Everywhere and nowhere at once

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EVERYWHERE AND NOWHERE AT ONCE

BY

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Submitted in Partial Fulfillment of the
Requirements for the Degree
MASTER OF FINE ARTS

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GEORGE HOLBROOK HAUPT
This document is dedicated to my parents.

SHIRLEY ELIASON HAUPT
1929-1988
Professor of Art

GARRY EUGENE HAUPT
1933-1979
Professor of Literature
## CONTENTS

1. Televisionland .............................................. 1
2. From a Man-Made Landscape ............................ 6
3. Elsewhere .................................................. 9
4. Nowhere ................................................... 13
5. Sense of Site .............................................. 19
6. The Constructed Question ................................. 24
7. Everywhere and Nowhere at once, Final Remarks..... 34

Bibliography and texts consulted ......................... 37
Appendix ...................................................... 42
Thesis Project, A Compilation .............................. 61
Today, to define descriptively what my thesis is all about is difficult.

Although, the basic ideas reside in the word field, akin to the furrowed fields of an Iowa farm.

From the edges of those fields, the landscape yielded a sense of infinite space, an incredible silence of distance.

Much later, the Iowa landscape changed within me, it no longer possessed the same qualities of enduring vastness. The land was now covered with an even larger field of operation; an electromagnetic resonance of images, sounds, and communications data.

My thesis born out of this apparent realization of this polarity, or duplicity of my existence between these fields and the spaces they create inside and out.

Early in the 1980s, while photographing the rural landscape in Iowa, I began to notice satellite-dish antennas within the remotest valleys and distant fields. At first I paid little attention to the latest object of technology, but curiously, could not ignore their increasing presence. I was much too interested in classical formalism to include them within my images, which
were coerced from the legacy of Edward Weston, Charles Sheeler, and similar modern masters. As I continued my photographic expeditions beyond statelines, it became clearer that the satellite dish was becoming more common and perhaps even somewhat necessary to rural existence. Since the age of Orwell was fast approaching, the dishes seemed to provide an uneasiness, a notation of distanced monitorization, or an odd quality of vigilance.

Now at graduate school the satellites all but forgotten, I began to evaluate my past work more critically. I knew that I was tired of this rather conventional work. These former traditions no longer encouraged me as they once had, and I wanted to extend out of a feeling of stylistic plagiaris. I discovered that my landscape images exhibited a very subtle tension between the Romantic landscape, and the mechanisms of modern culture: powerlines, roads, signs, paths, telephone poles, fences, etc. Thus, I decided to expand upon this subtle polarity, of these mechanisms upon the landscape.

I began to manipulate landscape images taken from around Rochester, making collages or multiple image constructions. I was in a mode of complete experimentation and freedom, however, I became frustrated that I could not find an avenue on which to utilize photographs from the landscape into a workable set of ideas . . . , and I was lost. It seemed that mankind had conquered the spaces upon the landscape. Having recently revealed the earth from the surface of the moon, now I wondered if there
was a geographical frontier, was physical exploration complete or virtually complete?

What was the point in making more images of the landscape when so many perpetually existed within the mass media, and the present competition to produce more images of similar veracity seemed doomed in a visual climate of oversaturation, destined towards indifference. (A state of visual inertia)

I began to see less, and less of the actual landscape. It seemed to be disappearing into an odd sort of backdrop for contemporary culture, fueled by the vehicle of capitalism, and the modern notions of "Planned Obsolescence." (Limited (design) product life).

Moreover, in other words, the landscape is being consumed, built upon, apportioned, plowed under, clear cut, wired, damned up, bought out, and ultimately zoned into micro-specificity. Perhaps when all the actual land is controlled, or utilized and seemingly fate determined, in regard to war and environmental strife. How then is making images going to achieve a sense of these contemporary perceptions and/or realizations? Where is the new horizon, I wondered, ... if not beyond the border of hills?

In the midst of my confusion I was watching "the" show of the 80s, Miami Vice. This was the most lavish and expensive show on television, along with the best, and most expensively produced commercials, which would often debut during this hour of "heavily viewed," drug, and cop drama.
Suddenly I was gripped by the cut from the show, to a pristine landscape. This vista was not unlike a televised example of an Ansel Adams type image; evoking an unmediated sense of clarity, and natural beauty. As the "commercial" developed, the camera panned the vista, a two-lane blacktop, was revealed, becoming a solitary line vanishing into the seamless frontier of the horizon.

But, then . . . here came the vehicle propelled into the myth of the wild west, a modern stage coach as if, contoured to conquer spatial destiny.

Although, at that moment I was more interested in the televised "image" of the landscape, rather than a semeiotical foray into commercialized significance.

However, we all realize that commercials are a form of constructed exaggeration, a subtle manipulation of the truth. Thus, it is an attempt to create, and nurture desire, (a directed "will") towards the object, service, and finally experience.

Moreover, today it seems I was responding directly to the mediated/simulated quality of the real(?).

That is, to the constructed faith of the limitless frontierness of the American landscape, while simultaneously seeing its apparent decline, via the burden of (mass)-contemporary civilization.

"So there I sat in my two room apartment back in 85, watching this beat-up 12" black and white television set, with tin foil hanging on the antenna, wondering how to photograph within the
disconsolation of questions that kept banging on the door . . .
what field was I (real)ly in . . . anyway?" For the first time I
really studied television critically, and began to see it as an
extension of the physical frontier that seemed to be disappearing
with social growth and complexity. The confusion became how to
depict the effect of television upon the landscape, or the
landscape upon television. This was somehow rooted in a balance
of perception between geographical space (landscape) and
psychological geographical space (landscape in media and
television). Since I grew up watching television I wondered how
that had altered my sense of geographical space and time. Thus,
this interest became a more personal quest resulting from
questioning my own conditioning from the actual landscape along
with the mediated landscape of television. Television seemed a
relentlessly growing field of ideas and images which was often
described by itself as--"Television Land."
CHAPTER II
FROM A MAN-MADE LANDSCAPE

With my first year completed I was trying to formulate a thesis based upon the polarities between the landscape and television. I was certainly at a loss to put all these questions and sensations into a viable context to execute an exhibition. However, the summer gave me much needed time to search for clues, which often seemed to occur accidentally.

My daily drive to and from work was highlighted by numerous construction sites, which have always fascinated me. The sites seem so alive within the proximity of finished sites, perhaps a metaphor for creative activity and ideas. The construction site a space between, where my ideas and emotions seemed to reside. From the daily input of the construction site, I realized that my exhibition must be more than the photographs themselves, that is it, must include the alteration of the site and perhaps the addition of objects, or sculpture. The exhibition site must be carefully addressed, and considered.

Consequently, I began to photograph the construction areas as a matter of record. So, on one occasion I stopped at a particular construction site I had been watching for sometime. The workers were gone and the site was silent, and deserted, thanks to some
rain. Renovation of a 19th century factory building was taking place, adjacent to the river.

The building was gutted, and all that remained were the huge stone walls erect in stoic defiance of gravity. It resembled a ruin one might find in a forgotten city, a lonely survivor near and among mostly contemporary structures.

Curiously, the exterior was being saved while internally being completely reconstructed and altered, perhaps yet another testimony to the modern predicament. Adjacent to the site was a huge pile of earthen rubble. I climbed up to get a better view and photograph the building. To my utter astonishment a crater appeared before me. Within this landfill-like mound were two huge satellite dishes amidst the rubble and runoff!

The hole in this hill was an eye to the sky! The site was visually dynamic with the setting sun, and dark cumulus clouds above. The light was pale orange casting long shadows which exaggerated form. The delicate technology against the deadened mass of earth and rubble, pools of runoff beneath the dishes, reflected the moving clouds and rendered the craters core seemingly infinite, while the satellites seemed to hover weightless with their stark simplicity of form.

