

Space Program

THESIS

Presented in Partial Fulfillment of the Requirements for the Degree Master of Fine Arts
in the Graduate School of The Ohio State University

By

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Graduate Program in Art

The Ohio State University

2017

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Todd Slaughter, advisor

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Abstract

The *Space Program* is a program of missions and media in space, including:

- *Space Program (program)*, 56-page printed program accompanying the *Space Program (live)*, 2017
- *Space Program (live)*, installation-performance (30 minutes) with six video projections, technical equipment, convex mirror, and ukulele, 2017
- *Missions in Space*, pilgrimages and performances in space, 2016 - ongoing
Mission Equipment, functional sculpture for *Missions in Space*, 2016 - ongoing
- *Transmissions*, postcards and other communications from *Missions in Space*, 2016 - ongoing
- *Support the Space Program*, a yard sale exhibition to fund the Space Program, 2016

The *Space Program* in all its forms—including this document—is necessarily reflexive, which is to say that it addresses its own form as content and acknowledges the “I” of the author(s). I, Melissa Yes, am an artist and graduate student at The Ohio State University (OSU), and I am a time-space mechanic, a wily bricoleur. I take things apart and remake them. When I break something down, I see how it contains and is contained within systems that can be rewired. In the *Space Program*, I deconstruct images, sounds,

timelines, and popular Western values and narratives to tweak a system of connections among people, media, and messages. In the *Space Program (live)*, I steal snippets of (mostly) popular American film and television programs, break them into pieces, and pattern them into my own (re)invented narrative. In so doing, I take apart constructs such as masculine American individualism, Manifest Destiny, and habits of dualistic logic. The *Space Program* is a mixed signal, both in the fact that it is a mixture of forms and sources of media, but also because with the *Space Program* I am communicating multiple (seemingly opposed) things at once.

Making and unmaking—seeming opposites—are ways of naming transformation. Production and consumption are one process—a digestion—and the *Space Program* digests objects, interactions, moving images, and sounds that convey the history of their un/making. The video footage that I recorded on the *Missions in Space* acknowledge their un/making as they reveal my button-pushing hand and self-conscious gaze. The appropriated clips in the *(live)* program show traces of the tools I used to gather them. In the *Space Program (live)*, I operate the equipment from behind the audience, like a Wizard (of Oz) without the curtain. During a climactic sequence, I play a song on the ukulele with my back to the audience. I can see them in the mirror. I am separate from them—disconnected—but also connected. I embrace such un/contradictions with an ethic of honesty. As stated at the beginning of the *Space Program (live)*, “This experience, as you are perceiving it, is neither true nor false. It is merely happening.” This document, as you are reading it, is neither true nor false. It is an event—a transmission between us. It is happening right now.

Acknowledgments

Two truths and a lie:
you are on your own
versus
we are in this together

This project was made possible by generous support from the following persons and organizations. I am grateful to the OSU Alumni Grants for Graduate Research and Scholarship and the OSU Arts and Humanities Graduate Research Small Grants Program for funding this project, and to the OSU Department of Art for providing space, time, and feedback that has enriched my research. To my committee, Todd Slaughter, Ann Hamilton, and Michael Mercil, thank you for helping calculate how best to launch this project into space. To my family and collaborators, thank you for helping me calibrate the signals that I send. Thank you to Kate Hawkes, Kevin MacDormott, and Eric Holowacz, who helped me explore outer space on red earth. To all who have assisted with this project, who are reading this document, who have listened or seen or borne witness to any fellow space traveler—thank you for your connection.

Vita

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Fields of Study

Major Field: Art

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Chapter 1: A Misnomer

This thesis consists of only one chapter, so this chapter is more like a whole body—a container for its content, the *Space Program (program)*, which follows as a series of figures. The *Space Program (program)* is a meta-medium. It addresses the *Space Program (live)*, which features footage from *Missions in Space*. This chapter-body is built like a scaffold around the *Space Program (program)*, and is therefore a meta-meta-medium (and the medium is the message).¹ In these pages-within-pages, words and images are both introduction and (in)conclusion, content and form. The mission is the transmission of the mission. It is happening right now.

¹ Marshall McLuhan, *Understanding the Media: The Extensions of Man* (New York: McGraw-Hill, 1964), 7-8.



Figure 1. *Space Program (program)*, in hand

PROGRAM

the performance of a program,

especially: a performance broadcast on radio or television

a plan or system under which action may be taken toward a goal

a plan for the programming of a mechanism (as a computer)

a sequence of coded instructions that can be inserted into a mechanism
(as a computer)

a sequence of coded instructions (as genes or behavioral responses)

that is part of an organism

a brief, usually printed, outline of the order to be followed,

of the features to be presented, and the persons participating

(as in a public performance)

MELISSA ROBERT YES

Figure 2. *Space Program (program)*, Page 1 (Front Cover)



Figure 3. *Space Program (program)*, Page 2

CONTENTS

MEDIA_n

CHANNELS_n

SIGNALS_n

TIMELINES_n

ORBITS_n

NETWORKS_n

CONNECTIONS_n

VULNERABILITIES_n

REFLECTIONS_n

CREDITS_n

"...the 'content' of any medium is always another medium. The content of writing is speech... [and] If it is asked, 'What is the content of speech?,' it is necessary to say, 'It is an actual process of thought, which is in itself nonverbal.'"

Figure 4. *Space Program (program)*, Page 3

MEDIA

THESE *SPACE PROGRAM* media are:

1 video (with audio) on cathode-ray tube television, 6 looping digital video projections of varying durations (with audio), media players, cables, speakers, projectors, optical lenses, tripods, utility cart, plywood, convex mirror, ukulele, 1 program operator, *n* receivers, and 125 perfect-bound 5.5 x 8.5" printed programs on 100# gloss white paper

AS media, the *SPACE PROGRAM* is:

cinema, installation, sculpture, situation, task performance, and publication

Figure 5. *Space Program (program)*, Page 4

AND OR

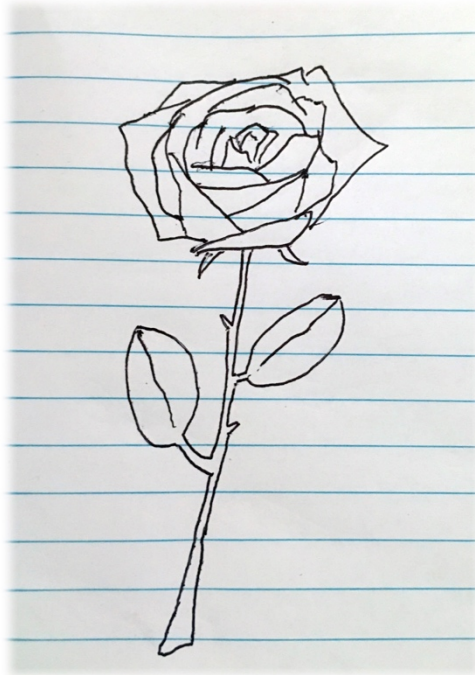
SPACE PROGRAM media include:

1998 Honda Accord 1999 Volkswagen Beetle	Spacecrafts
cargo topper (plywood, 1x2" lumber, plexiglass, reflectix, corrugated plastic roof, hardware, silicone)	expansion module
reflectix window shields with gold duct tape repairs	radiation shields
wearable sculpture (external frame from vintage backpack, polyvinyl upholstery fabric, acrylic felt, nylon cord, zippers, snaps, GoPro attachment, tent poles, Velcro, reflectix, mirror, ukulele, water bladder)	mission pack (with signaling equipment and life support systems)
altered US Space and Rocket Center Space Camp counselor uniform	flight suit
altered white jumpsuit with red zippers and equestrian gloves UV-shielding white shirt and pants	space suits
equestrian helmet motorcycle bubble UV face shield	helmet and radiation visor
apiary hat and face net	fauna repellent shield
hiking boots	boots
GoPro, iPhone 6s, Tascam field recorder, and mini tripod	communications equipment

Figure 6. *Space Program (program)*, Page 5

SO

SPACE PROGRAM media are
what they are named,



AND

they are not.

Figure 7. *Space Program (program)*, Page 6

SPACE
ISASPACE
ISASPACE
ISASPACE

Rose is a rose is a rose is a rose.[#]

Figure 8. *Space Program (program)*, Page 7



Figure 9. *Space Program (program)*, Page 8



Figure 10. *Space Program (program)*, Page 9

CHANNELS



Video Channel 1: Melissa voiceover

Video Channel 2: Josh voiceover

Video Channel 3: Nameless voiceover

Video Channel 4: sans voiceover

Video Channel 5: Fen voiceover

Video Channel 6: John voiceover

Figure 11. *Space Program (program)*, Page 10

+ AIR TIMES (RELATIVE) HOUR;MINUTE;SECOND;FRAME

Melissa: launch @ 00;00;00;00

Josh: launch @ 00;01;46;27

Nameless: launch @ 00;03;07;00

sans: launch @ 00;05;02;14

Fen: launch @ 00;06;06;14

John: launch @ 00;06;39;03

This is a program of six videos presented to you in this space, separately and together. The videos are being launched independently, at a set time, in an ordered sequence, by me, the program operator. Each video is an independent satellite of this program and will loop on its own temporal orbit, phasing in and out of syncopation with the other orbits, continuously remixing the relative relationships within the system of moving images and sounds, creating new compositions until they realign or this system is destroyed. If you are witnessing this program and all six orbits are active, then you have missed the Beginning, but you are present as this event continues to unfold.

This experience, as you are perceiving it, is neither true nor false. It is merely happening.

Has happened, is happening, is going to happen.

Outer Space is a vacuum in which sound cannot travel—or at least not voice—or at least not mine.

It does not matter if she tells this story. It does not belong to her. She didn't make it. It manifested and is happening.

Has happened, is happening, is going to happen.

Her body vibrated as it received a signal. It turned in her stomach as if she had eaten it for dinner. The message transcended logic. Because it didn't make sense, she understood: she must go to outer space to send a transmission. The mission is the transmission of the mission.

The electron that jumps from its atom family ventures here, as did the lunged fish, when it emerged, on webby toes, from its liquid world. Like westward dreamers thought destined to claim outer as inner (and own). "Outer" is a space defined by its un-incorporation.

Outer space is D TERRITORY! It is deterritorialized! D TERRITORY: Dangerous Territory. Travel here at your own risk. You can botch it. It

Figure 12. *Space Program (program)*, Page 11

can lead you to your demise.^{iv} You burned something up to get here, and gravity is a bitch. You are falling.

Is it possible to be in two places at once? In the West and in the East? Tethered, disconnected? Inside, out?

You: matter. You are energy. Expand. Increase volume. Amplitude. Height. Width. Depth. Cross a boundary. Tactically invade. Retreat. Make space and give it away.

In dreams, details don't matter. Signs don't pretend to tell truths, and your gut is your surest guide. When you dream of your mother, what gives if she lives in a cupboard, speaks Latin, and likes the color orange all of the sudden? You know it's your mother in that dream. She transcends the surface of her projected image.

At times on earth she thought she was dreaming. (Surely this is not her planet, her body, her home.)

It's OK, Dorothy. You've been here all along.

She is becoming a space-time traveler on a mission. She brings only her body and what she can carry.

Mission equipment is dependent on the expected conditions of the mission. For the first mission: spacecraft, expansion module, radiation shields, flight suit, spacesuit, boots, helmet and radiation visor, ground rover, communications equipment, and mission pack with life support systems and signaling equipment.

What are you up to? What are you wearing? What's your name? Who do you think you are?

Nothing and everything have names.

For this (and for any mission) you have only your body and what it carries.

Two truths and a lie: you are on your own, versus, we are in this together.

