100+ Speakers  25+ Points—Counterpoints  300+ Artefacts, Outerings & Utterings

More than fifty years ago, writing from a modest outbuilding at the University of Toronto, Marshall McLuhan gave voice to a vision that transformed the globe: of a society enmeshed in media, everywhere connected, culturally configured by mediating technologies of information and communication.

In celebration of the centenary of Marshall McLuhan’s birth, The University of Toronto Faculty of Information, in conjunction with Ryerson University, York University, OCAD University, the City of Toronto, and numerous other city cultural institutions, will host a major conference and festival:

McLuhan100 · Then | Now | Next International Conference & DEW Line Festival

November 7–10, 2011
University of Toronto Chestnut Conference Centre
Toronto, Ontario, Canada

The McLuhan 100 · Then / Now / Next conference & festival assembles a unique group of Canadian and international interdisciplinary experts on media and culture—including researchers from humanities, social sciences, science and technology departments, artists, and leading public thinkers.

FORMAT

in keeping with its experimental subject matter, McLuhan 100 · Then / Now / Next will feature a wide range of presentation, discussion, workshop, performance, exhibition and probing formats. People who cannot attend in person are encouraged to participate and respond to talks and events via blog commentary using the featured ScribbleLive platform and webpresence.

As made clear in his famous quote from Understanding Media, McLuhan was fond of framing artists as harbingers of cultural change: “I think of art, at its most significant, as a DEW line, a Distant Early Warning system that can always be relied on to tell the old culture what is beginning to happen to it.” To honour McLuhan’s vision, McLuhan100 is framed as a joint conference and festival. Each day of thought-provoking conference events will culminate in a reception and cultural event comprising the DEW Line Festival—where delegates together with the art-and-media savvy public will be invited to stimulate their minds and connect under the theme of McLuhan. Opportunities will be provided to reflect on conference ideas, debate them with fellow attendees and presenters, and engage in artistically stimulating presentations.

IMPACT

The impact of McLuhan 100 · Then / Now / Next will arise from interchanges among participants from almost every province in Canada and around the world. Using text, audio-visual, and other multimedia technologies, theorists, experimentalists, and technologists from diverse disciplines will share ideas, explore methods, and nurture change that challenge the way we conduct research. Face to face interactions—during debates and point-counterpoint sessions, informally over meals, and at DEW Line Festival events—will enable participants to create and nourish national and international networks and partnerships among researchers, industries, governments, sectors and individuals. Interchange, debate, collaboration, and network development is critical for social sciences and humanities researchers, for leaders in the communications, culture, visual art and experimental media world, and for artists and public thought leaders nationally and internationally.

McLuhan100 · Then / Now / Next conference and DEW Line Festival are a cooperative effort of numerous academic institutions and cultural organizations from the city of Toronto. Special partners include the Gladstone Hotel and Gallery and Gallery 345. McLuhan100 · Then / Now / Next falls under the auspices of the McLuhan100 planning committee. It is co-sponsored by the Faculty of Information at the University of Toronto, Ryerson University, the Social Science and Humanities Research Council, Celebrate Ontario, OCAF, and the City of Toronto Economic Development and Culture Division.
## DAY 1 — MONDAY, 7TH NOVEMBER 2011

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>07:30–09:00</td>
<td>Conference Registration and Welcome (Coffee and light pastries)</td>
</tr>
<tr>
<td>09:00–09:20</td>
<td>Greetings</td>
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<td></td>
<td>University of Toronto Faculty of Information</td>
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<td>Ontario Ministry of Culture</td>
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<td>The McLuhan Estate</td>
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<td>University of Toronto McLuhan Program in Culture and Technology</td>
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<tr>
<td></td>
<td>Professor &amp; Dean Seamus Ross</td>
</tr>
<tr>
<td></td>
<td>Michael Chan (or successor)</td>
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<td>Michael &amp; Eric McLuhan</td>
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<td>Dominique Scheffel-Dunand, Director</td>
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</tbody>
</table>