This very place seemed a fulcrum of the context of the present, (moments). Perhaps, here the past cradled the present, the mound resembling an Indian burial site, or perhaps an important geographical vestige. The antennas exposed within the core, becoming a new extension in the human transmission of spirit
(images). Now, my mind loud with information concerning the conceptual properties this occurrence was giving me. Instantly, my thoughts raced back to Iowa and the satellite-dishes I found in the remotest regions. The antenna/receiver was a physical property, as was the frame around an image. Here, these satellites formed one corner of an increasingly complex frame of information and connectedness. Thus, the satellite-dish antenna became symbolic of the relationship between television and the landscape, by virtue of its being a visible factor to an otherwise invisible (new/public) form of visual communication.
I began to photograph satellite dishes in various rural and urban settings; this seemed the logical first step of working into my ideas.

The connecting of geography within my camera made me wonder how to interpret the space between the earthbound satellites, and how exactly did the system function?

I began to pore over books and journals at the library, but did not find much useful information concerning contemporary satellite television. However, some of the scientific documentation was quite interesting, especially the diagrams depicting global transmission and orbital paths, called "Footprints." My search extended into the art section, where I found some work concerned with television, but nothing really specific to satellite technology. The diagrams gave me some ideas for organizing photographs in various positions or alignments.

I really needed to find something for background information within my thesis proposal (which was becoming a small crisis).

Fortunately, I found a just published book at the Visual Studies Workshop, titled: Video Culture, A Critical Investigation, edited by John G. Hanhardt. This text was a
godsend, for information, inspiration and a decent proposal. One chapter titled: *La Vie, Satellites, One Meeting-One Life* by Nam June-Paik, was quite important to my concepts. For example, Paik states:

The first step for a Ninja is learning how to shorten distances by shrinking the earth, that is, how to transcend the law of gravity. For the satellite this is a piece of cake.

And,

Thanks to the satellite the mysteries of encounters with others (chance meetings) will accumulate in geometric progression and should become the main non-material product of post-industrial society.

And

The "increase of freedom" brought about by the satellite (from a purely existential point of view, and "increasing freedom is paradoxical; freedom is a qualitative idea, not a quantitative one) may, contrary to expectation lead to the winning of the strong.

Paik saw the satellite as a revolutionary device that would link together the most brilliant thinkers of our time. However, I was thinking of this system in reference to rural space, of manipulating a sense of space. Paik seemed more optimistic about satellite television than cautious, and did not mention what type of imagery is, and will be transmitted. Thus, I felt the by-product of this new televisual technology would be an
over-saturation of visual material; which most often would be a low-form of entertainment geared towards the manipulation of the consumer, via "pleasure and perpetual creation of material desire." (See thesis proposal Appendix pg. 3.) As critic Robert Hughes stated,

"Television, the wet nurse of culture," and "television has been a disaster for the visual arts."

Generally, television was now rather banal and ordinary, virtually everyone was near one, or owned one . . . so what? By virtue of the capacity of television to have become so comfortable and in a sense good and bad (simultaneously) creates what I see as an emerging landscape of otherness, it becomes more than "object" or "device," but something "elsewhere." Then take "elsewhere" and add a satellite system . . . everywhere? In spite of the texts I was reading concerning television grammar and style, I became much more interested in the sense of space television and satellites suggested (whether actual or abstract). It is as if the television I'm watching there is no sound or text, but rather a continuous flow of images. Thus, from the action of watching what type of space-time am I in or out? Is it dependent upon the images location itself? For example, "on the ocean off cape fear," or is it dependent upon the location of the television itself, or terminal screen? Is this sense of space/time from television reflected outward, in other forms? (art, architecture, design and how long we look at something.)
We are not even talking about multiple copies. We are talking about Global Electronic Computerized Satellite-dished Transmission of images, reaching millions of people! Images themselves travelling at the speed of light . . . well, at least sound. This is an entirely new, not only metaphysical frontier, but a political and social frontier as well. I think that we're pioneers in terms of trying to approach a conceptual grasp of what this means.

Sara Charlesworth

In retrospect, I was finding pieces of information here and there, and was building my own model. Although there was no kit and the directions became more infinite and immeasurable.

(Frame . . . Abstraction)
CHAPTER IV

NOWHERE

Not sure how I was going to construct my ideas, I went through my growing collection of satellite photographs. These images were taken from rural locations and urban locations. Curiously, the rural photographs made me wonder if with the addition of satellite television was the "urban" being asserted upon the "rural," and how that might eventually change the rural sensibility, and space. Was North America being brought closer together through the linkage of satellite technology to watching television? The satellite dish photographs were physical evidence of my questions, and the most factual and symbolic. The circular dish-antenna a wordly symbol of otherness with its connection to the beyond without delineation. The photographs were rather ordinary, although they were printed in various sizes from poster, (40" x 60") to 5 x 7, which perhaps could reflect different geographical locations or a variance in distance and scale within the gallery. However, this group of images represented the basic framework, but the framework was collapsing. The images were too similar, perhaps if I had satellite dish photographs from around the world with drastic changes of the (landscape) backdrop?
This was a critical point of confusion, how to enhance and address the significance I felt the antenna provided. I realized then that it was not so much the satellite itself, but more its connotation of excess visual material. I then had to figure how to visualize the connotation into images and a spatial configuration. I wrote out three basic levels that needed to be covered.

A. Framework of flowing information, which exists between points, or satellites.

B. Television space and images.

C. The manifestation upon the viewer, or human receiver.

At this point I knew I must extend my exhibition date to the fall rather than the spring only a few months away. This freed my mind somewhat and granted me more time. I spent many hours driving around looking, and thinking how to salvage my ideas. The components of technology were visible satellites dotting the landscape, power lines drawn across the fields. The cool glow of television emanating from the windows of many homes and video stores now along the main streets of very small towns. However, what was the subtext?; was this merely a quiet revolution of technological understanding, and awareness or some form of abstraction of time, space, and geography?; or perhaps both. If through all this profound visual change, images in themselves had lost much of their power and value, it would follow that meaning now was as much constructed around the image as the image itself.

At this time I received some books from my mother about California
perceptual artist Robert Irwin. Irwin had developed a system to
determine how sculpture was placed within the space it existed.
In effect his thesis was that works of art could be conditioned
for the space they are going to inhabit. For example, here is one
of categories for addressing a work of art.

Site Specific. Here the "sculpture" is conceived with the
site in mind; the site sets the parameters and is, in part,
the reason for the sculpture. This process takes the initial
step towards sculpture's being integrated into its
surroundings. But our process of recognition and
understanding of the "work of art" is still keyed
(referenced) to the oeuvre of the artist. Familiarity with
his or her history, lineage, art intent, style, materials,
techniques, etc., are presupposed; thus, for example, a
Richard Serra is always recognizable as, first and foremost,
a Richard Serra.

Reading Irwin made me realize that the location of my exhibit was
very critical and perhaps was central to my confusion. I was
still unclear as to which mediums were best to use, consequently
I was always looking at things from the standpoint of a different
camera, or format which also added to the confusion.

I certainly appreciated film makers much more because I now
understood all the considerations they must make. I knew I had to
edit myself and my actions in order to make something coherent and
simplified. Rather than something so complex it became
misunderstood and irresolute. Thus, I dropped the film and video
ideas and decided to work exclusively with black and white photographs, the gallery space and perhaps some constructed objects. Since I felt television had destroyed some form of perception or at least altered it forever, black and white photographs tended to possess a death-like quality, a sense of colorless distance. Using black and white also enabled more technical manipulation and direct physical involvement. Once again I began to photograph satellites, and the television set. Except now I began to alter the image through superimposing images over one another, the satellite with a television image over it. The image became an inside-outside composite. This composite although unremarkable was really the whole issue, but because I was so busy with the machinery and the satellite alone, I kept missing the basic point. That I was questioning my own mental existence between the media world and the physical world.

