new technology that lulls attention”, but in addition, “the new form slams the gates of judgment and perception”.⁴⁹ From McLuhan's point of view, only the artists produce “a moment of truth and revelation” that can snap us out of the narcotic trance of the electronic world.⁵⁰

Martina Leeker – co-editor of *McLuhan neu lesen* (2008) and featured McLuhan expert of the *McLuminations* edition *McLuhan the artist, the artist in McLuhan* – describes two facets of the artist: the figure of the performing artist to re-awaken and train the certain atrophied sensory faculties, and the media reflexive artist, who shows how the media works.⁵¹ McLuhan constitutes the “serious artist” as “usually engaged in somewhat excitedly explaining to people the character of new environments and new strategies of culture necessary to cope with them”⁵². In 1979 he resumes: “By studying the pattern of the effects of this huge vortex of energy in which we are involved, it may be possible to program a strategy of evasion and survival.”⁵³

McLuhan seems to resonate the figure of the artist when he describes himself as operating in “a world of perception, not concepts”⁵⁴ and being “determined to understand what is happening” as “the best way of opposing”⁵⁵. According to Leeker these artistic practices represent a new awareness, a de-narcotisation.



⁵⁴ “if you're in a situation that is flexible,
(...) you have to use you're wits
and perceptions (...)

a world of perception, not concepts”

NBC „Tomorrow Show“ with Tom Snyder, 1976

49 Marshall McLuhan, *Understanding Media*, 1964, p. 52, 69

50 Marshall McLuhan, *Understanding Media*, 1964, p. 61

51 Baruch Gottlieb / Martina Leeker / Steffi Winkler, *McLuhan the artist, the artist in McLuhan*, 2011

52 Marshall McLuhan, *The Future of Man in the Electric Age*, 1965, 00:41:07-00:42:47

53 Marshall McLuhan, *Man and Media*, 1979, 00:18:25-00:21:52

54 Marshall McLuhan, “Tomorrow Show” with Tom Snyder, 1976, 00:18:50-00:19:42

55 Marshall McLuhan, *Oracle of the Electric Age*, 1966, 00:06:01-00:06:57

PARTICIPANTS

Prof. Richard Cavell is the author of *McLuhan in Space: A Cultural Geography* (2003), 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), 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. The central strand unifying Professor Cavell's research interests is spatial production, which he studies in a broad cultural context.

Derrick de Kerckhove, author of *The Skin of Culture: Investigating the New Electronic Reality* (1995) and *Connected Intelligence: The Arrival of the Web Society* (1997), 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.

Independent lecturer for theatre and media studies, Martina Leeker was Professor for Theatre and Media at the University of Bayreuth until 2010. Leeker studied theatre studies and philosophy in Berlin and Paris. She completed a training for theatre and mime in Paris with 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 *Re-Reading McLuhan* (2007), of which she co-published *McLuhan neu lesen: Kritische Analysen zu Medien und Kultur im 21. Jahrhundert*.

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 to 2008 Gottlieb was assistant professor in Media Art at Yonsei University Graduate School of Communication and Arts, and has written on urbanism, media art, sound and sound art for a variety of publications. His book *Gratitude for Technology* (2009), explores the persistent materiality of the digital image. He initiated produced and hosted the *McLuminations* series of performative video lectures, first with the programme *McLuhan v.s. Flusser, Global Village Idiots at transmediale 2011*, and following with presentations at the Canadian Embassy Berlin, and Frankfurt Book Fair. Gottlieb is currently lead curator of the exhibition *Flusser & the Arts*, artist-researcher-in-residence at the Institute of Time-Based Media at the University of Arts, Berlin, and active member of the artist collective *Telekommunisten*.

As a recipient of the Berlin *Elsa-Neumann-Scholarship* Steffi Winkler is currently pursuing doctoral research at the *Vilém Flusser Archive* at the University of Arts, Berlin. Furthermore she is visiting lecturer at the Institute for Media and Communication Studies, Freie Universität 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. For several years she has been responsible for Corporate Communications and Publishing working for different companies as well as a Corporate Identity Agency. In communication science and philosophy she graduated with a master thesis about the conditions and transitions of the public sphere.

RESOURCES

- Richard Cavell / Baruch Gottlieb, The future of the book, Contribution to the McLuminations event series directed by Baruch Gottlieb, 14 October 2011, during the 63th Frankfurt Book fair, Frankfurt (Audio recording)
- Richard Cavell, McLuhan in Space. A Cultural Geography, Toronto 2003 (University Press of Toronto)
- Vilém Flusser, Into the universe of technical images, Minneapolis 2011 (University of Minnesota Press)
- Baruch Gottlieb / Derrick de Kerckhove / Steffi Winkler, McLuhan vs. McLuhan. The optimist and the monitor, a speculative encounter, Contribution to the McLuminations event series directed by Baruch Gottlieb, 29 May 2011, during the ReTouching McLuhan Centennial Weekend, Berlin, Marshall McLuhan Salon at the Embassy of Canada (Video recording)
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