

Steina's *Lilith* (USA, 1987) uses focalplane shifts and frame-grabbing to enthrall our gaze, to transfix and hypnotize us; then her protagonist, cobra-like, darts across the paradoxical landscape (that has become Steina's signature), with a sibilant and ambiguous voice; her image inscribes, indelibly, the *fact* of presence, but — ironically and impossibly — without the *content or context* of presence.

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### Lilith

The tape *Lilith* (1987) has been compared to figurines of the protocinematic culture, but looked at closely, we recognize that access to the mindfield may also be attained through topological analysis of the human face. If access may be attained through the wave signature of the voice, by planar analysis, or tracking two or more viewpoints at once, the movements of the face, and therefore the unique and private sentiments of individuals, may be sent intergalactically through space using an intradermal, intergalactic Morse code.

By preparing highly elasticized robots to read and imitate facial and gestural behaviors such as the behaviors of opera singers, deaf mutes, and mothers, we can catalogue and archive the motility of the facial planes and their correlation to mental and emotional states, thereby fashioning a sort of intradermal Morse code. The

*Lilith* tape might instruct the robots in behaviors such as aerophagia, the abnormal swallowing of air, as well as the abnormal fear of air (especially drafts) called aerophobia.

### Summer Salt

*Summer Salt* (1982) is a cognitive investigation of visual ballistics, that is, visual projectiles, their motion and their effects. It is believed that people with an abnormal fear of projectiles, called balistophobes, may be successfully operated on through the medium of video. It is worth mentioning that invisible to the average eye is a frightening variety of spacecraft that sometimes penetrates the human mindfield. These are low-flying, molecular-sized spaceships that cast about furiously and have seriously thrown into doubt the entire theory of chaos.