("Frame of Mind"?)

Suddenly, I became a strange hybrid of perceptions derived from television and the farms and space of Iowa. With the ideas of this personal polarity it became even clearer that some human representation must be included in the exhibition. On one of my drives to photograph dish satellites in the rural areas, I had noticed a satellite dish dealership near LeRoy, a small town. I finally decided to stop and ask to photograph the satellites up close and find out more about the business.

I walked into the small store and began to explain my project to the owner. He was quite curious and suspicious of my
intentions, but after visiting awhile and making him feel as if I knew something about satellites, he became more interested in my ideas and began demonstrating the equipment and explaining "sky TV" as he called it.

He grumbled that dish sales had leveled off in '87 with all the scrambling of pay TV premium channels, but previously sales had been fast and furious. Presently he could receive 105 channels at his location. Within his store there were three televisions each connected to its own satellite dish, which were tracking two orbiting satellites above. As he began to flip through the channels, the most interesting aspect becomes the raw unedited news feeds from Washington DC or New York.

Here was the president and the cabinet joking around, everyone blabbering, creating an interesting sense of realism. He explained that later these news feeds were cleaned up, over-dubbed and made newsworthy. He then continued flipping channels, a porno channel, religious shows, more news, vintage television shows and the sky market shopping show etc. . . . I asked how many satellites were above North America that carried television?

He replied that there were twenty-five; each with the ability to transmit 24 channels of information and more being launched each year. The major consensus among dish owners was that the sky was free signals and all. Thus nobody should have to buy the sky, and this issue was changing the business of satellite television. I thanked the owner and mentioned that I might be back to take more photographs. Then I remembered to ask how much it would cost
to rent a satellite on a trailer; two hundred plus deposit. The use of an actual satellite quickly vanished from my imagination.

I drove away thinking how vast this whole system was in a spatial sense, and how much visual pollution hung in the air. There were as many as 300 channels above North America, an endless charter of images.

If imaging is impossible today, it is for the reverse reason; all horizons have already been traversed, you have already confronted all the elsewheres, and all that remains is for you to become ecstatic over (in a literal sense of the word), or to withdraw from, this inhuman exploration.

Jean Baudrillard 1988

Feeling small, I came to a place of severe doubt, and thus, retreated back to the library looking for signs to cure my sense of failure . . . which then became a reinvestigation of everything, driving back into the landscape to find, a thread.
CHAPTER V
"SENSE OF SITE"

I returned to the satellite store and photographed myself interacting with the earthbound satellites as a final gesture of the outside compilation of images.

What did the transmission of images look like? How was my mind collecting (editing) these images? The signals seemed somewhat linear, akin to an expressway at rush hour, the cars and trucks representing images coming and going. I had been making single exposure television photographs and a number of double exposure, tele-scape composites. However, these did not provide the linear quality, nor the quantity of information. So, I went through all my negatives, and really studied what I had done.

Suddenly I recalled a photographer who double exposed a whole roll of film. However, for the second exposure he rolled back the film and moved it forward slightly, which dissolved the vertical frame marks, and created a continuous negative. It was then possible to enlarge a section into long narrow prints composed of a dozen or more shots bleeding into one another. I tried some tests and was quite satisfied with the results. So I set up some guidelines for my production of images.

1. Not to photograph well-known television personalities
(becomes a portrait). However, historical figures (deceased) from the past were okay.

2. That the images should be commonplace and banal. That which takes up most visual time.

3. That like a filmmaker I would integrate a variety of shots; closeup, medium, and long within the strip of film. Two long shots one medium, etc.

4. That I would shoot no text or words, however, numbers, and graphs were okay.

5. That the images would be machine made.
   A. Film processed in "versamat" machine (Kodak).
   B. Prints processed in black and white print processor.
   C. Printed on plastic resin coated paper.

6. That I thought like a machine in watching and collecting the images. The images become "products" of the action of watching intensely.

I began to spend hours shooting off the screen. The unique aspect of the images was that I never knew how they were going to look, even with all the predetermination and visual strategy.

The images became quite surreal and mysterious compositions, of television fragments. The images bleeding into one another in semi-transparent fashion created a sense of movement and abstraction. Now that I had found a way photographically to represent satellite transmission, it became a matter of the gallery space and the representation of the human form, within the "WHITE CUBE" . . .
I began to make drawings of proposed gallery alignments with cut-out photographs trying to imagine the work in space two dimensionally. I showed the drawings to a number of people who thought I needed to use actual space, rather than a sheet of paper. Thus, I had to determine an exhibition site soon.

I did not like the R.I.T. gallery, it was just too full of distractions, and I would not be given enough time to articulate the space before the show. So I was searching for an alternative location. Perhaps an empty store front, or industrial space I could borrow or rent easily. My boss David Malone had a small photo gallery in one of his buildings, which I knew quite well. However, it was too small at this point, but still an emergency consideration. Meanwhile I was still trying to resolve the question of human representation within the exhibition. Television seemed to have rendered our bodies static and held within the action of viewing, the "television trance." Television has sunk beneath the skin into our very unconscious, perhaps connecting itself to our own electrical nervous system. Therefore, I began searching for a representation of the human nervous system, in some form. My mother, who was an art professor helped with an endless discussion of the implications of media, and helped resolve this barrier of the human element. She suggested I look at the drawings by Andreas Vesalius, a 16th century engraver, who did anatomical drawings. I located the book and found a wonderful representation of the human nervous system.

I now possessed imagery to represent all the levels of the
system; the satellites, the transmission and the reception into the human form. However, I still continued producing more images, and was searching for a gallery site, which was quickly becoming a crisis. Again, I looked around Rochester for an empty space, and I found nothing but rejection, non-imagination, and prices beyond my ability. I went to my boss David and discussed with him my dilemma of space, and he said I could use his gallery, but that I could not drastically alter the space. I went to the gallery and sat in the space but still not convinced. The space had three distinct rooms and very little actual wall space. (After all, it really was a house.) However, I would have a couple months to play with the space, so perhaps it was better than I presently thought. From my journal a list of thoughts and ideas concerning the space.

1. As much time as I needed to set-up and make the work site specific.
2. No distractions.
3. The gallery a former home perhaps, the right context for an exhibition about watching television, or televisions affect/effect upon space.
4. In theory I could re design the whole exhibition with the luxury of time.
5. Away from R.I.T., home, and my people.

Thus, I gathered all my images and notes and brought them to the gallery. Since I was still working with David I would visit the
gallery at lunch time and simply sit and observe the space. I had enough images to wallpaper the whole space. The nature of the space began to shift my previous foreshadowing of many large images working together. Things became more simple and conditioned as the result of the space, and the gallery code of operation, which stated that:

1. The gallery must remain white.
2. No large nails, bolts, brackets into the walls or floor.
3. No glue or adhesives upon the walls, ceilings, floor.
4. Paths near doors kept clear, for insurance and fire safety.

Thus, it was all here in this small gallery, the images, the thoughts, the space. The story ends and the thesis begins.

Note: The site became the catalyst for understanding my actions much more clearly. The lack of working with my images in actual space created confusion and apathy. The exhibition would have been stronger if I would have taken this into account much sooner and conditioned my work more thoughtfully.
"There were the greats, Euclids, etc., but today everyone must work at trying to interpret the riddle of technology."
- Paul Virilio

I began to place all the mural size satellite photographs around the gallery. It quickly became apparent they were too large and similar. My theory of placement consisted of putting images up, leaving the space and coming back later with a fresh sense of sight. Eventually the space held only one satellite image which seemed to coexist with the scale of the rooms. Now I was not sure about the television images or the image of the nervous system? I was stuck for a few weeks trying to resolve the shifts in spacial organization.