The next mission: launchcraft, spacecraft, flight suit, spacesuit, boots, fauna repellent shield, communications equipment, mission pack, and life support systems.

She is alone on a mission. She is always alone. She is never alone. True. She receives signals and sends them.

The Ocean is a desert with its life underground and the perfect disguise above / Under the cities lies a heart made of ground but the humans will give no love. / I've been through the desert on a horse with no name, it felt good to be out of the rain. / In the desert you can remember your name 'cause there ain't no one for to give you no pain.^v

Somewhere over the rainbow, way up high / and the dreams that you dreamed of once in a lullaby.^{vi}

Figure 13. *Space Program (program)*, Page 12

A prompt for an earnest gesture: bear witness to an earnest gesture.

Cut to nothing.

Cut to Milky Way.

Cut to Earth.

Cut to land.

Cut to the west.

Cut to here.

Cut to home.

Cut to here.

Cut left.

Cut to feet.

Cut to legs.

Cut to you.

Cut to legs.

Cut to face.

Cut to failure.

Cut to desert.

Cut to sea.

Cut to two things at once.

Cut.

Cut.

Cut.

Cut.

Cut.

 The mission is the transmission of the mission.

 Sending, receiving, going, be-coming.

 This is the mission.

Cut to now.

Cut to now.

Cut to now.

Cut to now.

Cut to now.

Figure 14. *Space Program (program)*, Page 13

SIGN S SIGNALS

motions or gestures by which thoughts are expressed or commands or wishes are made known acts, events, or watchwords that have been agreed on as occasions of concerted action marks having conventional meanings and used in place of words or to represent complex notions things that incite to action the 12 divisions of the zodiac objects used to transmit or convey information beyond the range of human voice characters used in musical notations (as in #) or in mathematical operations (as in +) the sounds or images conveyed in telegraphy, telephony, radio, radar, or television material or external things that stand for or signify something spiritual detectable physical quantities or impulses (as a voltage, current, or magnetic field strength) by which messages or information can be transmitted things indicating the presence or existence of something else

-
-

Figure 15. *Space Program (program)*, Page 14



Figure 16. *Space Program (program)*, Page 15

TIME LINE/S

the measured or measurable period during which an action, process, or condition exists or continues

a wire or pair of wires connecting one telegraph or telephone station with another or a whole system of such wires

a nonspatial continuum that is measured in terms of events which succeed one another from past through present to future

a telephone connection

the point or period when something occurs

a horizontal row of written or printed characters

an opportune or suitable moment

a distinct segment of a computer program containing a single command or a small number of commands

a historical period

the words making up a part in a performance

a division of geologic chronology

any of the successive horizontal rows of picture elements on the screen of a cathode-ray tube

rate of speed

the course or direction of something in motion

the grouping of the beats of music

a demarcation of a limit

any of various systems (such as sidereal or solar system) of reckoning time

a course of conduct, action, or thought

one of a series of recurring instances or repeated actions

a narrow, elongated mark drawn or projected

a person's experience during a specified period or on a particular occasion

a succession of musical notes especially considered in melodic phrases

Figure 17. *Space Program (program)*, Page 16

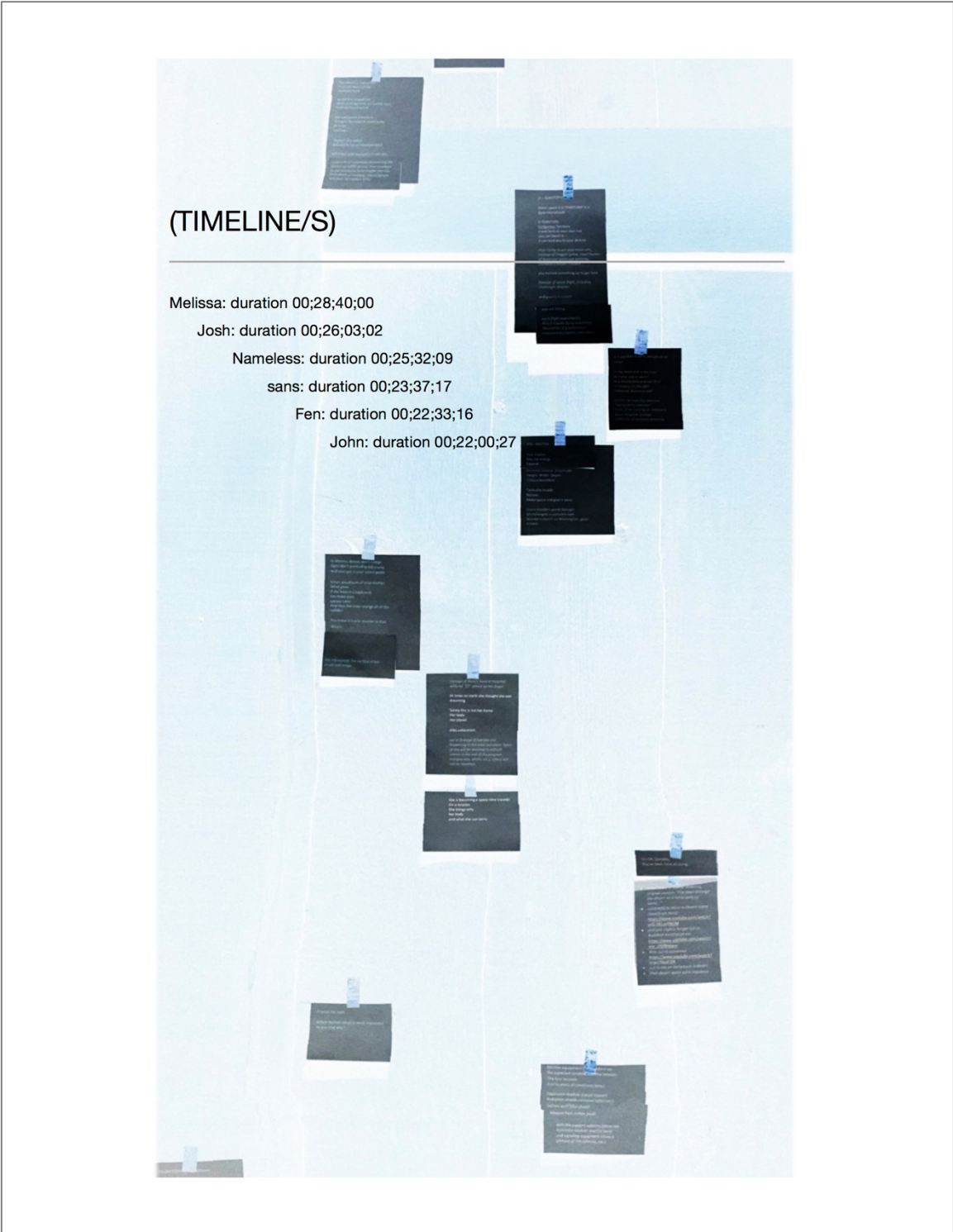


Figure 18. *Space Program (program)*, Page 17



Figure 19. *Space Program (program)*, Page 18

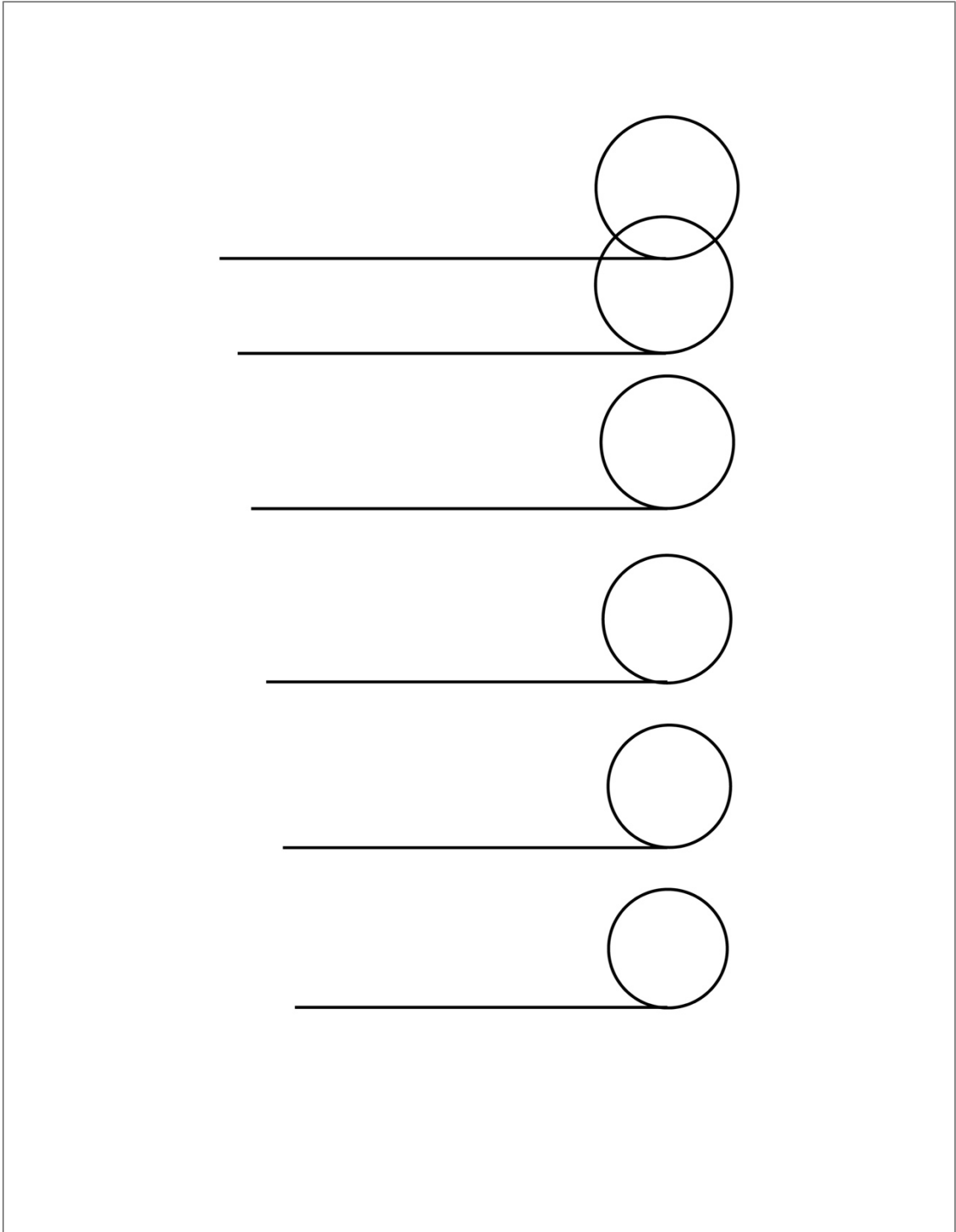


Figure 20. *Space Program (program)*, Page 19

(TENSES)