### SESSION 1 — ARTEFACTS, OUTERINGS & UTTERINGS (1)

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>09:30–10:30</td>
<td>Explorations 1951-1957: Reflections Upon the Explorations Seminar and Journal</td>
</tr>
<tr>
<td></td>
<td>Mediator · Janine Marchessault (York Univ., Canada)</td>
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<tr>
<td></td>
<td>Participants · Michael Darroch (Univ. of Windsor, Canada)</td>
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<td></td>
<td>· Reto Geiser (Rice Univ., USA)</td>
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<td></td>
<td>· Harald Prins (Kansas State Univ., USA)</td>
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<td>· Michael Wesch (Kansas State Univ., USA)</td>
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| Time     | COFFEE                                                               |

### SESSION 2 — INSIGHTS INTO "THEN" (1)

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>10:45–12:15</td>
<td>Parallel Sessions · A</td>
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<thead>
<tr>
<th>A1</th>
<th>The Biographers</th>
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<tbody>
<tr>
<td></td>
<td>Derrick de Kerckhove (Univ. of Toronto, Canada) Questions de méthode</td>
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<td></td>
<td>Martine Pelletier (Univ. de Sherbrooke, Canada) L’éthique du passage chez Marshall McLuhan: de la médianomie vers l’autonomie</td>
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<td>Léon Surette (Univ. of Western Ontario, Canada) Remembering McLuhan</td>
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<td>Jean-François Vallée (Univ. de Montréal, Canada) The Electrical Conversion of Marshall McLuhan</td>
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<thead>
<tr>
<th>A2</th>
<th>Counterblast</th>
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<tbody>
<tr>
<td></td>
<td>Peter Nessoeroth (Univ. of Toronto, Canada) McLuhan’s and Derrida’s Aphorisms, or the Fine Art of Crafting Verbal Hand Grenades</td>
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<td></td>
<td>Sarah Stanners (Univ. of British Columbia, Canada) Blessing Visual Illiteracy, Or How to Lose Sight and Understand Counterblast [1954]</td>
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<td>Adam Welsch (Univ. of Toronto, Canada) Dispatches from the DEW Line: McLuhan and Correspondence Art in Canada, Ca. 1968-1980</td>
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<tr>
<th>A3</th>
<th>Performativity</th>
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<tr>
<td></td>
<td>Oliver Botar (Univ. of Winnipeg, Canada) McMoholy: Eduxtending the Sensorium Explorations Seminar and Journal</td>
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<td>Adam Lauder (York Univ., Canada) Selling Via “The Five Sense Sensorium” Betram Brooker, Marshall McLuhan and Sensual Media Culture in Mid-century Toronto</td>
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<td></td>
<td>Cristina Miranda de Almeida (IN3 - Universitat Oberta de Catalunya, Spain) The Art of McLuhan’s Science: Understanding McLuhan as a Medium for the Convergence Between Art and Science</td>
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<td>Aviva Rothstein (Simon Fraser Univ., Canada) Unmasking McLuhan: What If It’s Just His Face?</td>
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<tr>
<th>A4</th>
<th>Medium Theory</th>
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<tr>
<td></td>
<td>Chris Drohan (Sheridan College, Canada) McLuhan, Deleuze, and the Empires of Information</td>
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<td>Jher &amp; Lauren Bratlausky (Univ. of Oregon, USA) A Multidimensional Tetrad for the 21st Century</td>
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<td>Ravindra Mohabeeer (Vancouver Island Univ., Canada) Orders of Mediation and the Growing Invisibility of the Medium</td>
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<td>Marcin Trybulec (Maria Curie Sklodowska University, Poland) The Significance of Extended Mind Hypothesis for Medium Theory</td>
</tr>
</tbody>
</table>
12:30–13:30  LUNCH