Being and circumstance, then constitute the operative frame of reference for an extended (phenomenal) art activity, which becomes a process of reasoning between our mediated culture (being) and our immediate presence (circumstance).

Robert Irwin

After some research and trying to make different images, I finally surmised that my trouble was too many images in relation to the space. I knew what I felt before was true, the space was too
small, thus, I would have to make concessions. The space was essentially three rooms, two were connected by an archway and the other was linked by a normal doorway and door. The solution came from the notation of 3 levels, which I had already determined, but failed to recognize within the space. Each section of the gallery became a level of specific point in the function of satellite television. The far room became the satellite room, or distanced point of origin. The middle room became the space between, or the metaphysical space of transmission, and point of collision/convergence of many channels of information. The room with the door becomes the closed off cell, where the television is located. Within the cell the action of watching television takes place, and the room is transformed into an installation concerning the imagined spacial response which occurs to a viewer.

I framed the television strips without glass or mats and fitted them in a horizontal band around the middle room. It was quite simple and austere, but seemed in balance with the dimensions of the room. The images seemed to blend into each other, although broken by the edges of their frames and the intervention of doorways and windows. Now with the satellite and television images basically resolved. I now had to create the 3rd level, which would be the most difficult and complex part of the exhibition.

It seemed the structure of television was a continuous stream of images organized into a kind of geometric deployment, and segmentation. Thus, I began to conceptualize how this geometry
would appear around the viewer engrossed into the stream of images. Through watching television do we become monitors ourselves, an extension of the medium into our own network? (internalized), or perhaps, the reverse may be true, the viewer becomes simply a mirror (external. entropic). Is television the real "burden of memory" (histronic distillation), keeping us held within its continual reiteration of the recent past, and simultaneous near present. Thus, how was this affecting a sense time/space within the interior of our thoughts, memory, and projection, if at all? With these ideas in mind I began to build a 3-D wooden framework as large as the room. This would then hold the photograph of the human nervous system. I saw the frame as a psychological manifestation derived from the action of watching television. Within the frame the space became closed off, determined by the nature of programming and the warehouse of ubiquitous images. The frame also echoed the actual shape of a television set. The entrenched viewer becomes like a monitor or screen within.

After building and painting the frame, I decided to cut out the figure of the nervous system and suspend it within the frame with a vast network of red thread. I connected the threads to the frame, and to the nerve man, until it became a maze of intersecting lines, within the frame. This representing what Paik called geometric procession, except here it was a mental construction of television space as restrictive and isolating. On the wall beside the structure, but still within it's span, I
placed two large images opposing each other. These photographs (30" x 40"), (or television stills) which I carefully tacked to the walls, and trimmed them to appear receding into the space when aligned to the standing framework. (See color photos appendix.) The pair of images represented two poles of the terminal, or cell, (like a battery, positive and negative charges). (See color photo's appendix.)

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<tr>
<th>LOVE</th>
<th>LUST</th>
<th>SEX</th>
<th>Nervous System</th>
<th>VIOLENCE</th>
<th>HATRED</th>
<th>ANGER</th>
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<tr>
<td>LEFT SIDE IMAGE</td>
<td>&quot;COUPLE EMBRACING&quot;!</td>
<td>RIGHT SIDE IMAGE</td>
<td>&quot;MAN PUNCHING PERSON IN THE FACE&quot;</td>
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"(REALITY OR FICTION)"

This was my model commentary on the primal nature of television, (programming) which seems destined to ever-increasing levels of intensity and explicitness of the human being/animal. Moreover, are images from television absorbed into our minds, taken as truth or fiction? It seemed that television had become an extended spectacle for these basic desires of love and hate, sex and violence, thus, I was questioning how these basic emotions were depicted and how that fostered the relationship to television in a personal physical manner. On the floor of the room, the framework created a space where I decided to place some smaller television images. These images corresponded to the two upon the
wall, except that these images had fallen to the floor below (within), like our memory storing past sights. The images were also a representation of the "bottomless pit" of fragmentary images and visual information television has produced within us. (More than we know--infinite.)

There was a window across from the framework, within a small alcove. I determined this must be sealed off, to enhance the notion of the room being a cell, or a "closed circuit" space. Once this was achieved with some foam core and paint, I decided to place some actual televisions within the alcove, but was not sure how to integrate them. After playing with them for a while, it seemed that they functioned best as an audible presence rather than a visual. I found a shelf that fit within the alcove and set up the televisions facing the sealed up window, and wall. I turned off the lights and began to fiddle with the controls adjusting sound, and picture. By altering the verticle hold on one television I created an interesting pulse of light. This lead to my use of special colored light within the space, and the idea of television light having dimensional qualities.

I then created . . . a color spectrum that began near the televisions in the alcove and moved across the room to the nerve man upon the opposite wall (color shift-energy heat). At the point of the television pulsing I used red light, which then went into green between the alcove and framework, to blue, and then to violet upon the nerve man. The human receiver, static, passive and cool, within the darkened space as the electronic fire
flickers with changes in luminosity. The room now alive with color, images and audible sounds, only a remedy for concealing the shelf of televisions remained.

I felt that television was a strange void, which embodied life and death, but yet was neither dead nor alive. Thus, I recalled Kubrick's film, *2001 A Space Odyssey*, and the presence of this black monolithic shape, at the point of birth and death. With that in mind I decided to make the shelf and televisions into a black shape with the emittance from televisions coming from behind. The black shape, or black box fit well within the alcove, and seemed to complete the room and space.

With only a short time until the opening I began to go over the whole exhibition and felt that there was something missing in the room with the single large satellite image. So I began to frantically try to figure out how to address the power and function of the satellite dish. I had become to involved with the television aspects, that the satellite had become somewhat diminished from my attention. I tried again to add more satellite dish images without success. During this time I was moving into a new apartment, and by chance I found a model jet airplane, which I had cut in half. Thus, when placed upon a wall, it appears to be flying through it (see appendix). I was excited; this would work as the symbolic object, concerning satellite transmission. So, I was off building model airplanes to saw in half, while wondering about the connotations.
1. Speed of jet = speed of transmission.
2. That like the models, transmission permeates structures/physical.
3. Like military jets, television is a precision tactical (visual) assault.
4. Television and satellites perhaps a tool of war like jet aircraft.
5. The jet is the highest form of machinery, and can travel through time and space the fastest. Thus, the satellite will continue to improve "speed" of global (imagery) communication.

With the jets completed, I painted them according to their direction and placement.

Black: Advancing, from the wall
Grey: Away, into the wall
White: Above into the ceiling

I had cut them all at various angles so their position and flight line would be different for each plane. Thus, mimicking the omni-directional, all encompassing quality of electronic transmission. The satellite photograph became activated with the presence of the jets; which also bridged the gap between the satellite and the television strips. The television strips become a manifestation of the jets symbolism, of being sent, "through and within" at variable angles. Perhaps the space between the two rooms, could predict that jet-lag becomes image lag?

Moreover, the field within the room of television strips becomes an intersection for many flights of, "Image Planes." Each
image a combination of held fragments from different directions, places, levels of time which then represent a mere fraction of a second worth of available incoming . . . televisual information.

The jet planes were frozen in space, and time. The television images held rigidly with their outer frames. Everything was held in instantaneous suspension, death like, which becomes the essence of a photograph. Moreover, the exhibition becomes a form of deployment from the image of the satellite through space into the human nervous system. However, I still was not quite sure if it was a complete statement? I went back through all my images, notes, and spent time sitting quietly within the space.

I noticed within the satellite room there were four electrical outlets (two sets) which were directly opposite each other. I placed a thread between each set (connected to the cover place screw). This revealed and extended the notion of interconnection, and simultaneous (shrinking/determining) displacement of space, through which flowed a geometry of electronic emittence (between receptors). Therefore, the satellite becomes symbolic (in a literal sense) of altering and changing the knowledge, or perception of distance, place and time, via the hyperality of television's vast, smooth landscape or instantaneous, interchangeable horizons, and locations, which then seem to become a unique form of space where . . . you are everywhere and nowhere at once, within the isolation of your room (cell), it then becoming an extension of the line . . . (system).