PAST-FUTURE-PRESENT

Figure 21. *Space Program (program)*, Page 20



Figure 22. *Space Program (program)*, Page 21

TIMELINES OF FLIGHT

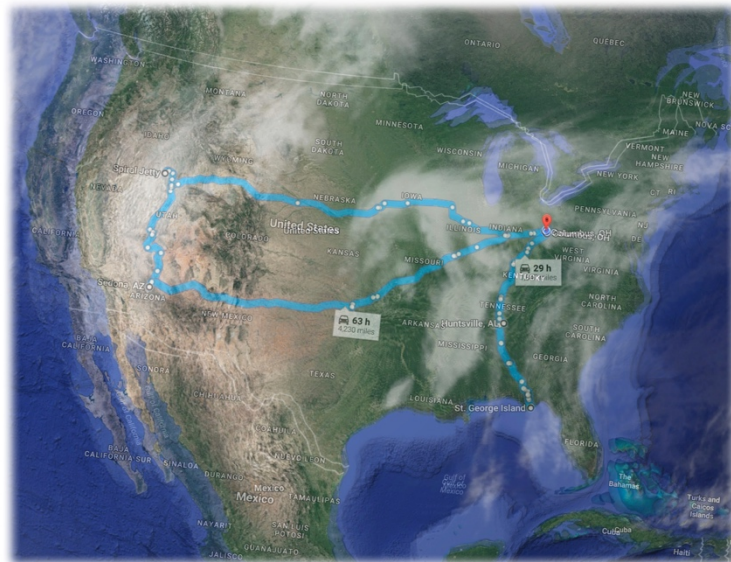


Figure 23. *Space Program (program)*, Page 22

THIS SHAKING KEEPS
ME STEADY. I SHOULD
KNOW. / WHAT FALLS
AWAY IS ALWAYS. AND
IS NEAR. / I WAKE TO
SLEEP, AND TAKE MY
WAKING SLOW. / I
LEARN BY GOING
WHERE I HAVE TO GO.^{vii}