SESSION 3 — POINT/COUNTERPOINT (1)
13:30–14:15  (TBA)
Jean Paré (Vidéotron, Canada)
Elena Lamberti (Univ. of Bologna, Italy)

SESSION 4 — INSIGHTS INTO “THEN” (2):
14:15-15:45  Parallel Sessions · B

<table>
<thead>
<tr>
<th>B1 Poetics</th>
<th>B2 Cityscapes</th>
<th>B3 Vortices of power</th>
<th>B4 Screenings</th>
</tr>
</thead>
</table>
| Renato Barilli (Univ. of Milano, Italy)  
The Medium is Message: A Kantian Legacy |
| Bruce Elder (Ryerson Univ., Canada)  
Modernist Form: Interstitial writing and Immediacy in McLuhan’s Poetics |
| Edward Slopek (Ryerson Univ., Canada)  
We have never been visual: On McLuhan, Synesthesia, and Not Having to Restore the Unity of the Senses |
| Gary Genosko (Lakehead Univ., Canada)  
Is Toronto Obsolete? Process and Ambivalence in McLuhan’s Urban Studies |
| Adeena Karasic (St. John's Univ., New York, USA)  
TBA |
| Jacqueline McLeod Rogers (Univ. of Winnipeg, Canada)  
McLuhan and the City: Constant and Obsolete Ground |
| Michael Macdonald & Carrie Perce (Univ. of Waterloo, Canada)  
"Battle of the Icons": Marshall McLuhan and Media War |
| Filomena Bomfim (Universidade Federal de Sao Joao del Rei, Brazil)  
The Impact of the New Technologies on Brazilian Journalism: McLuhan’s Perceptions on the Mosaic |
| Rita Leistner (Independent, Italy)  
Finding McLuhan in Afghanistan |

(Titles: TBA)

15:45–16:00  COFFEE

16:00–16:15  SESSION 5 — PROBES

16:15-17:30  SESSION 6 — POINT / COUNTERPOINT (2)

Mediator · Hervé Le Cosnier (Université de Caen, France)
Participants · data.bnf.fr et gallica.bnf.fr: les deux visages de la BnF numérique
· Arnaud Beaufort (Bibliothèque nationale de France, France)
· Derrick de Kerckhove (Univ. of Toronto, Canada)

MONDAY EVENING — LAUNCH OF DEW LINE FESTIVAL AND + CITY APPLICATION & RECEPTION
18:00–22:00

Greetings · Toronto Economic Development — Randy McLean
Tour · Organized Tour of McLuhan 100 THEN NOW NEXT Art Exhibits in Toronto
Concert · Casey Sokol & Andrew Craig  
"Three Dances for Two Prepared Pianos" (1945) by John Cage  
Gallery 345
DAY 2 — TUESDAY, 8TH NOVEMBER 2011

08:00–09:00  Conference Registration (Coffee and light pastries)

SESSION 1 — POINT / COUNTERPOINT (3)
9:00–10:00  Mediator · Janine Marchessault (York Univ.)
  · Marshall McLuhan’s Ec[h]o-Criticism
    Richard Cavell (Univ. of British Columbia)
  · McLuhan and the legacy of popular modernism
    Jay Bolter (The Georgia Institute of Technology, USA)

10:00–10:15  Greetings  
  Univ. of Toronto · Vice-President and Provost — Prof. Cheryl Misak
  Ryerson School of Communication · Prof. & Dean Gerd Hauck

10:30–10:45  COFFEE

SESSION 2 — INSIGHTS INTO “NOW” (1)