I added one final image, one day before the show opened I
placed a small 8 x 10 photograph upon the floor in the corner (trimmed to fit) of the room with the satellite. The image was an overhead shot of a crowd and three policemen standing and looking upwards, all rather stunned, at what . . . they apparently were seeing and their guns are held tentatively, almost useless.

I then went outside, walked over to my car, got in, cleaned something off the wind screen, started the motor, and peered into the mirror thinking, yes, "Society is Framed Virtually"!

The show opened on a Thursday evening, so the outside light would not overcome the light within. The opening was significant for the addition of another element, a microwave oven. For the duration of the opening the microwave cooked various red colored objects (microwave/TV type dinners) which bubbled within the "television set" type space. The microwave was stationed across and facing the satellite image. The action of the microwave, produces little visual evidence of something having been cooked (burns, browning, grill marks, etc.). It is precisely this lack of exterior evidence which is the importance of microwave radiation, it cooks, and heats, from the "Inside-Out"! And diminishes the duration of cooking (?) time dramatically. Moreover, this action within the microwave advances one of the central questions of the exhibition:

"How have we been visually conditioned within our minds from television and it's growing intensity?"

Meanwhile, people move within the gallery viewing what they have already seen, already knew, but perhaps did not realize. Since I
had no written statement, I was asked what it was called, I said oh . . . "Everywhere and Nowhere At Once."

The thesis sharing was well attended*, and I was tenative, rather confused so I talked mainly from the hip. I was still trying to form a grasp of what my exhibition actually meant, and to be able to verbalize this meaning. However, one question seemed very important:

"Why I did not provice a written statement or handout?"

My answer was:

1. This exhibition was about purely visual information and the interaction within "space" of this visual information I organized.

2. Words, explanations would have conditioned the exhibition, and determined response.

3. For the very reason the question was raised, the issue of "words vs. image," and my thinking was that, words seem so inadequate to describe complex spacial alignments, and thus, do not extrapolate the truth effectively enough!

4. I was going to have to write a thesis report, that is the statement about the statement . . . Yes . . .

*Note. Electric drip coffee replaces microwave oven in exact location.
CHAPTER VII
EVERYWHERE AND NOWHERE AT ONCE
FINAL REMARKS

In conclusion, the thesis was a process which led to a Constructed Question, concerning the implications of the rapidly expanding system of satellite television.

The exhibition, or perhaps illustration, provided an education in attempting to describe the manifestation of this system, with photographs, objects, and the conditioning of these within a specific site.

The question resulting from the initial observation of a satellite dish antenna, existing within the remoteness of an Iowa field.

How was this satellitization of rural geography changing the ideas of (our) remoteness, or the actual fields nearby? However, it became less about the satellite existing within the landscape in a photographic sense. That is, to make many images documenting the satellite in various settings. It seemed that the satellitization of geography created another level, another field of operation, a kind of inner abstraction of space. A visual knowledge of spaces elsewhere, without ever having gone there physically. Like rivers and streams, satellite television now
flowed continuously round the clock. Satellite television becomes an emerging frontier, a hypereal landscape existing formlessly around the actual landscape. Thus, I tried to photograph what was between myself and the actual landscape, which seemed to be a residual condensation of television imagery, space, and sense of time. The satellites seemed symbolic of the expansion of this condensation of imagery.

Making photographs of the actual landscape seemed futile in the current climate of many similar images, and existing practitioners. However, it seemed very important for me to understand television, in order to understand my relationship to the landscape, and myself within the current culture.

Television is creating a form of implosion, where there are so many images and meanings (accelerated) all colliding-dissolving-evolving-revolving, which eventually begin to collapse into one another creating a sense of chaos. However, it may be more akin to an entropic state, a slow progression towards a uniformity, an uncertain inertia (which only appears rapid). Television, a dialectic intersection between, a source of hate and love, a stage (space) of otherness between each other and geography. Thus, from all the work and questions, I arrive at an assumption which is the end point of my thesis exhibition.

Television has become an internalized frame (in a literal sense) of reference, which changes, or overlays perception of space, time, geography, etc. One can simply turn off the television, but one can no longer escape the manifestation of its
framework. Although, this is where my exhibition halts, I sense that I did not go far enough beyond the framework into its outward effects, but only show the fragmentation and visual saturation into the being within the constructed artifice.

Perhaps, rather than illustrating a system, I should have gone beyond the point of saturation? Thus, supporting my hypothesis in greater detail, and closing the circle back to the satellite dishes and landscape whence it came.

I am still at work trying to understand televisions impact upon culture. I now tend to look at things as being before television, or after. Thus, my work could be simply called: "Telemodernist."


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PERIODICALS

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____. Part II (June 21, 1989).

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No. 1, pp. 40-43.

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Guide to appendix and list of illustrations.

<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Notes on technique and reproduction</td>
<td>42-44</td>
</tr>
<tr>
<td>2</td>
<td>Chart of Satellite Footprints and Drawing</td>
<td>45</td>
</tr>
<tr>
<td>3</td>
<td>Thesis Proposal</td>
<td>46</td>
</tr>
<tr>
<td>4</td>
<td>Journal Drawing &quot;Representational Images&quot;</td>
<td>47</td>
</tr>
<tr>
<td>5</td>
<td>Journal Drawing &quot;Figure in Network&quot;</td>
<td>48</td>
</tr>
<tr>
<td>6</td>
<td>Vesalius illustration of human nervous system</td>
<td>49</td>
</tr>
<tr>
<td>7</td>
<td>Malone Gallery: Site plan A</td>
<td>50</td>
</tr>
<tr>
<td>8</td>
<td>Malone Gallery: Site plan B (Show locations)</td>
<td>51</td>
</tr>
<tr>
<td>9</td>
<td>Exhibition Flyer</td>
<td>52</td>
</tr>
<tr>
<td>10</td>
<td>Satellite Dish Image in exhibition</td>
<td>53</td>
</tr>
<tr>
<td>11</td>
<td>Model Jet Aircraft dissect the gallery walls</td>
<td>54</td>
</tr>
<tr>
<td>12</td>
<td>Contact print of actual, Television Strip</td>
<td>55</td>
</tr>
<tr>
<td>13</td>
<td>Corner Piece, in Satellite room</td>
<td>56</td>
</tr>
<tr>
<td>14</td>
<td>Gallery site images</td>
<td>57</td>
</tr>
<tr>
<td></td>
<td>Note: The following images were taken at the opening by Roy Sowers.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>15 The Television Alcove, with three dried roses</td>
<td>58</td>
</tr>
<tr>
<td></td>
<td>16 Colorshift: From television to human receiver</td>
<td>59</td>
</tr>
<tr>
<td></td>
<td>17 Nervous system held within framework, with floating images, and a network of red thread</td>
<td>60</td>
</tr>
</tbody>
</table>
APPENDIX NO. 1

NOTES ON TECHNOLOGY AND REPRODUCTION

The satellite images were all shot with 35mm or 2½ format.

Film: Verichrome Pan or Panotomic-X

(Black and White film)

Printed upon Kodak mural paper, or Ilford RC mural paper.

The straight television images were taken with 35mm format.

50mm lens.

Film: Kodak TRI-X 400 ASA.

Exposure: 1/8 second at (Between F/11 and F/16)

Printed on Kodak Poly Fiber Paper

Shooting from television or video requires the use of Tri-Pod and the absence of excessive light surrounding the monitor to achieve the best results.

I went further by painting the television housing flat black to eliminate reflections from the screen onto the adjoining frame, which tended to ruin certain negatives.

