

...Geomania

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distant, red desert peak. Steina stood below the mountain to film it, but directly over the water as it washed onto the shore. The result is a constant shift in perspective, a changing image, perpetually elusive.

Steina explained: "I always try to involve some kind of a paradox. I don't want the camera to just record nature. That has been done before."

She tries to get inside of nature, to analyze its shapes and forms from a new point of view. She juxtaposes dissimilar objects — waves, clouds, geysers — on the screen and, by filming them through one colored filter, brings out their basic similarities.

Or, she films a canyon through two different color filters, one creating a yawning blue chasm, the other a shallow yellow ditch.

The TV screen, Steina seems to say, is two dimensional. You cannot trust it.

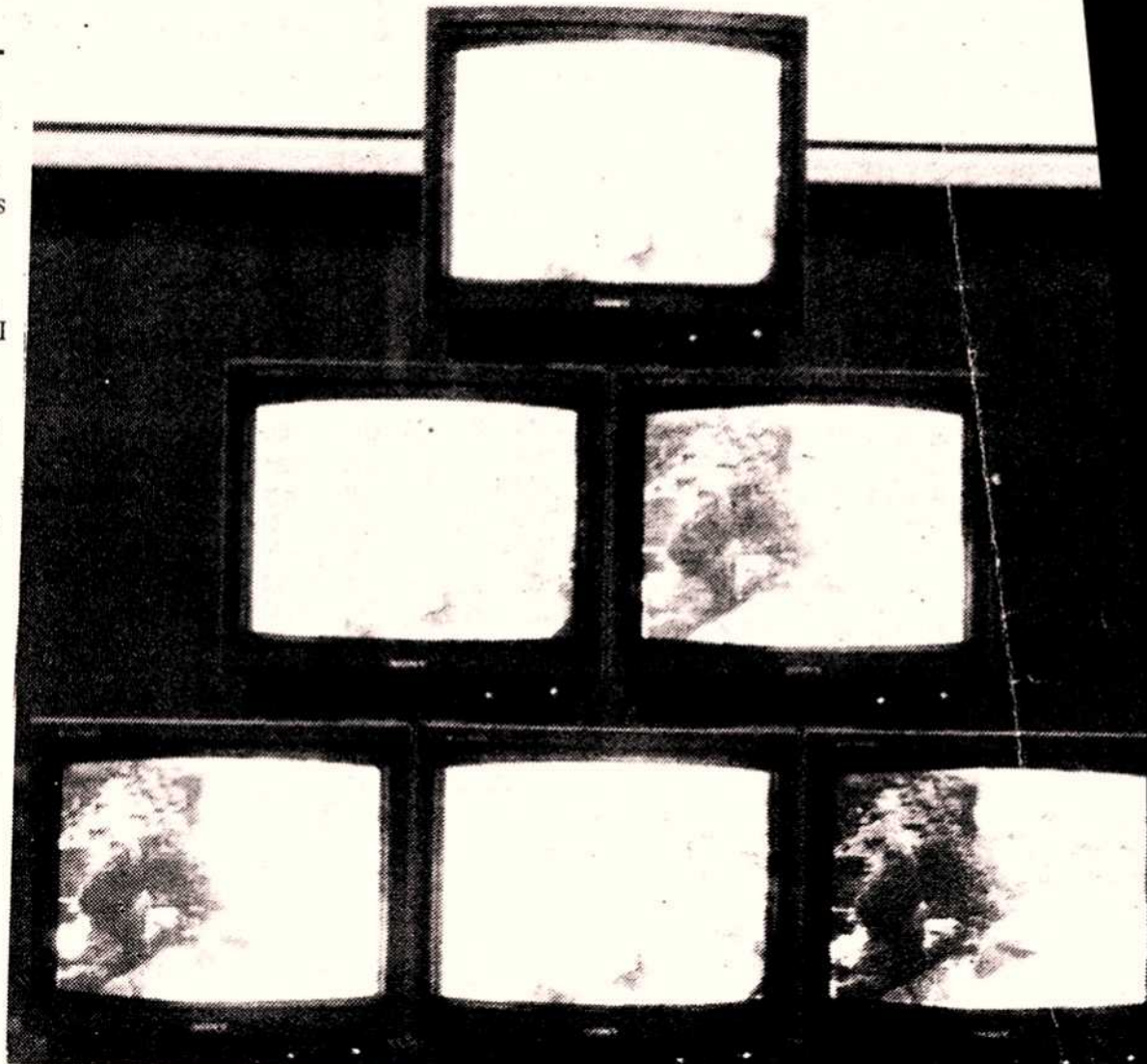
Steina's understanding of television sets her work apart from the many video and computer generation "artists" working today. She is not a techni-

cian, but an artist examining the world through a technical eye. Her subject in *Geomania* — the romantic beauty of natural forms throughout the world — makes her concerns clear.

"TV is my medium," she said. "But I don't agree with the box. I don't think what's on the box is that interesting. If I could make the TV set so it doesn't look like a TV set, I would be much happier."

Until she can change the shape of her screen, Steina will continue to develop her ideas inside "the box." She said *Geomania* is the last piece she will create concerning natural forms, since she is now moving on to more abstract projects. Currently, she is devising a four-screen installation whose interplay will echo that of a string quartet's.

For now, however, the natural subjects of *Geomania* seem challenging enough. Steina Vasulka's paradoxes of stone and water, movement and dimension, nature and technology, will exercise your eyes — and mind.



Six Sony TV screen in a pyramid comprise *Geomania*, now showing at the Vassar College Art Center.