10:45–12:15  Parallel Sessions · C

<table>
<thead>
<tr>
<th>C1 Medium Theory</th>
<th>C2 Theology</th>
<th>C3 Pedagogy</th>
<th>C4 Experiment &amp; Research</th>
</tr>
</thead>
</table>
| • Chris Drohan (Sheridan College, Canada)  
  McLuhan, Deleuze, and the Empires of Information | • Kyong Cho (Univ. of Edinburgh, UK) 
  Theology in the electronic age: What Marshall McLuhan has to say to the theologian | • Patricia Benton Cseh and Mary Beth Leidman (Indiana Univ. of Pennsylvania, USA) 
  McLuhan and Piaget: Another Approach to Understanding Children and Media | • Iain Baird (National Media Museum, UK) 
  Wise after the event: British Satellite Broadcasting |
| • Jher & Lauren Bratlausky (Univ. of Oregon, USA)  
  A Multidimensional Tetrad for the 21st Century | • Clemens Borher (Goethe Univ., Germany) 
  Babel or Pentecost? Media analysis in religious metaphors | • Gregory Gutenko (Univ. of Missouri at Kansas City) 
  Monkeys on Bicycles and Teletats Too | • Matteo Ciastellardi (Universitat Oberta de Catalunya, Spain) and Emanuela Patti (Università di Cagliari, Italy) 
  The Gutenberg Galaxy in the era of convergent culture |
| • Ravindra Mohabeer (Vancouver Island Univ., Canada)  
  Orders of Mediation and the Growing Invisibility of the Medium | • Richard Osicki (Univ. of Manitoba, Canada) 
  McLuhan and Lonergan: Eye to Eye | • Josh Shepperd (Univ. of Wisconsin-Madison, USA) 
  Marshall McLuhan’s ‘Grammars’ of Media Literacy, 1958-1961 | • Robert Fischer (Library & Archives Canada, Canada) and Graham Larkin 
  In the McLuhan Clearinghouse |
| • Marcin Trybulec (Maria Curie Sklodowska University, Poland)  
  The Significance of Extended Mind Hypothesis for Medium Theory | | | • John O’Neill (York Univ., Canada) 
  Text-me! |
12:30–13:00  **LUNCH**

**SESSION 3 — ARTEFACTS, OUTERINGS & UTTERINGS (2)**
13:00–14:30  **Media Ecology, Medium Theory, and McLuhan**

- **Mediator**  
  Moderator (Elena Lamberti, Univ. of Bologna, Italy)

- **Participants**
  - Lance Strate (Fordham Univ., USA)
  - Paul Levinson (Fordham Univ., USA)
  - Joshua Meyrowitz (Univ. of New Hampshire, USA)
  - Julianne Newton (Univ. of Oregon, USA)

**SESSION 4 — ARTEFACTS, OUTERINGS & UTTERINGS (3)**
14:30–15:45  **Marshall McLuhan as Educationist: Institutional Learning in a Post-Literate Age**

- **Mediator**
  Alexander Kuskis (Gonzaga Univ., Canada)
  Eric McLuhan (The Harris Institute for the Arts, Canada)
  Bob Logan (Univ. of Toronto, Canada)
  Kathryn Hutchon Kawasaki
  Norm Friesen (Thompson Rivers Univ., Canada)

15:45–16:00  **COFFEE**

16:00–16:15  **SESSION 5 — PROBES**

**SESSION 6 — POINT / COUNTERPOINT (4)**
16:15–17:30  **Greetings**

- **OCAD University** — President & Professor Sara Diamond
- **Mediator**
  David Buckland (Artist and Founder, Cape Farewell, UK)

- **Participants**
  - The Making of *Medium is the Massage and War and Peace*
  - Jeffrey T. Schnapp (metaLAB, Harvard Univ., USA)
  - **Title (TBA)**
  - Sara Diamond (OCADU, Canada)

**TUESDAY EVENING — DEW LINE FESTIVAL**
18:00–22:00  **SEEING, HEARING & FEELING**

- McLuhan Poetics Art Show "Beacon", Gladstone Hotel
- **Concert: Casey Sokol & Andrew Craig**
  "Three Dances for Two Prepared Pianos" (1945) by John Cage
  Gallery 345
DAY 3 — WEDNESDAY, 9TH NOVEMBER 2011