The television strips were also shot with 35mm and TRI-X 400 ASA film, and then the new T-MAX-400.
For example:

The film was shot completely with say a 50mm lens, and the exposure: F/22 at 1/8th of a second.

**Note:** (Shooting from black and white TV.)

Thus it was underexposed 1½ stops from normal.* Then, I would rewind the film, (without it going into the cassette) locating a small mark I had made upon the film when it was originally loaded, and move the film between 1/4" and 1/2" forward from the original mark. (Experiments help!)

Then, for this round of exposure I would perhaps change the lens to 130mm and expose normally, and thus, *(to vary the intensity of depth). The result yields a continuous negative of over lapping images; of various exposure combinations. (Not a complete double exposure.)

I tried many variations, even shooting a roll 3 times, which then had 108 separate shots. However, twice seemed to achieve the best results. (72 separate shots combined.)

I looked at the television as a landscape, clicking images in the same fashion as I would outside, except much faster. (I was stationary.) I then processed the film in the Versamat film processor.

I then would print a 5" section of the 35mm negative onto 12" wide strip of R.C. mural paper, which I then processed in a black and white processing machine. The image dimensions being 1 unit wide to 5 units long. (My exhibition images were approximately 10" x 50".)
The nervous system photograph was xeroxed from a book, the xerox cleaned up. Then shot with Kodak Kodalith continuous tone copy film, (35mm) and printed onto fiber-based double weight Mural paper. (For strength.)

Black and white photographic materials proved to be the most versatile and responsive to my project.
Satellite Overview

INTRODUCTION TO SATELLITE TV, Chris Bowick and Tim Kearney, (Howard W. Sams & Co., Inc., Indianapolis) 1983, p. 24

From: INTRODUCTION TO SATELLITE TV, Chris Bowick and Tim Kearney, (Howard W. Sams & Co., Inc., Indianapolis) 1983, p. 24

Fig. 1-2. Satellite footprints. ANIK-C (in dBW)
Thanks to the satellite, the mysteries of encounters with others (chance meetings) will accumulate in geometric progression and should become the main nonmaterial product of post-industrial society. — Nam June Paik

PURPOSE
To exhibit a concern for the rapid technological revolution within the latter half of the twentieth century. I intend to bring together many elements to form a visual architectural environment (installation). Photography and related media (film, video, and printed matter) will form the basic foundation of the exhibit.

BACKGROUND
It is apparent that the revolution of media and informational structure is paradoxical. This remarkable unparalleled growth of intellectual communication systems celebrates a human quest for a new order. However, the rapid advances have created an impatient population who are easily distracted and entrenched within the entertainment systems creating a high-tech pleasure-seeking class.

The satellite will accidentally and inevitably produce unexpected meetings of person and person and will enrich the synapses between the brain cells of mankind. Thoreau, the author of Walden, Life in the Woods, and a nineteenth-century forerunner of the hippies, wrote, "The telephone company is trying to connect Maine and Tennessee by telephone. Even if it were to succeed, though, what would the people say to each other? What could they possibly find to talk about?" Of course, history eventually answered Thoreau's questions (silly ones, at that). There developed a feedback (or, to use an older term, dialectic) of new contacts breeding new contents and new contents breeding new contacts. — Nam June Paik

In the summer of 1985, when I returned home from an unusually long absence, I walked around the house as always, carefully ducking the low-slung branches of the large basswood. I was suddenly terrified and entranced. Installed upon the roof of our neighbor's one-story dwelling was a large black dish-antenna. The very scale of the satellite seemed to overwhelm the natural quietude of our backyard. Now as we sit in our kitchen, as we often do, and casually gaze out the window at the bluejays competing with the fox squirrels, this informational dish with its finger rotating like a turret on a tank, is an ever present ominous distraction. This remains an ultimate signifier for me.

PROCEDURE
The work will be neither too didactic nor too traditional, but rather form an attempt to achieve a precarious balance between the explainable and the unknown. My work is "moving" and is not necessarily encapsulated for eternity. It is a changing, growing process of evolution. As T.S. Eliot remarked, "We shall not cease from exploration and the end of all our exploring will be to arrive where we started and know the place for the first time."

46

PLATE 50, P. 149
OUTLETs WIRED ACROSS WITH THREAD

SATELLITE PHOTOGRAPH

PLANES

3'-0" - 3'-0"

5'-0"

4'-0"

3'-0"

2'-0"

5'-0"

SEXUAL/LONG IMAGE

NERVE MAN'S FRAMEWORK: RED STRING DISSECTING WITHIN BOTTOMLESS PIT OF IMAGES

TELEVISION STRIP IMAGES

CIRCLE THE ROOM

MICRO-DISH

VERTICLE DISH IMAGE ACTED AS STATEMENT

Main St. East
GEORGE H. HAUP'T

AN INSTALLATION
OF RECENT WORK

October 1 - 10, 1987
Opening Reception: Thursday Oct. 1
7 - 9 p.m.

Gallery Hours 1 to 4:30 p.m.
Tuesday Thru Sunday

1560 MAIN STREET EAST • ROCHESTER, NY 14609
Contact print of "Television Strip"
1986-87
A-B  Floor images within framework from the television room.

C.  Nerve man, framework, floating image (violence).

D.  Self portrait within televised boxing match, used as exterior sign for exhibition.

Gallery: 1560 East Main st.
Rochester, NY
(Formerly residential)

Vertical satellite dish image positioned in entryway as introductory statement.
Thesis Project

On television crime dramas we often see articles found at a particular crime scene neatly placed into a plastic bags; then labeled and sent to a laboratory for scrutinization as possible evidence.

The following narrative-compilation could be thought of as ... the presentation of evidence derived from my thesis investigation.

These bits of evidence form a different type of bibliography, more akin to our present accelerated culture of briefs, blips, and images.

I assume full liability for any copyright violations I may have committed, although I have always tried to include the source, it was not always possible.

GEORGE HOLBROOK HAUP 92
Children watching a solar-powered television set in a rural village in Niger.
Television in the Beginning

AMERICAN TELEVISION last week celebrated its 50th birthday. The first scheduled telecast took place April 30, 1938, and featured an all-time superstar. It showed Franklin Delano Roosevelt speaking at the just-opened New York World's Fair.

Seen in retrospect, the occasion marked a historic divide. The fair offered a parting look at the vanishing prerevolutionary world, while the dawn of television gave hints of a yet inconceivable future.

Only a single television station existed at the time, and from its antenna atop the Empire State Building it reached about 150 television sets in the New York City area, the total number sold to avid enthusiasts anticipating the beginning of a regular program service.

David Sarnoff, then president of RCA, which had pioneered this development, hailed the "picture-radio" as "a new art, so important in its implications that it is bound to affect all society. It is a creative force which we must learn to utilize for the benefit of all mankind."

Although the first in the United States, the 1939 telecast from the World's Fair was not without precedent. In London, the BBC had been offering regular television programming to about 14,000 initial subscribers ever since 1927. The year before, Germany's Reichsrundfunkgesellschaft had set up public rooms equipped with television sets throughout Berlin, so the populace could watch the 1936 Olympics along with cameo appearances by the Führer.

After 50 years, do we apprehend its impact?

Even earlier, in the late 1920's, there had been sporadic experimental transmissions in the United States and in Europe; and among the first characters to appear on the screen in these trials, flickering faintly in gray, were President Hoover and Felix the Cat.

The broadcast 50 years ago was to be the beginning of regular telecasting, and more than a thousand sets were sold in subsequent weeks.

Television in America seemed to flourish. Not for long. Within months of that first broadcast, war engulfed the world. All further development of television stopped almost immediately. Television broadcasting did not resume until seven years later, with its explosive growth dating from 1946. Today, television sets in this country outnumber telephones.