Figure 24. *Space Program (program)*, Page 23



Figure 25. *Space Program (program)*, Page 24



Figure 26. *Space Program (program)*, Page 25

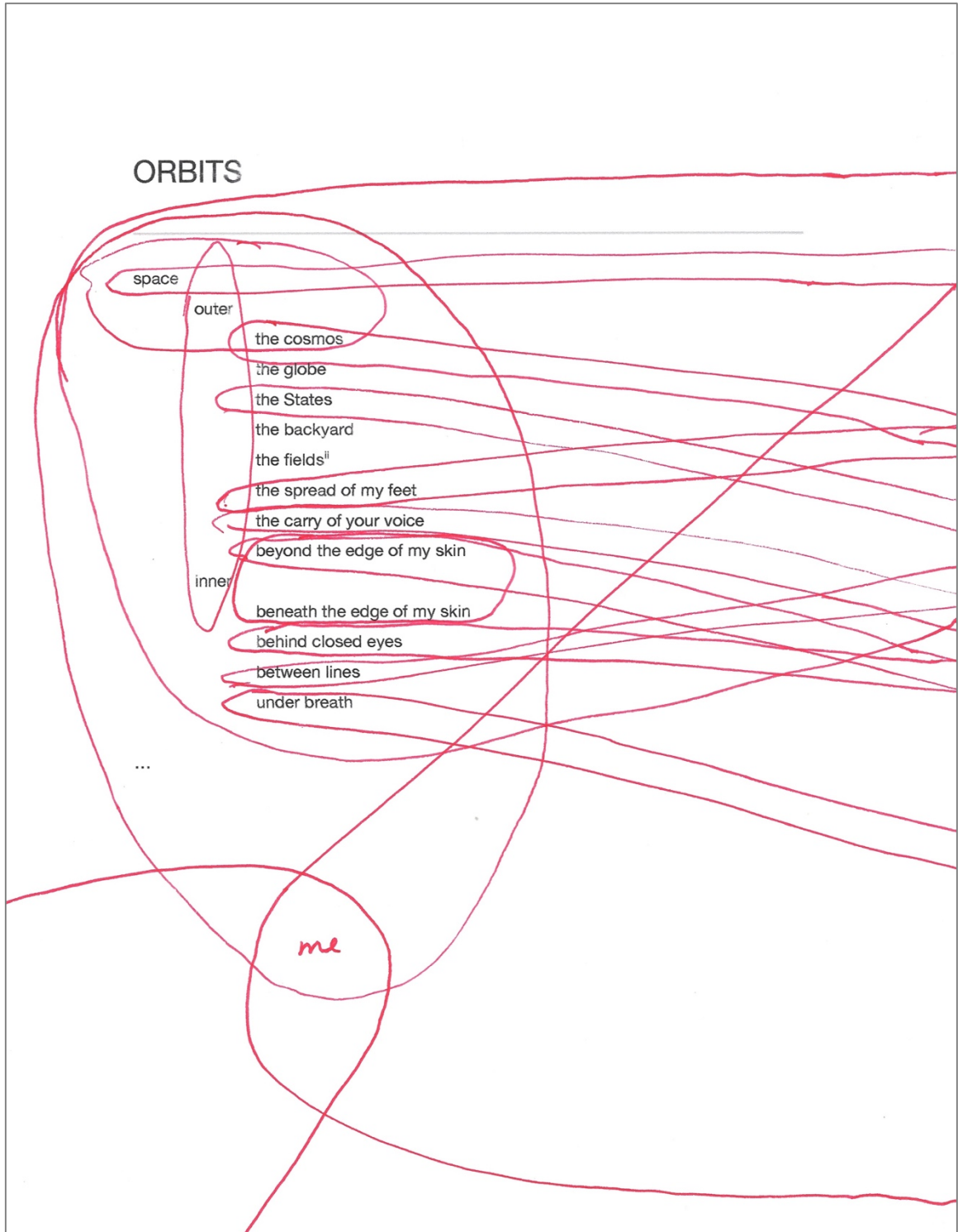


Figure 27. *Space Program (program)*, Page 26

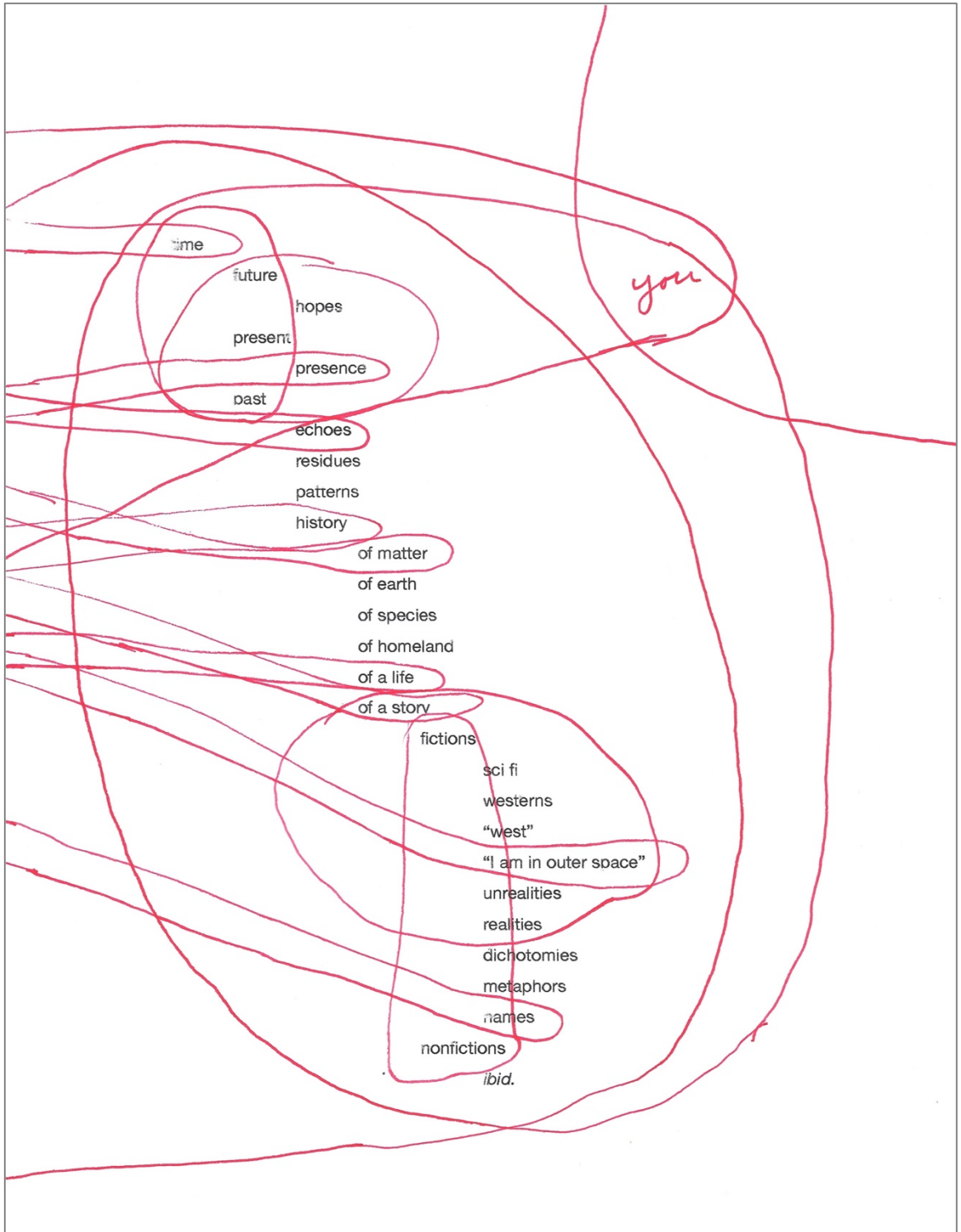


Figure 28. *Space Program (program)*, Page 27

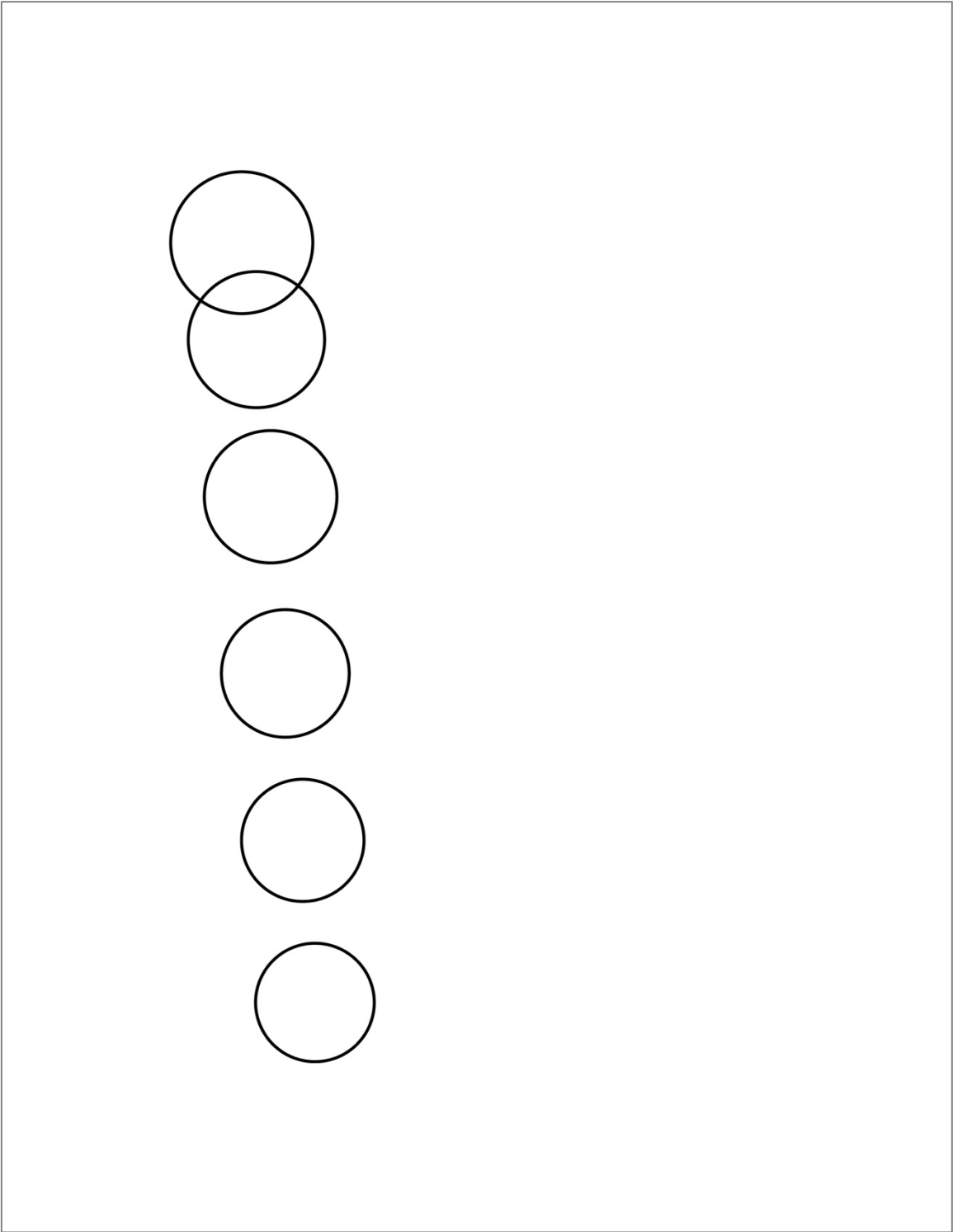


Figure 29. *Space Program (program)*, Page 28

SIGNALS FROM THESE ORBITS

ARE IN YOUR HANDS

Figure 30. *Space Program (program)*, Page 29



Figure 31. *Space Program (program)*, Page 30

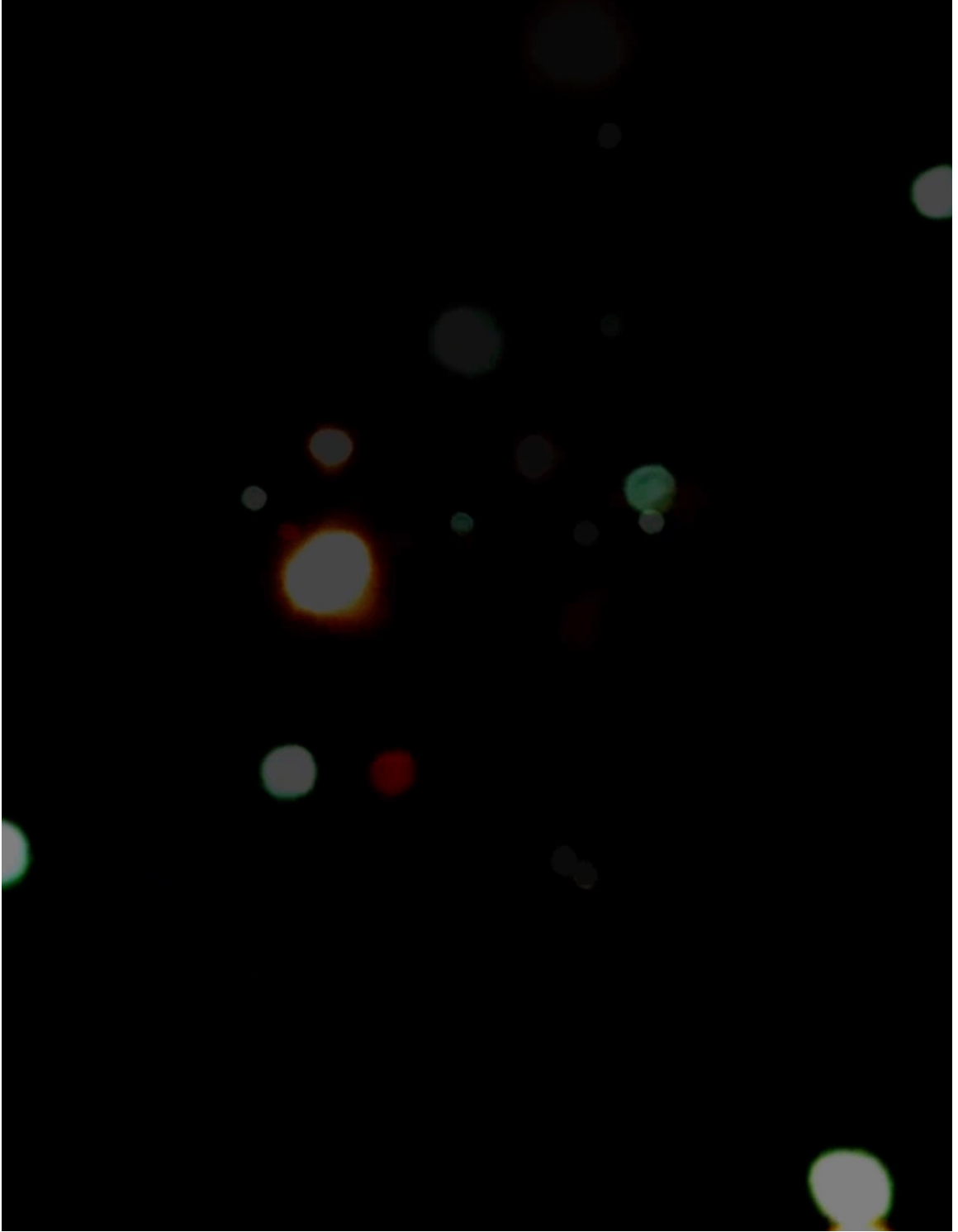


Figure 32. *Space Program (program)*, Page 31



Figure 33. *Space Program (program)*, Page 32

NETWORKS

Far away in the heavenly abode of the great god Indra, there is a wonderful net that has been hung by some cunning artificer in such a manner that it stretches out infinitely in all directions. In accordance with the extravagant tastes of deities, the artificer has hung a single glittering jewel in each "eye" of the net, and since the net itself is infinite in all dimensions, the jewels are infinite in number. There hang the jewels, glittering like stars of the first magnitude, a wonderful sight to behold. If we now arbitrarily select one of these jewels for inspection and look closely at it, we will discover that in its polished surface there are reflected all the other jewels in the net, infinite in number. Not only that, but each of the jewels reflected in this one jewel is also reflecting all the other jewels, so that there is an infinite reflecting process occurring.^x

Figure 34. *Space Program (program)*, Page 33



Figure 35. *Space Program (program)*, Page 34

1. Introduction: Rhizome

7-41 ME18 XIV piano piece for David Tudor 4
Composé en 1968
révision posthume: 17/3/1979

SILVANO BUSSOTTI

The two of us wrote *Anti-Oedipus* together. Since each of us was several, there was already quite a crowd. Here we have made use of everything that came within range, what was closest as well as farthest away. We have assigned clever pseudonyms to prevent recognition. Why have we kept our own names? Out of habit, purely out of habit. To make ourselves unrecognizable in turn. To render imperceptible, not ourselves, but what makes us act, feel, and think. Also because it's nice to talk like everybody else, to say the sun rises, when everybody knows it's only a manner of speaking. To reach, not the point where one no longer says I, but the point where it is no longer of any importance whether one says I. We are no longer ourselves. Each will know his own. We have been aided, inspired, multiplied.

A book has neither object nor subject; it is made of variously formed matters, and very different dates and speeds. To attribute the book to a subject is to overlook this working of matters, and the exteriority of their relations. It is to fabricate a beneficent God to explain geological movements. In a book, as in all things, there are lines of articulation or segmentarity, strata and territories; but also lines of flight, movements of deterritorialization and destratification. Comparative rates of flow on

3

x

Figure 36. *Space Program (program)*, Page 35

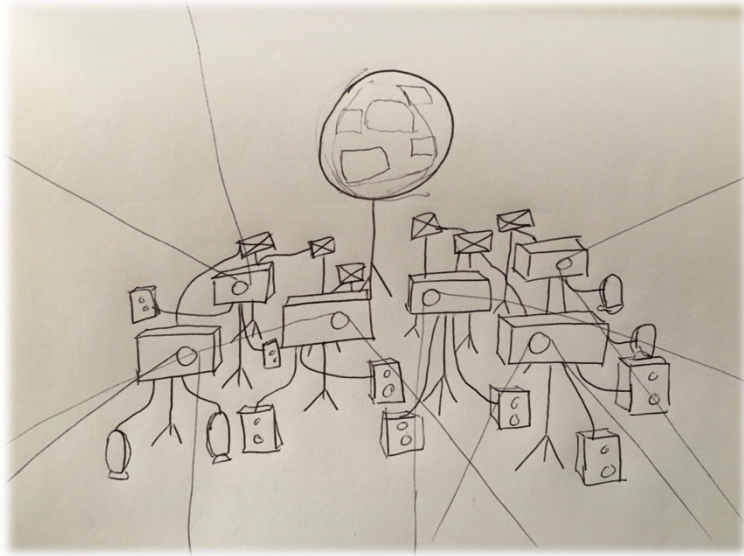


Figure 37. *Space Program (program)*, Page 36



Figure 38. *Space Program (program)*, Page 37

TWO TRUTHS AND A LIE:

YOU ARE ON YOUR OWN

VERSUS

WE ARE IN THIS TOGETHER

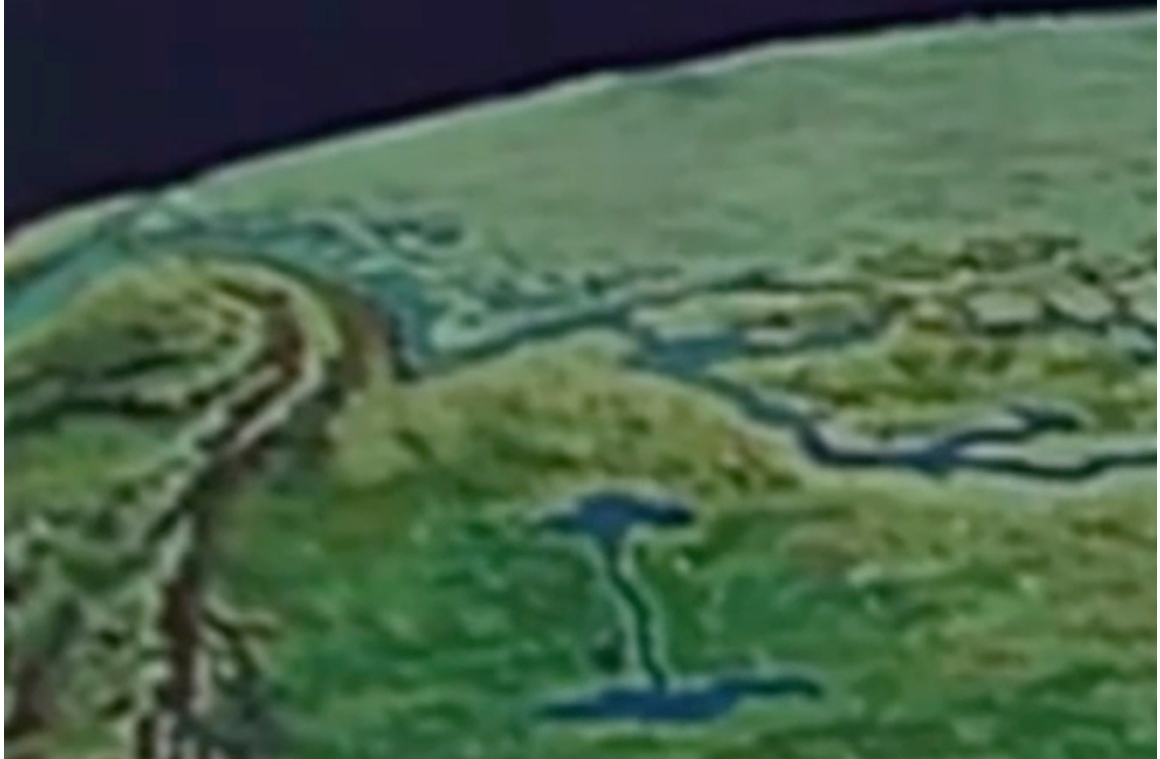


Figure 39. *Space Program (program)*, Page 38

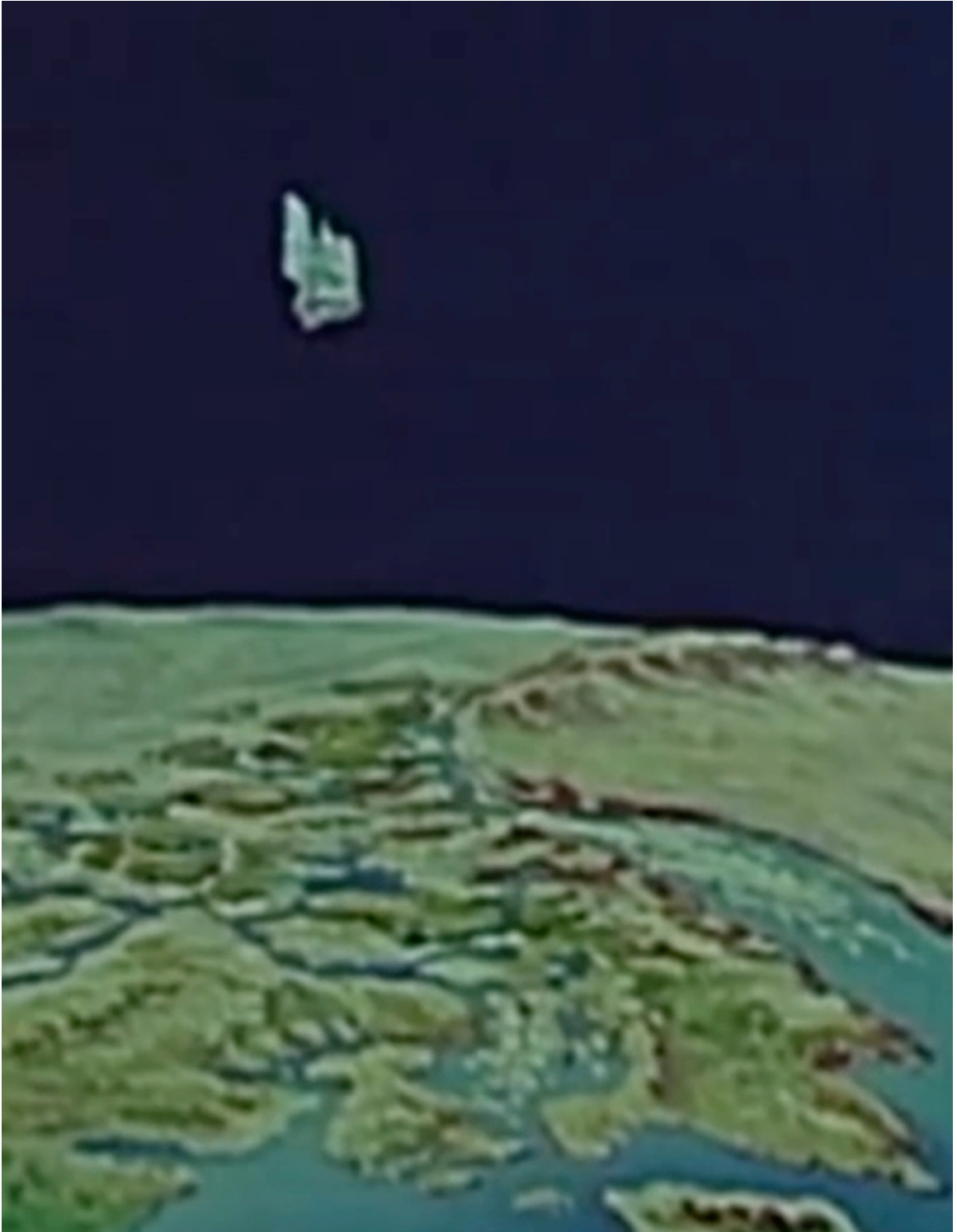
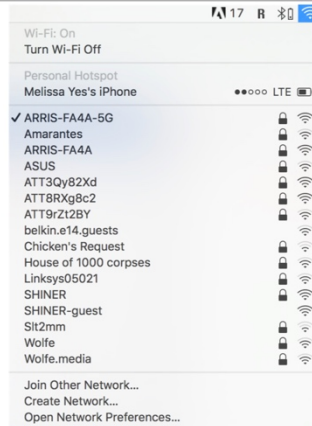


Figure 40. *Space Program (program)*, Page 39



Figure 41. *Space Program (program)*, Page 40

CONNECTIONS



WiFi
bluetooth
cellular
Ethernet
cable
USB
HDMI
VGA
RCA
auxiliary
optical
ionic
covalent
magnetic
gravitational
ecological
political
social
intellectual
emotional
spiritual
physical
psychic



Figure 42. *Space Program (program)*, Page 41

BECOMING AUTONOMOUS
BECOMING CONNECTED
PASSING BETWEEN THESE

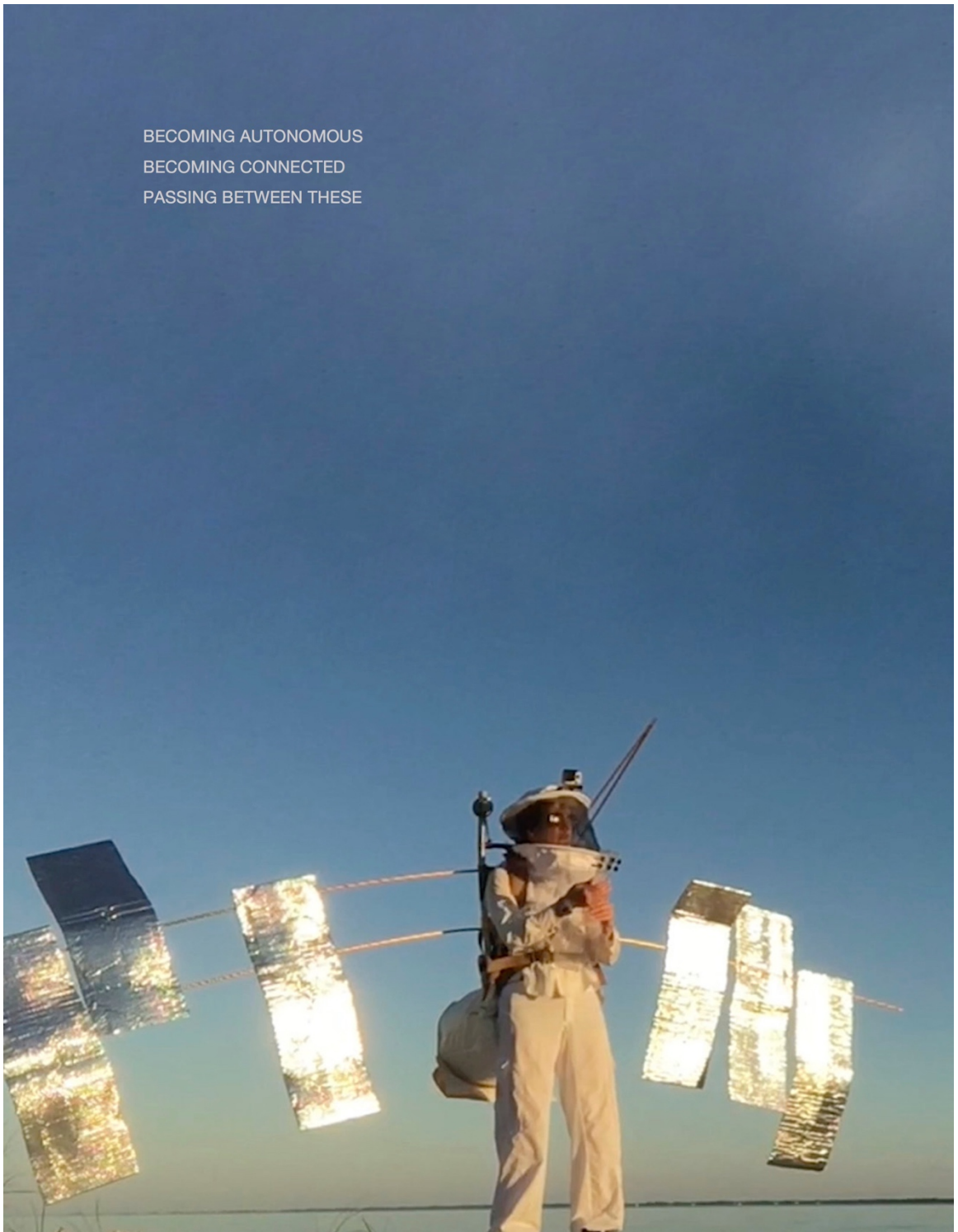


Figure 43. *Space Program (program)*, Page 42

BECOMING SATELLITE

"A line of becoming is not defined by points that it connects, or by points that compose it; on the contrary, it passes between points, it comes up through the middle, it runs perpendicular to the points first perceived... A point is always a point of origin. But a line of becoming has neither beginning nor end, departure nor arrival, origin nor destination... A line of becoming has only a middle. The middle is not an average; it is fast motion, it is the absolute speed of movement. A becoming is always in the middle; one can only get it by the middle. A becoming is neither one nor two, nor the relation of the two; it is the in-between, the border or line of flight or descent running perpendicular to both."^{xi}

Figure 44. *Space Program (program)*, Page 43



Figure 45. *Space Program (program)*, Page 44

VULNERABILITIES

(NECESSARY RISKS)