08:00–09:00  Conference Registration (Coffee and light pastries)
09:00–09:15  Greetings
York Univ. Faculty of Fine Arts · Professor & Dean Barbara Sellers Young
McLuhan Estate · Teri McLuhan

SESSION 1 — POINT COUNTER POINT (5)
9:30–10:30  Mediator · Brian Cantwell Smith (Univ. of Toronto, Canada)
· Thinking the Future with Marshall McLuhan
  Arthur Kroker (Univ. of Victoria, Canada)
· The Pentad: McLuhan and Metaphysics
  Ian Bogost (The Georgia Institute of Technology, USA)

10:30–10:45  COFFEE

SESSION 2 — INSIGHTS INTO “NEXT” (1)
10:45–12:15  Parallel Sessions · D

<table>
<thead>
<tr>
<th>D1 Computation</th>
<th>D2 Acoustics &amp; Aesthetics</th>
<th>D3 Multisensorial</th>
</tr>
</thead>
</table>
| Jamy Lee (DIRECTV, USA) & Marc Chignell (Univ. of Toronto)
  The Weakness Exploitation Theory of Technology Succession and the Rise of Embodied Computation |
| Martina Leeker (Univ. of Köln, Germany)
  McLuhan Today, Seen with the Eyes of 1960’s Neo-Avantgarde and Contemporary Media Art |
| Stephen Wilcox (Univ. of Waterloo, Canada)
  Decoding the Virtual Body: Marshall McLuhan and the Disembodied Posthuman |
| Colin Eatoack (independent scholar, Canada)
  McLuhan and Gould: From Theory to Practice |
| Ryo Ikeshiro (Goldsmiths College, UK)
  Merzbow is Not Massage: Noise Music as Antienvironment |
| Erin McCurdy (Ryerson Univ.)
  The Integrated Perspective: Dance Documentation in an Acoustic Age |
| Izabella Pruska-Oldenhof (Ryerson Univ.)
  Marshall McLuhan’s Acoustic Space, Julia Kristeva’s Chora, and Media Poetics |
| Robert Bean ((NSCAD Univ., Canada)
  The Question Concerning Obsolescence |
| Suzanne De Castell & Milena Droumeva (Simon Fraser Univ., Canada)
  McLuhan Meets Convergence Culture: Towards a New Multimodal Discourse |
| Paolo Granata (Univ. of Bologna, Italy)
  The Aesthetics of Marshall McLuhan: the Medium as Expressive Form |
| Alexandre MacMillan (Université Paris VII, France)
  McLuhan’s Sensorium and the Materiality of Media and Communication |

12:30–13:00  LUNCH

SESSION 3 — ARTEFACTS, OUTERINGS & UTTERINGS (4)
13:00–14:30  New Media, New Policy Redux: Homage to Liss Jeffrey
Mediator · Gale Moore (Univ. of Toronto, Canada)
Participants · Michael Geist (Univ. of Ottawa, Canada)
· Andrew Clement (Univ. of Toronto, Canada)
· Mark Surman (Mozilla Foundation, Canada)
SESSION 4 — ARTEFACTS, OUTERINGS & UTTERINGS (5)
  Mediator · April Lindgren (Ryerson Univ., Canada)
  Participants · Antonella Artuso (Sun Media, Canada)
  · Greg Elmer (Ryerson Univ. & Columnist at The Hill Times, Canada)
  · Romina Maurino (Canadian Press)
15:45–16:00  COFFEE
16:00–16:15  SESSION 5 — PROBES

SESSION 5 — POINT / COUNTERPOINT (6)
16:15–17:30  Mediator · Steve Bailey (York Univ., Canada)
  · The Electrical Transfer: The Show and the Spectator Before and After the Marconi Galaxy
    Peppino Ortoleva (Università di Torino, Italy)
  · Orders of Discourse Emergent of Online Worlds
    Steven Thorne (Univ. of Groningen, The Netherlands)