To commemorate the semicentennial of that first telecast, the Smithsonian Institution is presenting a special exhibition at the National Museum of American History in Washington. Sponsored through a grant from the Electronics Industries Association, the yearlong show, running through next March, gives an overview of the technical maturation of home equipment and includes a representative sampling of television sets from the early years to the present.

It was extremely difficult to assemble the exhibit. With characteristic disregard for their own history, few manufacturers had preserved any of their earlier products. Most of the sets were in private collections and had to be laboriously tracked down. In addition to the sets, the exhibit features photographs, costumes and other memorabilia from the more popular television programs of yesteryear.

Concise explanatory texts, displayed throughout the thoughtfully arranged exhibit, trace the path by which television has become a dominant force in our culture.

At the opening last month, Roger G. Kennedy, the museum director, struck somber notes amid the celebratory mood. He theorized that television has created a "substitute reality which suffuses our lives and supervenes tactile reality." He also pointed to the unforeseen effect of the predominant commercialism in broadcasting, which has "turned America from a tradition of Puritan frugality toward a prodigate consumerism."

Both at the individual and at the collective level, Mr. Kennedy said, television has created a nation that no longer shies away from debt to satisfy its artificially created appetites. In this sense, he warned, the combined power of advertisers and broadcasters is worrisome. "We do not yet fully apprehend its ultimate effect," he said, "and whether television exists for good or ill, the next 50 years will tell."
SATELLITE TELEVISION

Important events in the development of satellite TV

1945
Science fiction writer Arthur C. Clarke envisions the use of satellites orbiting the earth for communications.

1962
First satellite TV transmission, sent from France to the U.S. via Telstar I.

1974
Westar I and II, the first domestic U.S. satellites, are launched.

1975
HBO goes up on satellite.

1976
Taylor Howard of San Andreas, California, becomes the first person to receive C-band satellite signals on a home-built system.

1979
The Neiman-Marcus Christmas catalog offers a satellite system for $36,500.

1980
The price for a home satellite TV system drops to $10,000.

1984
A law is passed making it legal to watch TV signals from a backyard dish.

1985
Dish sales hit a high of 90,000 per month.

1986
First subscription services for viewers are created.

1987
Dual-band dishes capable of receiving signals from C and Ku band satellites are sold. Receivers with built-in descramblers become popular. Dish prices drop to new lows.
TV: no way to relax

In the average American household last year, the TV set was on for 7 hours and 10 minutes a day—an all-time high, as the Television Bureau of Advertising has recently revealed. These statistics don't say who was sitting in front of the tube all that time (or indeed if anyone was); yet television undeniably plays a major role in American leisure. According to the A.C. Nielsen Company, the heaviest users of TV are women 55 and older, who average almost 40 hours a week. The lightest are teenage girls, devoting a mere 18 hours weekly to television.

Viewing patterns do change with age, but for most people television satisfies a variety of needs along the course of their lives. A 1983 survey showed that 34% of adult viewers watched TV as a pastime or for relaxation, and another 31% for entertainment. Self-education or the need for topics of conversation were other reasons cited. The same survey found that the older the viewers, the less likely they were to be watching television for pure diversion or "arousal experiences." But what of TV's relaxing qualities? Does television really relieve stress?

The effects of TV viewing, particularly TV violence, on children have been extensively studied, and in 1982 a research report from the National Institute of Mental Health clearly connected aggressiveness in children to violence they saw on television. But TV's emotional effects on adults have attracted less scientific attention. One study by George Gerbner and his associates at the University of Pennsylvania raised some interesting questions about the emotional aftermath of viewing lots of TV drama. The prime-time world offers a seriously skewed picture of reality. About a third of the characters it shows are policemen (or other authority figures) and the criminals pitted against them. On TV dramas 46% of all the main characters commit violence, and 55% are victims of it—a startlingly higher percentage of mayhem than most people are actually exposed to. As Gerbner wrote, "Television violence is by and large a cheap industrial ingredient." It tends to support the conventional stereotype: that is, the strong win out over the weak.

This study of TV content was followed up by a survey of viewers—both adults and children—in New York and New Jersey. The heavy viewers tended to see the real world much as television presented it. They consistently overestimated the occurrence of violence in the real world; the heavy viewers were more likely than others to say that cities are dangerous at night. They also thought that policemen are routinely violent. Heavy television watchers also tended to express mistrust of others and to view themselves as living in a hostile world. In short, according to Gerbner, television viewing "cultivates a pervasive fear of violence." In addition, stereotypes by race, sex, and age are still common on TV—not exactly a comfort to those who see themselves thus denigrated.

Who you are and what you watch, as well as how much you watch, may be the key to whether you relax or grow more anxious in front of the TV set. A steady diet of cops and robbers might well create more stress than it allays.
Beaming in a world of entertainment

C1

WORLD AS BEING SQUEEZED

FROM DENVIL, SPRING 86 MW
AP ASTB SATELLITE BY CAM ROSSIE

ATLANTA, Ga., Oct. 22--Valley of dishes--Several of the estimated 9,000 satellite dishes in the metropolitan area of Monterey, where antenna owners are discovering that motion picture companies and the U.S. government are fighting to keep their channels scrambled. (AP LASERPHOTO/JM38810/CAM ROSSIE) 1986
ANDERSON: When TV signals are sent out, they don't stop. They keep going. They pick up speed as they leave our solar system. By now, the first TV programs ever made have been traveling for thirty years. They are well beyond our solar system now. All those characters from cowboy serials, variety hours, and quiz shows are sailing out. They are the first true voyagers into deep space. And they travel faster and faster... intact... still talking.
Faster

The 1980's: When Information Accelerated

No decade stands alone. As Thomas Mann observed, “It is only we mortals who ring bells and fire off pistols” when the calendar flips from year to year. The Roaring Twenties arose from the roar of war in the preceding decade and collapsed into a roaring depression in the next. So too, the decade now passing spins out in history’s continuum. But which strand from the 1980’s is dominant?

Some will point instantly to the thunderous transformation of Eastern Europe and the astonishments wrought by Mikhail Gorbachev: the Age of Revolution. Others will see the 1980’s as the 20’s all over again, indifferently condoning the rise of great fortunes, and homeless people sleeping in doorways: the Age of Greed.

Provocative arguments can be made for these and other historical themes. But one that deserves a moment’s reflection before we rush on to new miracles is the Age of Speed. Whatever else happened in this decade, the 1980’s have been a time of acceleration, especially in America.

Not so long ago, citizens could depend on a letter arriving anywhere in the country in four days, or two days by air mail. They could count on taking a day or two to respond in careful, stately fashion. A few days after that, their answer would be received.

Today, to insure fast delivery, they must pay a premium — if they rely on the mail at all. When’s the last time you wrote your mother instead of calling long distance? Careful and stately mail has gone the way of attractive handwriting; both endure mainly in the world of wedding invitations. The phone is faster.

And getting faster still. For one thing, there are twice as many phones as there were 20 years ago. For another, it’s harder to escape the phone, even in the bathroom. They are now, commonly, cordless and portable. Indeed, in this cellular age, they can be found almost anywhere, including the family car.

The printed word moves far more quickly, too. In 1970, the fax machine was largely a curiosity. Today, there are six million, speeding whole documents across continents and oceans. And the modem is faster still. The computer business, having transformed industry through mainframes, is itself being transformed by the personal computer, which confers upon ordinary mortals the power to compose reports and graphics that, presto, can be sent instantly elsewhere.

The quickened pace of the 1980’s owes much to years past. The microchip and women’s liberation, fundamental to the character of this decade, were creatures of the 50’s and 60’s. As the 80’s swept by, a majority of women, 55 percent, joined the working cadre. Simultaneously, the microwave oven arrived to speed their labor (and, increasingly, men’s) in an astonishing 76 percent of America’s kitchens.