Figure 46. *Space Program (program)*, Page 45

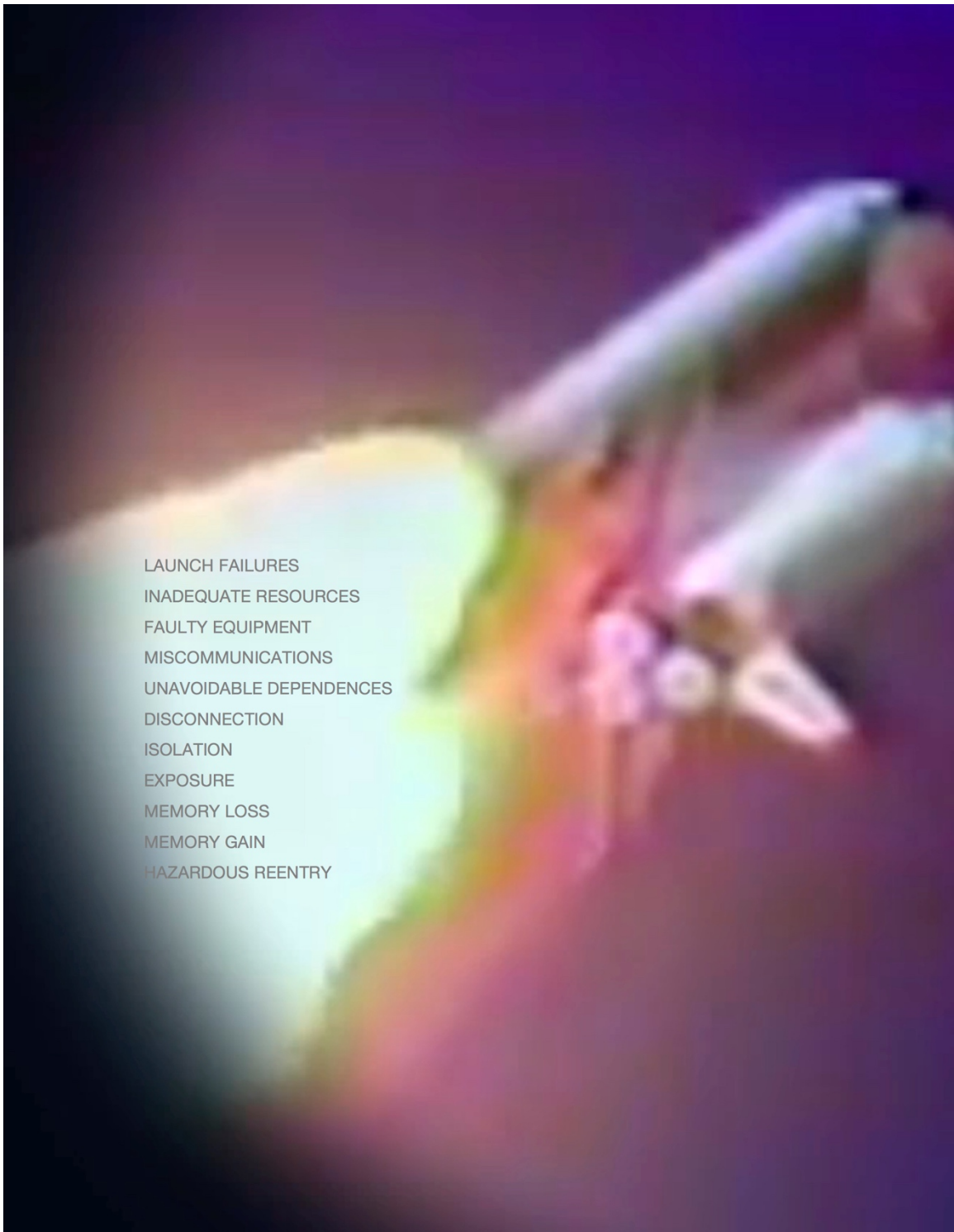


Figure 47. *Space Program (program)*, Page 46

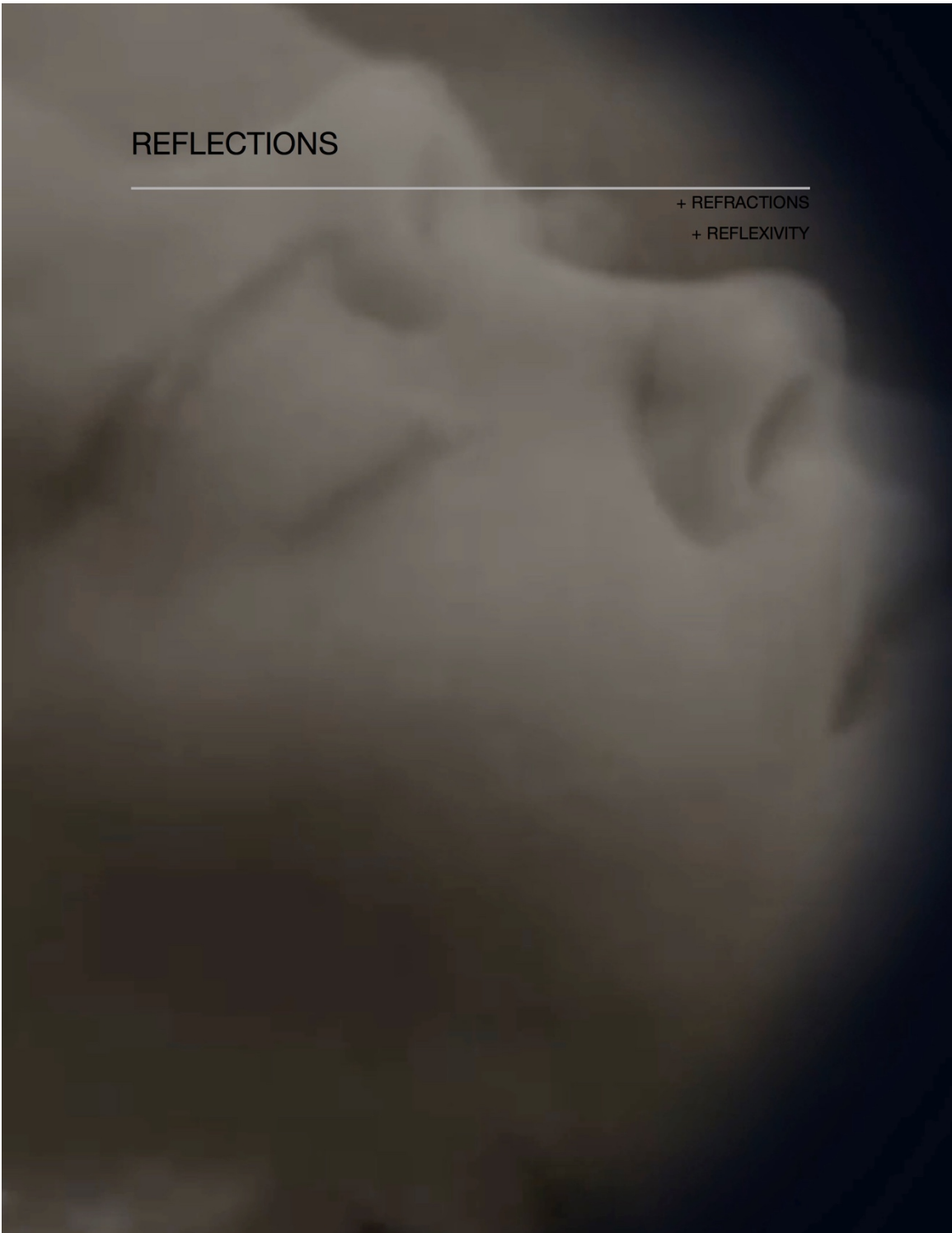


Figure 48. *Space Program (program)*, Page 47



Figure 49. *Space Program (program)*, Page 48



Figure 50. *Space Program (program)*, Page 49



Figure 51. *Space Program (program)*, Page 50

CREDITS



FOR YOUR VOICES

Josh Anderson, Fenella Kennedy, John Luna

FOR YOUR SPONSORSHIP

OSU Alumni Grants for Graduate Research and Scholarship
OSU Arts and Humanities Graduate Research Small Grants Program

FOR YOUR MENTORSHIP

Todd Slaughter, Ann Hamilton, Michael Mercil

Figure 52. *Space Program (program)*, Page 51

FOR YOUR HELP

Joe Roberts

Glen Roberts

fourfor

Eric Holowacz and the Sedona Art Center

Rick and Carol Gandolfo

Kate Hawkes

Kevin MacDormott

Benjamin Yacavone

Jessie Horning

Niko Dimitrijevic

Angelica Bell

The Shed

FOR YOUR PRESENCE

Lynne Eigenmann, to whom I dedicate this program

AND TO YOU, FOR OUR CONNECTION

Figure 53. *Space Program (program)*, Page 52

NODS:

To the history and landscape of the United States of America

To westerns and sci-fi

To media and their messages

To the National Aeronautics and Space Administration

To Wile E. Coyote and Sisyphus

To speed and relativity

To light and its travels

To un/reality

To non/fiction

To every signal that I receive

and send

ⁱ Marshall McLuhan, *Understanding the Media: The Extensions of Man* (New York: McGraw-Hill, 1964), 12.

ⁱⁱ Gertrude Stein, *Geography and Plays* (Madison: University of Wisconsin Press, 1993), 187.

ⁱⁱⁱ McLuhan, 7-8.

^{iv} Gilles Deleuze and Felix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia* (Minneapolis and London: University of Minnesota Press, 1987), 149.

^v America, "A Horse with No Name," by Dewey Bunnell in *America* (Warner Brothers, 1971).

^{vi} Judy Garland, "Over the Rainbow," by Harold Arlen in *The Wizard of Oz*, directed by Victor Fleming (Metro-Goldwyn-Mayer, 1939).

^{vii} Theodore Roethke, "The Waking," from *Collected Poems of Theodore Roethke* (Knopf Doubleday Publishing Group, 1953).

^{viii} Rosalind Krauss, "Sculpture in the Expanded Field," in *October*, Vol. 8. (Spring, 1979), 30-44.

^{ix} Francis H. Cook, *Hua-yen Buddhism: The Jewel Net of Indra* (University Park: The Pennsylvania State University Press, 1977).

^x Deleuze, 3.

^{xi} Deleuze, 293.

The lexicon in this Program is referenced (with minor edits) from merriam-webster.com.

Figure 54. *Space Program (program)*, Page 53

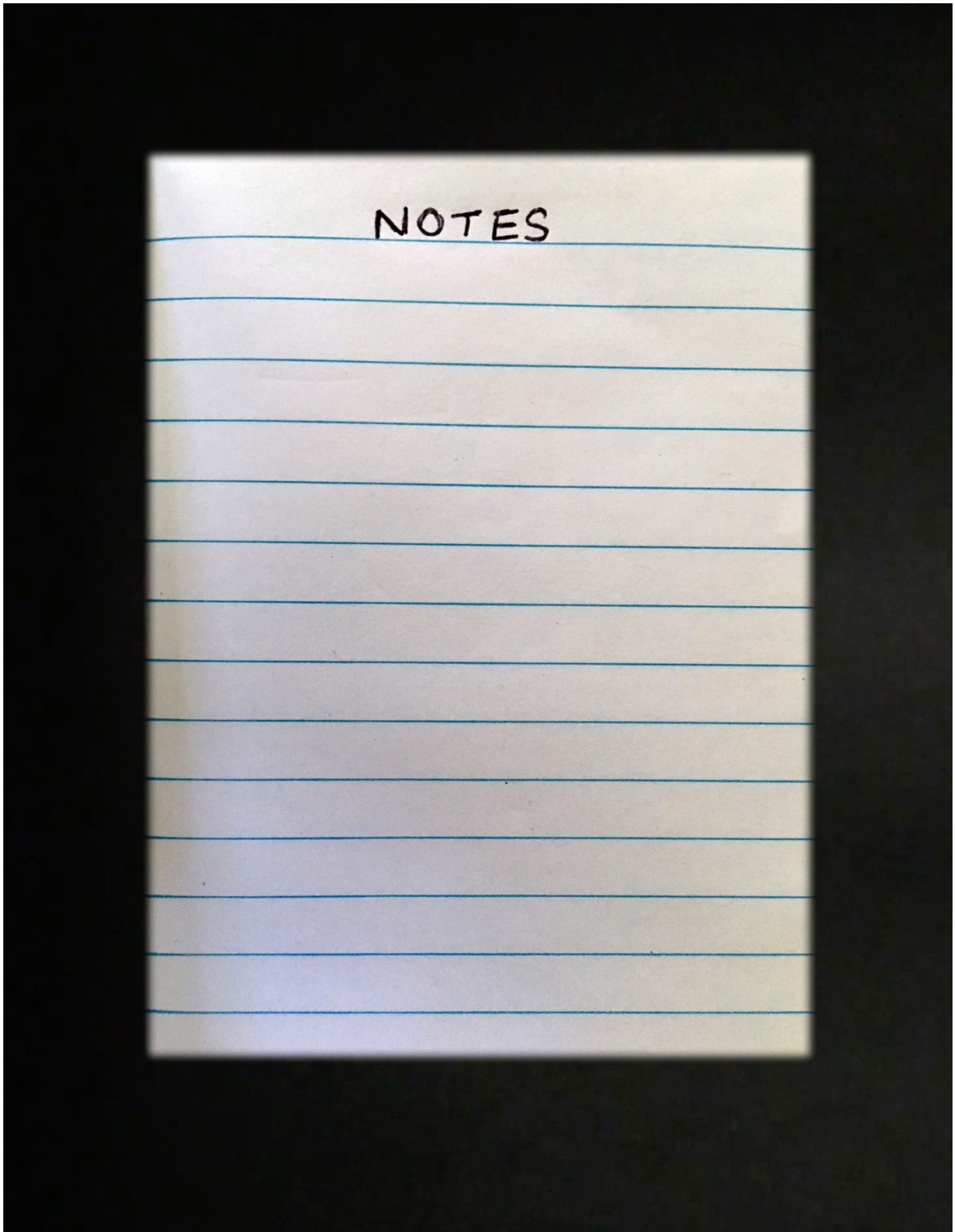


Figure 55. *Space Program (program)*, Page 54



MELISSA ROBERT YES

Figure 56. *Space Program (program)*, Page 55

SPACE

a period of time; also: its duration

a limited extent in one, two, or three dimensions: distance, area, volume

an extent set apart or available: e.g. parking space, floor space

the distance from other people or things that a person needs

in order to remain comfortable

one of the degrees between or above or below the lines of a musical staff

a boundless three-dimensional extent in which

objects and events occur and have relative position and direction

physical space independent of what occupies it

the region beyond the earth's atmosphere or beyond the solar system

a blank area separating words or lines

material used to produce such blank area

a set of mathematical elements and especially of abstractions

of all the points on a line, in a plane, or in physical space

linage

broadcast time available, especially to advertisers

accommodations on a public vehicle

the opportunity to assert or experience one's identity or needs freely

an opportunity for privacy or time to oneself

Figure 57. *Space Program (program)*, Page 56 (Back Cover)

Chapter 2: Chapter 1, Transcribed

This thesis has one chapter, twice. Chapter 2 is Chapter 1, transcribed, and is included to honor the style and formatting standards required of graduate theses at OSU. The textual transcription that follows retains the original grammar and textual formatting used in the *Space Program (program)*, except for margin alignment and other aspects of spatial formatting. Additional citations have been added and the original document's citations have been repeated and formatted correctly for this circumscriptive thesis document.