WEDNESDAY EVENING — DEW LINE FESTIVAL
19:00–21:00  · The McCready Lecture at the Art Gallery of Ontario
    Phillip Monk (York Univ., Canada)
  · McLuhan Piazza
    Roster of speakers in conversations
DAY 4 — THURSDAY, 10TH NOVEMBER 2011

08:00–09:00  Conference Registration (Coffee and light pastries)
09:00–09:15  Greetings
Mozilla Foundation · Mark Surman, Director
St. Michael’s College at the Univ. of Toronto · Principal & Professor Domenico Pietropaolo

SESSION 1 — POINT / COUNTERPOINT (7)
9:30–10:30  Mediator · Antonio Casilli (Centre Edgar-Morin, Institut Interdisciplinaire d’Anthropologie du Contemporain, France)
· Title (TBA)
  Dominique Wolton (Institut des Sciences de la Communication du CNRS (ISCC), France)
· The Triple Revolution: The Networked Social Operating System
  Barry Wellman (Univ. of Toronto, Canada)

10:30–10:45  COFFEE

SESSION 2 — INSIGHTS INTO “NEXT” (2)
10:45–12:15  Parallel Sessions · E

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<th>E1</th>
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<tbody>
<tr>
<td>Geopolitics</td>
<td>Hypermedia 2.0</td>
<td>Futurology</td>
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<tr>
<td>Edward Comor (Univ. of Western Ontario, Canada) Public Diplomacy and Digital Engagement: The Use (and Misuse) of McLuhan</td>
<td>Hervé Le Cosnier (Université de Caen, France) Du Village Global aux Communs Numériques</td>
<td>Martin Speer (Dortmund Technical Univ., Germany) Ellul Connected to McLuhan: The Global Village and the Propaganda Problem within Technological Environments</td>
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<td>Abdelrahim (Univ. of Alberta, Canada) Revolution in Egypt and the Facebook Message: Revisiting McLuhan’s electronic age</td>
<td>Françoise Paquienseguy (Université Paris VIII, France) On McLuhan’s Notion of User to the Contemporary Internet User</td>
<td>Eduardo Andrés Vizer (UNILA Brazil &amp; UBA Argentina), &amp; Helenice Carvalho (UFRGS, Brazil) Pandora’s Box: Trends and Paradoxes in ICTs</td>
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</tbody>
</table>

12:30–13:00  LUNCH

SESSION 3 — POINT / COUNTERPOINT (8)
13:00–14:30  Mediator · Randy McLean (Economic Development, City of Toronto, Canada)
· Urban Mindscapes
  Rob Bliss (US based Social Media Expert, Grand Rapids, USA)
  Shawn Micallef (Spacing, Univ. of Toronto Massey Fellow, Canada)
SESSION 4 — POINT COUNTER POINT (9)
14:30–16:00  Mediator · Joshua Meyrowitz (University of New Hampshire, USA)
   · Title (TBA)
   Costis Dallas (Panteion Univ. of Social and Political Sciences, Greece)
   · Assume Digitality. Rethink the World.
      Brian Cantwell Smith (Univ. of Toronto, Canada)

RECEPTION TO FOLLOW

THURSDAY EVENING — DEW LINE FESTIVAL
19:00–22:00  · DEW LINE CLOSING CONCERT (Koerner Hall)
PROVISIONAL DEW LINE FESTIVAL PROGRAMME

As made clear in his famous quote from Understanding Media, McLuhan was fond of framing artists as harbingers of cultural change: “I think of art, at its most significant, as a DEW line, a Distant Early Warning system that can always be relied on to tell the old culture what is beginning to happen to it.” McLuhan100 · Then | Now | Next will mark the end of each of four thought-provoking days of debate and discovery by leading cultural and media intellectuals with a cultural event comprising the DEW Line Festival. Delegates and the general public will together be invited to stimulate their minds and connect under the common theme of McLuhan to engage in artistically stimulating presentations.

