

THROUGH THE VANISHING POINT

Lewis Kaye & David Rokeby

ILLUMINATED MANUSCRIPTS

Robert Bean

CURATOR : BONNIE RUBENSTEIN

FROM SEPTEMBER 30 TO NOVEMBER 16, 2011

OPENING THURSDAY, SEPTEMBER 29, 2011

→ 11 a.m. : Press Preview | LIMITED access - reservation : 01 44 43 21 48

→ 5 p.m. : ARTIST TALK BY ROBERT BEAN, LEWIS KAYE AND DAVID ROKEBY, IN ENGLISH
RESERVATION : 01 44 43 21 48

→ 6 - 8:30 p.m. : FREE ENTRANCE



The Canadian cultural centre presents, from September 30 to November 16, two multimedia exhibitions dedicated to Marshall McLuhan, showing a new technological portrayal turned into the future about this major intellectual figure of the 20th century.

2011 marks the centenary of Marshall McLuhan's birth. Born July 21, 1911 in Edmonton, Alberta, McLuhan became a literary and media icon of extraordinary renown; no figure is more universally associated with the rise of media, information, and our transformation into a digital society. Every passing year, relentless changes in the world deepen our appreciation of the power and scope of his vision.

The School of Communication at the University of Toronto was for a time a crucial intellectual centre and the McLuhan Program in Culture and Technology, commonly known as the "Coach House", was a hotbed of ideas. From 1963 until his death in 1980, McLuhan conducted his groundbreaking research on the nature of communication, media and technology at the "Coach House". 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.

THROUGH THE VANISHING POINT BY LEWIS KAYE & DAVID ROKEBY

To reflect on the enduring significance of Marshall McLuhan and the relevance of his theories, Canadian artists Lewis Kaye and David Rokeby were commissioned to create site-specific works at the "Coach House" for the Photography Festival in Toronto *CONTACT 2010: Pervasive Influence*. As the framework of the installation they drew from Marshall 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 homogenous experience of space.



Presenting two separate but complementary works in the exhibition *Through the Vanishing Point*, Kaye and Rokeby aurally and visually reconstruct McLuhan's presence. Working with his ideas about acoustic and visual space, the artists recreate the atmosphere of McLuhan's legendary Monday night seminars. Kaye and Rokeby have adapted the exhibition for a site-specific installation at the Canadian Cultural Centre.

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 aural quality of the atmosphere at the "Coach House". David Rokeby's multi screen projection features images sourced from archival photographs and video recordings of McLuhan's seminars, personal life, television appearances and public lectures.

Lewis Kaye has a deep fascination with the interplay between sound, technology and culture, an interest expressed through both critical enquiry and creative practice. His projects explore, adapt and transform recordings of sound environments and have been presented in various artistic forms. He often works in collaboration with visual or performance artists. His major solo works include *You are here*, commissioned as the official guide podcast for the City of Toronto's first Nuit Blanche in 2006 and *Toronto Transit Soundspace*, a mobile sound art project. Lewis Kaye is an Assistant Professor in the Department of Communication Studies at Wilfred Laurier University in Waterloo (Ontario), where he teaches courses on sound, alternative media and digital culture.

David Rokeby has been creating interactive sound and video installations with computers since 1982. His early work, *Very Nervous System* (1982-1991), was presented at the Venice Biennale in 1986. His works *Watch* (1995), *Taken* (2002) and *Sorting Daemon* (2003) address issues of digital surveillance. Other works engage in a critical examination of the differences between human and artificial intelligence. Rokeby's installations have been exhibited extensively in the Americas, Europe and Asia and he has been featured in several retrospectives. He was awarded a Governor General's Award in Visual and Media Arts in 2002. He also represented Canada at the Venice Biennale of Architecture in 2002 and at the Sao Paulo Biennale in 2004.

→ Commissioned by the Scotiabank CONTACT Photography Festival and the McLuhan Program in Culture and Technology of the Faculty of Information Coach House Institute, University of Toronto.

ILLUMINATED MANUSCRIPTS BY ROBERT BEAN

To commemorate the iconic visionary Marshall McLuhan and celebrate the centenary of his birth, Canadian artist Robert Bean was commissioned to create a site-specific exhibition in McLuhan's former seminar room at the "Coach House" for the Photography Festival in Toronto *CONTACT 2011: Figure + Ground*.



Illuminated Manuscripts is a project about writing, archives and photography. It emphasizes the figure/ground relationship that is physically inscribed on the surface of Marshall McLuhan's documents and manuscripts. Bean contextualizes McLuhan's writing process within a framework of obsolete electronic technologies. He presents a selection of recent photographs of objects in the collection of the Canadian Science and Technology Museum such as the telegraph, dictaphone, and typewriter alongside new video works that animate 100 of McLuhan's original documents from the collection of the Library and Archives Canada.

Robert Bean is an artist, writer and teacher living in Halifax, Nova Scotia. He is currently a Professor at the Nova Scotia College of Art and Design. Robert Bean has exhibited his work in solo and group exhibitions in Canada, the United States, Europe, South America and New Zealand. Robert Bean's solo exhibition *Metamorphosis* was presented at the Prefix Institute of Contemporary Art, Toronto in February 2007. Other solo exhibitions include *Verbatim*, exhibited at Akau Inc, Toronto Ontario, January 2006 and *Lapsus*, exhibited at the Dalhousie University Art Gallery in January 2005. Robert Bean has published articles on photography, art and cultural history, written catalogue essays and has completed numerous curatorial projects.

→ Organized by the Scotiabank CONTACT Photography Festival, McLuhan100, the McLuhan Program in Culture and Technology of the Faculty of Information Coach House Institute, University of Toronto.

Recto : Robert Bean, *Finger Apparatus*, 2010, archival inkjet print, 44 x 44 inches (48 x 46.5 x 2 inches framed)

Left : David Rokeby and Lewis Kaye, *Through the Vanishing Point*, 2010. Installation at the McLuhan Program in Culture and Technology, Toronto. Courtesy of the Scotiabank CONTACT Photography Festival, © Toni Hafkenscheid.

Above : Robert Bean, *Audograph*, 2010, archival inkjet print, 16 x 24 inches (18.5 x 26 x 1.25 inches framed)

Press Contact: Jean Baptiste Le Bescam
jean-baptiste.lebescam@international.gc.ca

Canadian Cultural Centre | 5 rue de Constantine 75007 Paris
+33 1 44 43 21 48 | fax +33 1 44 43 21 99
www.canada-culture.org | [twitter cc_canadien](https://twitter.com/cc_canadien)