Space Program (program), Page 1 (Front Cover)

PROGRAM

the performance of a program,

especially: a performance broadcast on radio or television

a plan or system under which action may be taken toward a goal

a plan for the programming of a mechanism (as a computer)

a sequence of coded instructions that can be inserted into a mechanism (as a computer)

a sequence of coded instructions (as genes or behavioral responses) that is part of an organism

a brief, usually printed, outline of the order to be followed, of the features to be presented, and the persons participating (as in a public performance)²

MELISSA ROBERT YES

Space Program (program), Page 3

CONTENTS n

MEDIA n “program”

CHANNELS n

SIGNALS n

TIMELINES n

ORBITS n

NETWORKS n

CONNECTIONS n

VULNERABILITIES n

REFLECTIONS n

CREDITS n

“...the ‘content’ of any medium is always another medium. The content of writing is speech... [and] If it is asked, ‘What is the content of speech?,’ it is necessary to say, ‘It is an actual process of thought, which is in itself nonverbal.’”³

² program, 2017, in *Merriam-Webster.com*, retrieved April 4, 2017, from <https://www.merriam-webster.com/dictionary/program>.

³ McLuhan, 12.

MEDIA

THESE *SPACE PROGRAM* media are:

1 video (with audio) on cathode-ray tube television, 6 looping digital video projections of varying durations (with audio), media players, cables, speakers, projectors, optical lenses, tripods, utility cart, plywood, convex mirror, ukulele, 1 program operator, *n* receivers, and 125 perfect-bound 5.5. x 8.5” printed programs on 100# gloss white paper.

AS media, the *SPACE PROGRAM* is:

cinema, installation, sculpture, situation, task performance, and publication

AND

SPACE PROGRAM media include:

1998 Honda Accord

1999 Volkswagen Beetle

cargo topper (plywood, 1x2” lumber,
plexiglass, reflectix, corrugated plastic

roof, hardware, silicone)

reflectix window shields

with gold duct tape repairs

wearable sculpture (external frame from

vintage backpack, polyvinyl upholstery

fabric, acrylic felt, nylon cord, zippers,
snaps, GoPro attachment, tent poles,
Velcro, reflectix, mirror, ukulele,
water bladder)

altered US Space and Rocket Center

Space Camp counselor uniform

altered white jumpsuit with red zippers
and equestrian gloves

UV-shielding white shirt and pants

equestrian helmet

motorcycle bubble UV face shield

apiary hat and face net

hiking boots

GoPro, iPhone 6s,

Tascam field recorder,

and mini tripod

OR

Spacecrafts

expansion module

radiation shields

mission pack

(with signaling equipment

and life support systems)

flight suit

space suits

helmet and radiation visor

fauna repellent shield

boots

communications equipment

Space Program (program), Page 6

SO

SPACE PROGRAM media are

what they are named,

AND

they are not.

Space Program (program), Page 7

SPACE

ISASPACE

ISASPACE

ISASPACE

*Rose is a rose is a rose is a rose.*⁴

Space Program (program), Page 8

+

the media are

messages.

“...the personal and social consequences of any medium—that is, of any extension of ourselves—result from the new scale that is introduced into our affairs by each extension of ourselves... Many people would be disposed to say that it was not the machine, but what one did with the machine, that was its meaning or message. In terms of the ways in which the machine altered our relations to one another and to ourselves, it mattered not in the least whether it turned out cornflakes or Cadillacs...”⁵

Space Program (program), Page 9

THE

MISSION

IS

THE

TRANSMISSION

OF

THE

⁴ Gertrude Stein, *Geography and Plays* (Madison: University of Wisconsin Press, 1993), 187.

⁵ McLuhan, 7-8.

MISSION

Space Program (program), Page 10

CHANNELS

Video Channel 1: Melissa voiceover

Video Channel 2: Josh voiceover

Video Channel 3: Nameless voiceover

Video Channel 4: sans voiceover

Video Channel 5: Fen voiceover

Video Channel 6: John voiceover

Space Program (program), Page 11

+ AIR TIMES (RELATIVE) HOUR;MINUTE;SECOND;FRAME

Melissa: launch @ 00;00;00;00

Josh: launch @ 00;01;46;27

Nameless: launch @ 00;03;07;00

sans: launch @ 00;05;02;14

Fen: launch @ 00;06;06;14

John: launch @ 00;06;39;03

This is a program of six videos presented to you in this space, separately and together.

The videos are being launched independently, at a set time, in an ordered sequence, by me, the program operator. Each video is an independent satellite of this program and will

loop on its own temporal orbit, phasing in and out of syncopation with the other orbits, continuously remixing the relative relationships within the system of moving images and sounds, creating new compositions until they realign or this system is destroyed. If you are witnessing this program and all six orbits are active, then you have missed the Beginning, but you are present as this event continues to unfold.

This experience, as you are perceiving it, is neither true nor false. It is merely happening. Has happened, is happening, is going to happen.

Outer Space is a vacuum in which sound cannot travel—or at least not voice—or at least not mine.

It does not matter if she tells this story. It does not belong to her. She didn't make it. It manifested and is happening.

Has happened, is happening, is going to happen.

Her body vibrated as it received a signal. It turned in her stomach as if she had eaten it for dinner. The message transcended logic. Because it didn't make sense, she understood: she must get to outer space to send a transmission. The mission is the transmission of the mission.

The electron that jumps from its atom family ventures here, as did the lunged fish, when it emerged, on webby toes, from its liquid world. Like westward dreamers thought destined to claim outer as inner (and own). "Outer" is a space defined by its unincorporation.

Outer space is D TERRITORY! It is deterritorialized! D TERRITORY: Dangerous Territory. Travel here at your own risk. You can botch it. It

can lead you to your demise.⁶ You burned something up to get here, and gravity is a bitch. You are falling.

Is it possible to be in two places at once? In the West and in the East? Tethered, disconnected? Inside, out?

You: matter. You are energy. Expand. Increase volume. Amplitude. Height. Width. Depth. Cross a boundary. Tactically invade. Retreat. Make space and give it away.

In dreams, details don't matter. Signs don't pretend to tell truths, and your gut is your surest guide. When you dream of your mother, what gives if she lives in a cupboard, speaks Latin, and likes the color orange all of the sudden? You know it's your mother in that dream. She transcends the surface of her projected image.

At times on earth she thought she was dreaming. (Surely this is not her planet, her body, her home.)

It's OK, Dorothy. You've been here all along.

She is becoming a space-time traveler on a mission. She brings only her body and what she can carry.

Mission equipment is dependent on the expected conditions for the mission. For the first mission: spacecraft, expansion module, radiation shields, flight suit, spacesuit, boots, helmet and radiation visor, ground rover, communications equipment, and mission pack with life support systems and signaling equipment.

⁶ Gilles Deleuze and Felix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia* (Minneapolis and London: University of Minnesota Press, 1987), 149.

What are you up to? what are you wearing/ What's your name? Who do you think you are?

Nothing and everything have names.

For this (and for any mission) you have only your body and what it carries.

Two truths and a lie: you are on your own, versus, we are in this together.

The next mission: launchcraft, spacecraft, flights suit, spacesuit, boots, fauna repellent shield, communications equipment, mission pack, and life support systems.

She is alone on a mission. She is always alone. She is never alone. True. She receives signals and sends them.

The Ocean is a desert with its life underground and the perfect disguise above / Under

the cities lies a heart made of ground but the humans will give no love. / I've been

through the desert on a horse with no name, it felt good to be out of the rain. / In the

desert you can remember your name 'cause there ain't no one for to give you no pain.⁷

Somewhere over the rainbow, way up high / and the dreams that you dreamed of once in a lullaby.⁸

Space Program (program), Page 13

A prompt for an earnest gesture: bear witness to an earnest gesture.

Cut to nothing.

Cut to Milky Way.

⁷ America, "A Horse with No Name," by Dewey Bunnell in *America* (Warner Brothers, 1971).

⁸ Judy Garland, "Over the Rainbow," by Harold Arlen in *The Wizard of Oz*, directed by Victor Fleming (Metro-Goldwyn-Mayer, 1939).

Cut to Earth.

Cut to land.

Cut to the west.

Cut to here.

Cut to home.

Cut to here.

Cut left.

Cut to feet.

Cut to legs.

Cut to you.

Cut to legs.

Cut to face.

Cut to failure.

Cut to desert.

Cut to sea.

Cut to two things at once.

Cut.

Cut.

Cut.

Cut.

Cut.

The mission is the transmission of the mission.

Sending, receiving, going, be-coming.

This is the mission.

Cut to now.

Cut to now.

Cut to now.

Cut to now.

Cut to now.

Space Program (program), Page 14

SIGN S

SIGNALS

motions or gestures by which thoughts are expressed or commands or wishes are made known⁹

acts, events, or watchwords that have been agreed on as occasions of concerted action marks having conventional meanings and used in place of words or to represent complex notions¹⁰

things that incite to action¹¹

the 12 divisions of the zodiac¹²

objects used to transmit or convey information beyond the range of human voice¹³

⁹ signal, 2017, in *Merriam-Webster.com*, retrieved April 4, 2017, from <https://www.merriam-webster.com/dictionary/signal>.

¹⁰ sign, 2017, in *Merriam-Webster.com*, retrieved April 4, 2017, from <https://www.merriam-webster.com/dictionary/sign>.

¹¹ signal, *Merriam-Webster.com*.

¹² sign, *Merriam-Webster.com*.

characters used in musical notations (as in #) or in mathematical operations (as in +)¹⁴
the sounds or images conveyed in telegraphy, telephony, radio, radar, or television¹⁵
material or external things that stand for or signify something spiritual¹⁶
detectable physical quantities of impulses (as a voltage, current, or magnetic field
strength) by which messages or information can be transmitted¹⁷
things indicating the presence or existence of something else¹⁸
:

Space Program (program), Page 16

TIME

LINE/S

the measured or measurable period during which an action, process, or condition exists or
continues¹⁹

a wire or pair of wires connecting one telegraph or telephone station with another or a
whole system of such wires²⁰

a nonspatial continuum that is measured in terms of events which succeed one another
from past through present to future²¹

¹³ signal, *Merriam-Webster.com*.