<table>
<thead>
<tr>
<th>Date/Run</th>
<th>Event Name, Location</th>
<th>Event Description</th>
<th>Cost (if any)</th>
<th>Theme/Category</th>
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<tbody>
<tr>
<td>Sat Nov 5</td>
<td>SAI 2.0 (InterAccess)</td>
<td>SAI 2.0 (Strategic Arts Initiative) exhibition with Interaccess and Transmediale. SAI - STRATEGIC ARTS INITIATIVE 2.0 - Looking back towards the future. In 1986 a ground breaking telepresence art exhibition called SAI - STRATEGIC ARTS took place between University of Toronto and the University of Salerno in Italy. This exhibition featured works by Doug Back, Carl Hamfelt, Laura Kikauka, David Rokeby, Graham Smith and Norman White and featured robotic telepresence works that linked the 2 cities in the world's first telepresence art exhibition. It was designed as a creative balance to the SDI - STRATEGIC DEFENCE INITIATIVE project initiated by the Regan administration in the USA and was groundbreaking from both artistic as well as technological perspectives.</td>
<td>FREE + Cash Bar</td>
<td>Installation</td>
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<td>Sun Nov 6,</td>
<td><strong>Soundscapes</strong> Arts and Letters Club</td>
<td>Panel on McLuhan and Glenn Gould</td>
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<td>Mon Nov 7</td>
<td><strong>DEW Line Festival &amp; App Launch + Gallery Crawl</strong> location TBA...</td>
<td>Justina M. Barnicke Gallery, McLuhan Coach House, Yonge Street. + launch of ‘+city’, a data visualization app for tracking and understanding the social web generated by McLuhan100 Festival events via twitter.</td>
<td>FREE + Cash Bar</td>
<td>Discourse</td>
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<td>Mon Nov 7</td>
<td><strong>McLuhan at the NFB</strong>, 150 John Street</td>
<td>National Film Board of Canada - free screenings all day long. Check out the NFB's guided viewing list of McLuhan Then Now Next films and watch the film(s) you want on demand all day long!</td>
<td>Free</td>
<td>Screenings</td>
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<td>Event Description</td>
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<td><strong>This is Your Messiah Speaking</strong> by Vera Frenkel, Nov 1-9, once every 10 minutes all day each day on 300 screens located on 60 platforms, throughout Toronto's subway system. Free with TTC Admission.</td>
<td>Mon Nov 7 - Wed Nov 9</td>
<td>300 screens located on 60 platforms, throughout Toronto's subway system</td>
<td>Free with TTC Admission. Urban Screens</td>
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<tr>
<td><strong>Urban Screen Installation #2 - Pattison Screen; 322 Yonge St (Roof) @ Edward St NWC facing South-East</strong></td>
<td>Tues Nov 8 - Nov 13</td>
<td>322 Yonge St (Roof) @ Edward St NWC facing South-East</td>
<td>A seven artist installation exhibition on the Yonge/Elm Streets Pattison Outdoor Digital Advertising Screen (the first time ever Pattison will have allowed art on their screens) Urban Screens</td>
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<tr>
<td><strong>Beacon - Gladstone Hotel, 1214 Queen Street W</strong></td>
<td>Tues Nov 8 - Nov 13</td>
<td>Gladstone Hotel, 1214 Queen Street W</td>
<td>This exhibition explores the confluences between poetry, new media, artistic practice, and the influences of McLuhan's vision in our time. Media changes our behaviors through pace, pattern and scale speeding up our ability to access information, creating engagement and creating rapid changes globally. This exhibition will explore ways in which media has influenced artistic practices and social behaviors. Installation</td>
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<td><strong>Screenings at the Gladstone, Gladstone Hotel, 1214 Queen Street W</strong></td>
<td>Tues Nov 8 – Nov 30</td>
<td>Gladstone Hotel, 1214 Queen Street W</td>
<td>Gladstone will dedicate a room to screen films for the public as one of their installations in McLuhan Poetics (working title!) event. Screenings</td>
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<td><strong>The McCready Lecture - Phillip Monk</strong></td>
<td>Wed Nov 9</td>
<td>AGO, 7pm</td>
