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McLuhan's status as the patriarch of Canadian media studies is explored as a troublesome nomological principle in light of Derrida's *Archive Fever*. The trouble with archives, for Derrida, is the trouble of the original source. Linking McLuhan's exploration of typographical and electronic communication systems to Derrida's deconstruction of the archive as a technology of exteriorization, this paper investigates the nature of subjectivity and objectivity in Western epistemology. Can the archive, conceived of as a medium, allow for an escape from the specters of the past? Derrida's proposed 'archive of the future' is theorized in terms of McLuhan's sense of acoustic space and Foucault's non-subjective discourse, and as a spatial and cultural construct reflecting the technological uncertainty in an age of mixed-media.

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