¹⁴ sign, *Merriam-Webster.com*.

¹⁵ signal, *Merriam-Webster.com*.

¹⁶ sign, *Merriam-Webster.com*.

¹⁷ signal, *Merriam-Webster.com*.

¹⁸ sign, *Merriam-Webster.com*.

¹⁹ time, 2017, in *Merriam-Webster.com*, retrieved April 4, 2017, from
<https://www.merriam-webster.com/dictionary/time>.

²⁰ line, 2017, in *Merriam-Webster.com*, retrieved April 4, 2017, from
<https://www.merriam-webster.com/dictionary/line>.

a telephone connection²²

the point or period when something occurs²³

a horizontal row of written or printed characters²⁴

an opportune or suitable moment²⁵

a distinct segment of a computer program containing a single command or a small number of commands²⁶

a historical period²⁷

the words making up a part in a performance²⁸

a division of geologic chronology²⁹

any of the successive horizontal rows of picture elements on the screen of a cathode-ray tube³⁰

rate of speed³¹

the course or direction of something in motion³²

the grouping of the beats of music³³

a demarcation of a limit³⁴

²¹ time, *Merriam-Webster.com*.

²² line, *Merriam-Webster.com*.

²³ time, *Merriam-Webster.com*.

²⁴ line, *Merriam-Webster.com*.

²⁵ time, *Merriam-Webster.com*.

²⁶ line, *Merriam-Webster.com*.

²⁷ time, *Merriam-Webster.com*.

²⁸ line, *Merriam-Webster.com*.

²⁹ time, *Merriam-Webster.com*.

³⁰ line, *Merriam-Webster.com*.

³¹ time, *Merriam-Webster.com*.

³² line, *Merriam-Webster.com*.

³³ time, *Merriam-Webster.com*.

any of various systems (such as sidereal or solar system) of reckoning time³⁵

a course of conduct, action, or thought³⁶

one of a series of recurring instances or repeated actions³⁷

a narrow, elongated mark drawn or projected³⁸

a person's experience during a specified period or on a particular occasion³⁹

a succession of musical notes especially considered in melodic phrases⁴⁰

Space Program (program), Page 17

(TIMELINE/S)

Melissa: duration 00;28;40;00

Josh: duration 00;26;03;02

Nameless: duration 00;25;32;09

sans: duration 00;23;37;17

Fen: duration 00;22;33;16

John: duration 00;22;00;27

³⁴ line, *Merriam-Webster.com*.

³⁵ time, *Merriam-Webster.com*.

³⁶ line, *Merriam-Webster.com*.

³⁷ time, *Merriam-Webster.com*.

³⁸ line, *Merriam-Webster.com*.

³⁹ time, *Merriam-Webster.com*.

⁴⁰ line, *Merriam-Webster.com*.

Space Program (program), Page 20

(TENSES)

PAST-FUTURE-PRESENT

Space Program (program), Page 22

TIMELINES OF FLIGHT

Space Program (program), Page 23

THIS SHAKING KEEPS ME STEADY. I SHOULD KNOW. / WHAT FALLS AWAY
IS ALWAYS. AND IS NEAR. / I WAKE TO SLEEP, AND TAKE MY WAKING
SLOW. / I LEARN BY GOING WHERE I HAVE TO GO.⁴¹

Space Program (program), Page 26

ORBITS

space

outer

the cosmos

the globe

the States

the backyard

the fields⁴²

⁴¹ Theodore Roethke, "The Waking," from *Collected Poems of Theodore Roethke* (Knopf Doubleday Publishing Group, 1953).

the spread of my feet
the carry of your voice
beyond the edge of my skin
inner
beneath the edge of my skin
behind closed eyes
between lines
under breath

Space Program (program), Page 27

time
future
hopes
present
presence
past
echoes
residues
patterns
history
of matter

⁴² Rosalind Krauss, "Sculpture in the Expanded Field," in *October*, Vol. 8. (Spring, 1979), 30-44.

of earth
of species
of homeland
of a life
of a story
fictions
sci fi
westerns
“west”
“I am in outer space”
unrealities
realities
dichotomies
metaphors
names
nonfictions
ibid.

Space Program (program), Page 29

SIGNALS FROM THESE ORBITS

ARE IN YOUR HANDS

NETWORKS

Far away in the heavenly abode of the great god Indra, there is a wonderful net that has been hung by some cunning artificer in such a manner that it stretches out infinitely in all directions. In accordance with the extravagant tastes of deities, the artificer has hung a single glittering jewel in each "eye" of the net, and since the net itself is infinite in all dimensions, the jewels are infinite in number. There hang the jewels, glittering like stars of the first magnitude, a wonderful sight to behold. If we now arbitrarily select one of these jewels for inspection and look closely at it, we will discover that in its polished surface there are reflected all the other jewels in the net, infinite in number. Not only that, but each of the jewels reflected in this one jewel is also reflecting all the other jewels, so that there is an infinite reflecting process occurring.⁴³

1. Introduction: Rhizome

The two of us wrote Anti-Oedipus together. Since each of us was several, there was already quite a crowd. Here we have made use of everything that came within range, what was closest as well as farthest away. We have assigned clever pseudonyms to prevent recognition. Why have we kept our own names? out of habit, purely out of habit To make ourselves unrecognizable in turn. To render imperceptible, not ourselves, but what makes us act, feel, and think. Also because it's nice to talk like everybody else, to

⁴³ Francis H. Cook, *Hua-yen Buddhism: The Jewel Net of Indra* (University Park: The Pennsylvania State University Press, 1977), 2.

say the sun rises, when everybody knows it's only a manner of speaking. To reach, not the point where one no longer says I, but the point where it is no longer of any importance whether one says I. We are no longer ourselves. Each will know his own. We have been aided, inspired, multiplied.

A book has neither object nor subject; it is made of variously formed matters, and very different dates and speeds. To attribute the book to a subject is to overlook this working of matters, and the exteriority of their relations. It is to fabricate a beneficent God to explain geological movements. In a book, as in all things, there are lines of articulation or segmentarity, strata and territories; but also lines of flight, movements of deterritorialization and destratification. Comparative rates of flow on...⁴⁴

Space Program (program), Page 38

TWO TRUTHS AND A LIE:
YOU ARE ON YOUR OWN
VERSUS
WE ARE IN THIS TOGETHER

Space Program (program), Page 12

CONNECTIONS
WiFi
Bluetooth

⁴⁴ Deleuze, 3.

cellular

Ethernet

cable

USB

HDMI

VGA

RCA

auxiliary

optical

ionic

covalent

magnetic

gravitational

ecological

political

social

intellectual

emotional

spiritual

physical

psychic

Space Program (program), Page 42

BECOMING AUTONOMOUS

BECOMING CONNECTED

PASSINGN BETWEEN THESE

Space Program (program), Page 43

BECOMING

SATELLITE

“A line of becoming is not defined by points that it connects, or by points that compose it; on the contrary, it passes between points, it comes up through the middle, it runs perpendicular to the points first perceived... A point is always a point of origin. But a line of becoming has neither beginning nor end, departure nor arrival, origin nor destination... A line of becoming has only a middle. The middle is not an average; it is fast motion it is the absolute speed of movement. A becoming is always in the middle; one can only get it by the middle. A becoming is neither one nor two, nor the relation of the two; it is the in-between, the border or line of flight or descent running perpendicular to both.”⁴⁵

Space Program (program), Page 45

VULNERABILITIES

(NECESSARY RISKS)

⁴⁵ Deleuze, 293.

Space Program (program), Page 46

LAUNCH FAILURES
INADEQUATE RESOURCES
FAULTY EQUIPMENT
MISCOMMUNICATIONS
UNAVOIDABLE DEPENDENCES
DISCONNECTON
ISOLATION
EXPOSURE
MEMORY LOSS
MEMORY GAIN
HAZARDOUS REENTRY

Space Program (program), Page 47

REFLECTIONS
+ REFRACTIONS
+ REFLEXIVITY

Space Program (program), Page 48

Angle of
incidence

Space Program (program), Page 49

Angle of
reflection

Space Program (program), Page 50

IN
THE
MIRROR:
RECEIVING,
SENDING
TWO
THINGS
AT ONCE

Space Program (program), Page 51

CREDITS
THANK YOU
FOR YOUR VOICES
Josh Anderson, Fenella Kennedy, John Luna
FOR YOUR SPONSORSHIP
OSU Alumni Grants for Graduate Research and Scholarship
OSU Arts and Humanities Graduate Research Small Grants Program

FOR YOUR MENTORSHIP

Todd Slaughter, Ann Hamilton, Michael Mercil

Space Program (program), Page 52

FOR YOUR HELP

Joe Roberts

Glen Roberts

fourfor

Eric Holowacz and the Sedona Art Center

Rick and Carol Gandolfo

Kate Hawkes

Kevin MacDormott

Benjamin Yacavone

Jessie Horning

Niko Dimitrijevic

Angelica Bell

The Shed

FOR YOUR PRESENCE

Lynne Eigenmann, to whom I dedicate this program

AND TO YOU, FOR OUR CONNECTION

NODS:

To the history and landscape of the United States of America

To westerns and sci-fi

To media and their messages

To the National Aeronautics and Space Administration

To Wile E. Coyote and Sisyphus

To speed and relativity

To light and its travels

To un/reality

To non/fiction

To every signal that I receive

and send

i Marshall McLuhan, *Understanding the Media: The Extensions of Man* (New York: McGraw-Hill, 1964), 12.

ii Gertrude Stein, *Geography and Plays* (Madison: University of Wisconsin Press, 1993), 187.

iii McLuhan, 7-8

iv Gilles Deleuze and Felix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia* (Minneapolis and London: University of Minnesota Press, 1987), 149.

v America, "A Horse with No Name," by Dewey Bunnell in *America* (Warner Brothers, 1971)

vi Judy Garland, “Over the Rainbow,” by Harold Arlen in *The Wizard of Oz*, directed by Victor Fleming (Metro-Goldwyn-Mayer, 1939).

vii Theodore Roethke, “The Waking,” from *Collected Poems of Theodore Roethke* (Knopf Doubleday Publishing Group, 1953).

viii Rosalind Krauss, “Sculpture in the Expanded Field,” in *October*, Vol. 8. (Spring, 1979), 30-44.

ix Francis H. Cook, *Hua-yen Buddhism: The Jewel Net of Indra* (University Park: The Pennsylvania State University Press, 1977).

x Deleuze, 3.

xi Deleuze, 293.

The lexicon in this program is referenced (with minor edits) from merriam-webster.com.

Space Program (program), Page 54

NOTES

Space Program (program), Page 56 (Back Cover)

SPACE

a period of time; also: its duration

a limited extent in one, two, or three dimensions: distance, area, volume

an extent set apart or available: e.g. parking space, floor space

the distance from other people or things that a person needs in order to remain comfortable

one of the degrees between or above or below the lines of a musical staff

a boundless three-dimensional extent in which objects and events occur and have relative position and direction

physical space independent of what occupies it

the region beyond the earth's atmosphere or beyond the solar system

a blank area separating words or lines

material used to produce such blank area

a set of mathematical elements and especially of abstractions of all the points on a line, in a plane, or in physical space

linage

broadcast time available, especially to advertisers

accommodations on a public vehicle

the opportunity to assert or experience one's identity or needs freely

an opportunity for privacy or time to oneself⁴⁶

⁴⁶ space, 2017, in *Merriam-Webster.com*, retrieved April 4, 2017, from <https://www.merriam-webster.com/dictionary/space>.

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