<td>The McCready Lecture is a bi-annual lecture given in honour of Philip G. McCready, a respected dealer in Canadian Art. The intention of the lecture is to explore a new approach to some aspect of our art history. Past speakers have included Dennis Reid, Charles Hill, Sandra Paikowsky to name a few. Topics have included lectures on members of the Group of Seven, First Nations art, Marian Scott, Goodrich Roberts etc. This year Philip Monk will be speaking on General Idea and the intellectual frameworks that influenced their work—including, in a significant way—Marshall McLuhan. Free Lecture</td>
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<td><strong>Piazza McLuhan</strong></td>
<td>Wed Nov 9</td>
<td>Location TBA, 7pm</td>
<td>What happen when McLuhan scholars from all around the world come to Toronto and are inspired by the place. They tell an amazing glocal story ... Free Lecture</td>
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<td><strong>DEW Concert: Climate Is Culture</strong></td>
<td>Thurs Nov 10</td>
<td>Koerner Hall</td>
<td>Finale Event of the McLuhan100 Then Now Next Conference and DEW Line Festival. Music</td>
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<td>Event Description</td>
<td>Venue/Location</td>
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<td>Nov 7,8,9,10</td>
<td><strong>Everything That Is Solid Melts into Air</strong>&lt;br&gt;McLuhan Coach House, Univ. of Toronto</td>
<td>This installation borrows its title from a sentence from the Communist Manifesto, and delves into the idea of commodity fetishism applied to the production of oil in Nigeria and its subsequent speculative use in North America. Consisting of a two-channel synchronised video installation, each screen depicts one of the two factions struggling for control of the precious good. On one screen we find the Nigerian guerrillas that seek to alleviate the misery of the region by redistributing the oil resources by all means necessary. The opposing screen shows the theatricality of the Chicago Mercantile Exchange, the largest exchange of futures and derivatives, where corporations trade goods that don't even exist yet. That removal of the material stuff - absent from both the land where it comes from and trade where is exchanged - is what Boulos means by 'melting into air', the path to metaphysical qualities. The two facing screens, which portray such polarised but inextricable realities, build a dialectic and hypnotic space for thought.</td>
<td>Installation</td>
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<td>Nov 7,8,9,10</td>
<td><strong>Models For Taking Part</strong>&lt;br&gt;Justina M. Barnicke Gallery, Hart House, Univ. of Toronto</td>
<td>The Eyes That Stop the Train questions the time of moving image technologies vis a vis physical space as a train takes the viewer on an ever looping trip between two unseen places. This work raises questions about the ontology of the moving image and the relationship between the corporeality of the viewer and the media (moving-image) technology in the spirit of McLuhan's questioning of the cognitive enframing the medium presents. Through this work, the artist brings this issue to the experiential enactment of the moving image, exploring the boundaries between viewer and medium.</td>
<td>Installation</td>
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<td>Nov 7,8,9,10</td>
<td><strong>The Eyes That Stopped the Train</strong>&lt;br&gt;OCAD</td>
<td>The Eyes That Stop the Train questions the time of moving image technologies vis a vis physical space as a train takes the viewer on an ever looping trip between two unseen places. This work raises questions about the ontology of the moving image and the relationship between the corporeality of the viewer and the media (moving-image) technology in the spirit of McLuhan's questioning of the cognitive enframing the medium presents. Through this work, the artist brings this issue to the experiential enactment of the moving image, exploring the boundaries between viewer and medium.</td>
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<td>Nov 7,8,9,10</td>
<td><strong>Michael Alstadt’s Piece</strong>&lt;br&gt;Beaver Hall</td>
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<td>Installation</td>
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