The electronic blackboards called radio and TV were no more creatures of the 80’s than telephones or computer chips were. But they, too, were altered in ways that accelerated thought and action — and sometimes confusion — on everything from stock prices to delicate diplomatic decisions.

At first, it seemed the most important change was the VCR. Barely 1 percent of America’s households owned a VCR in 1980; now 84 percent have at least one. The VCR did more than provide a new way to see movies, or learn the piano, or tone up flab. It gave viewers, not just the networks, control over what was watched.

By the end of the 80’s, it was clear that the biggest changes were coming from cable. Before cable, Manhattan residents could watch only seven channels. Cable added a few at first, then exploded. Today’s Manhattanite can graze among 37 channels, and others are on the way.

Because of cable, culture now travels much faster. MTV provides throbbing music day and night. There are channels for movies, channels for children, channels for talk, channels for sports. And, of course, channels for news — news that seemed to sweep through living rooms at gale force. Perhaps, looking back one day, we’ll recognize that changes in the reporting of news were as important as the news.

Cable has made possible 24-hour news, with the power to transmit instantaneously the visual horror of Rumanian security forces firing on Rumanian citizens. And where did President Bush turn after giving the “Let’s do it” order to invade Panama? He watched Cable News Network. A tree falling in an untelevised forest may or may not make a noise; when it falls before the cameras in Tianamen Square, it echoes worldwide.

The 1980’s now bequeath to the 1990’s their exhilaration and their acceleration — and, lest anyone forget, their relentless miseries. The poor. The addicted. The uneducated. As this decade was shaped by decades past, so will it shape the next.

And then, so fast, a new millennium.
VIVID
Living Colour:
Vemon Reid—guitars, vocals
Corey Glover—lead vocal
Muzz Skillings—bass, vocals
William Calhoun—drums, percussion, vocals

©

WHICH WAY TO AMERICA?

I look at the TV.
Your America's doing well
I look at the window
My America's catching hell
I just want to know which way do I go to get to your America?
I just want to know which way do I go to get to your America?
I change the channel
Your America's doing fine
I read the headlines
My America's doing time
I just want to know which way do I go to get to your America?
I just want to know which way do I go to get to your America?

Go west young, go west young man
Don't want to crossover
But how do I keep from going under?

Where is my picket fence?
My long, tall glass of lemonade?
Where is my VCR, my stereo, my T.V. show?

I look at the TV.
I don't see your America
I look out the window
I don't see your America

I want to know how to get to your America
I want to know how to get to your America
America
America

© 1988 CBS Records (ASCAP)
Experts say that fewer than a dozen giant conglomerates will soon dominate the world's print and broadcast media. Two ambitious Toronto press barons have joined in the battle for global supremacy. One is the reclusive Kenneth Thomson—Canada's wealthiest publishing magnate by far and already one of the top 10 in the world. The other is his much smaller but far more flamboyant competitor: the always outspoken Conrad Black.

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More Spy Satellites in the Sky

Average number of U.S. imaging satellites in orbit each year. Figures include satellites operating only part of the year. From estimates by private experts on military reconnaissance.

The declines from 1985 and 1986 coincide with the loss of two rockets carrying spy satellites and the Challenger explosion in January 1986.

Source: Federation of American Scientists

With the Country Well Wired,

Some Images

Global Stage

America is tuning in to an urgent environmental message —

Take a Bite Out of the Truth

SAVE OUR HOME
The age of channel hopping
Cable television proliferated, reaching 57 percent of all homes with TV sets and bringing ever-widening choices of pay channels.

Getting wired
Pay-cable channel subscriptions, in millions.

Source: Paul Kagan Associates Inc.
We may have reached the point of preferring artificial television imagery to the less flashy facts we know to be true.

You could be watching the world. That is, the world according to satellite television.

**66 In America, TV — the wet-nurse of the culture — has been a disaster for the visual arts.**

Efforts are being made to replace bulky sets with TV that hangs on the wall like a painting.

In all there's up to 200 channels
Satellite dish – an eyesore to some, art object to others

By Patricia Leigh Brown / New York Times

The American yard has a rich esthetic tradition. From the garage-door basketball hoop to the barbecue grill, it is a splendiferous outdoor sanctuary, a haven for pink flamingos, twirling plastic daisies, metal butterflies perched on windowsills and other ersatz flora and fauna.

Within this Eden a new lawn ornament has blossomed: the satellite dish antenna.

Like gigantic high-tech mushrooms, these futuristic fixtures have made a considerable impact on the landscape since they were introduced in the early 1980s.

The dish population in the United States now stands at approximately 2 million. They thrive in Vermont cornfields, on Los Angeles rooftops,
Audience Fickleness Is No Mystery

To the Editor:

"The Networks' New Advertising Dance" (July 29) quotes an ad agency president: "I think the networks need to define their business as delivering audiences to advertisers."

That attitude may be the very reason that TV is losing its audience. You say the A.C. Nielsen Company reports that in recent months millions of people seem to have abandoned watching television altogether.

Viewers have tired of watching uninspired shows put together just to provide background for advertising. The current fad for shows based on a real-life crime or scandal shows the paucity of creativity among producers and writers. Another cause of audience boredom is the increasing amount of time given to commercials. There is no watch-dog organization for adult viewers like the group that has forced the imposition of time limits for commercials on children's television.

Television executives need to realize that their customers are the audience, and not the advertisers.

Let network executives seek and honor creative talent that can capture the attention of an increasingly sophisticated public. Without an audience, there will be nothing to sell to the advertisers.

JANET DABLON
Bridgeport, Conn., July 31

Commercial killer—a device on some VCRs which prevents commercials from being recorded during time shifting.
Quake prediction sparks media scramble

ST. LOUIS (AP) — Despite a controversial projection about a massive Midwest earthquake, some residents along the New Madrid fault are more worried about getting knocked down by a TV truck than a temblor in early December.

“We’ve got reporters running out our ears,” New Madrid Police Chief Jim Helms said. “They’ve been here from Washington, Michigan, Kansas City, Oklahoma and as far south as Houston, Texas. We’ve had them every day.”

New Madrid, a town of about 3,300 in southeastern Missouri, has become earthquake central for much of the media zeroing in on Iben Browning’s projection and the accompanying anxiety in the region.

Browning is the New Mexico scientist-business consultant who says his research shows conditions will be right for a major earthquake along the New Madrid Fault on or about Dec. 3. He has projected a 50-50 chance.

He based his projections on tidal forces, which will be particularly strong at that time. Most scientists discount his tidal theory but say that eventually there will be a powerful earthquake along the fault.

Browning’s projection nevertheless has led school officials in at least four states to call off classes.

Although New Madrid residents have become used to being interviewed, the town is bracing for Monday, Dec. 3, when the reporters, photographers, engineers and producers are expected back en masse. Helms said three blocks may be roped off to accommodate the television satellite trucks that will roll into town.

Rumors are flying: Dan Rather will be here, Willard Scott is coming. Motel rooms have been snatched up, interviews arranged.

The situation puts the news media in an interesting predicament — is the possibility of an earthquake, discounted by most experts, a story? Do you send a reporter just in case, or do you ignore it and hope you don’t miss what could be the region’s biggest story of the year?

At least one of the major television networks is planning to send a national correspondent. Dozens of network affiliates will be on hand; others will be stationed in Memphis, the closest big city to the fault zone.

“We’re approaching this as a news event in itself, the concern that this prediction has caused,” said John Paxson, a producer for CBS News.

Black Level—degree of darkness in the black parts of a television picture.

Tiny orbiting eyes could swarm by the dozens or even hundreds.
Mankind never lives entirely in the present. The past, the tradition of the race and of the people, lives on in the ideologies of the super ego, and yields only slowly to the influences of the present; and so long as it operates through the super ego it plays a powerful part in human life, independently of economic conditions.

All the World Has Become a Screen