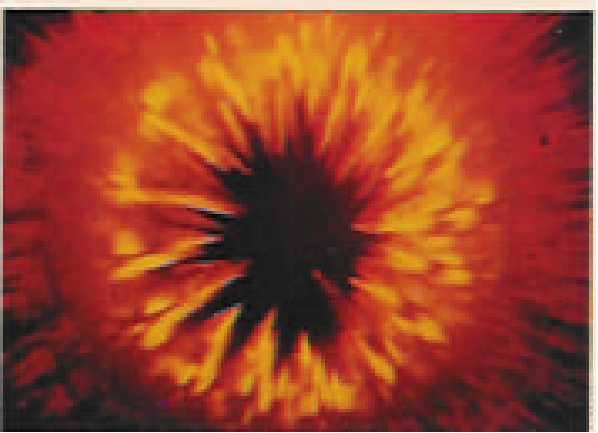
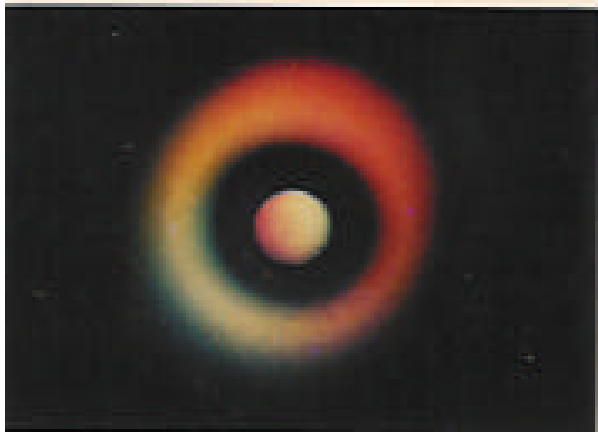
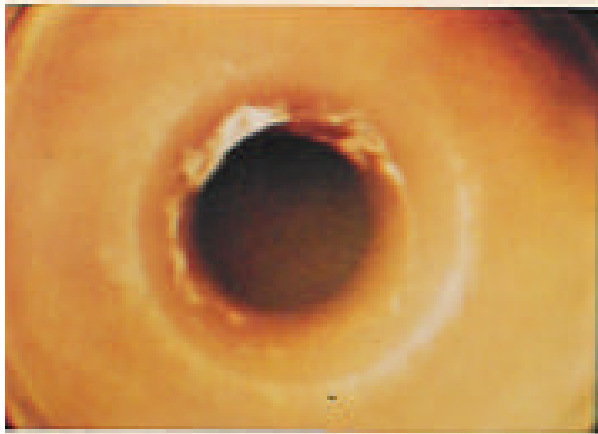
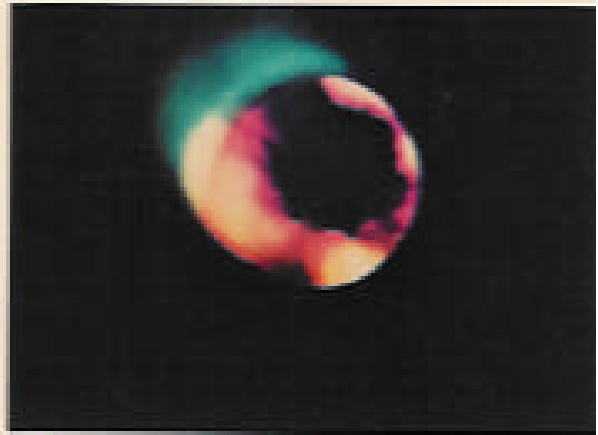
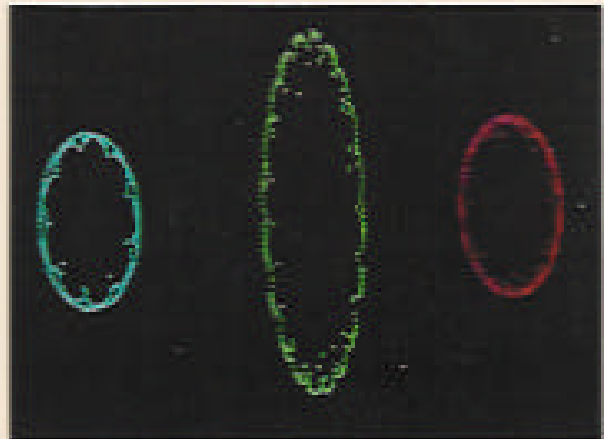
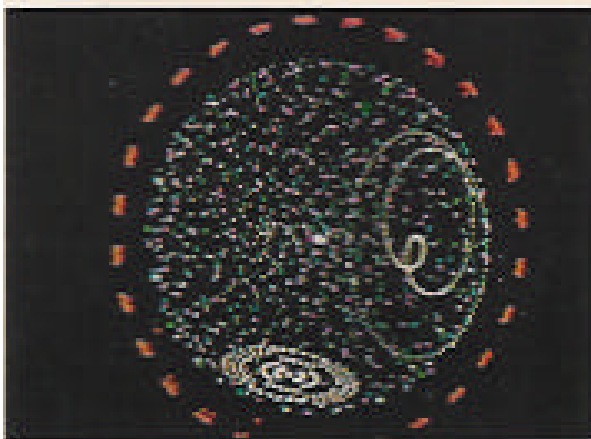
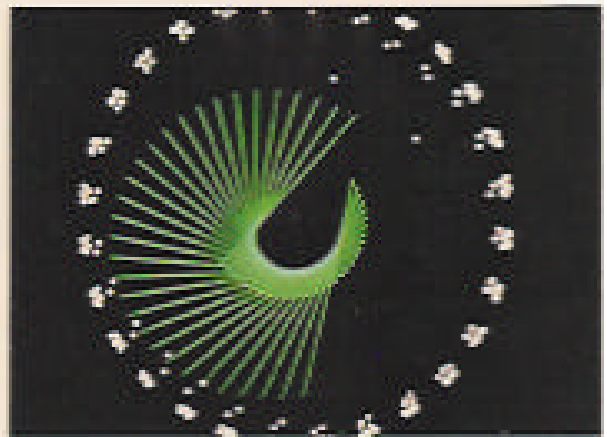
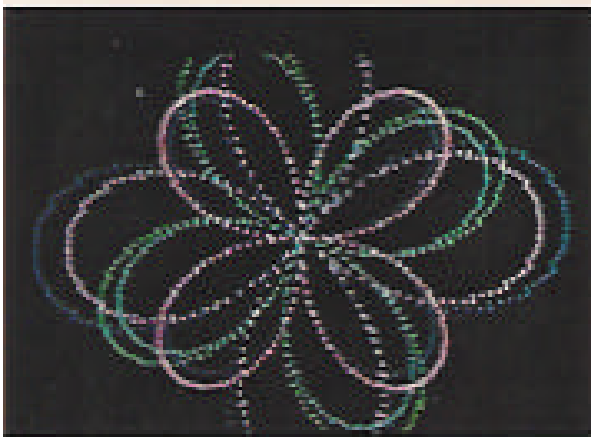
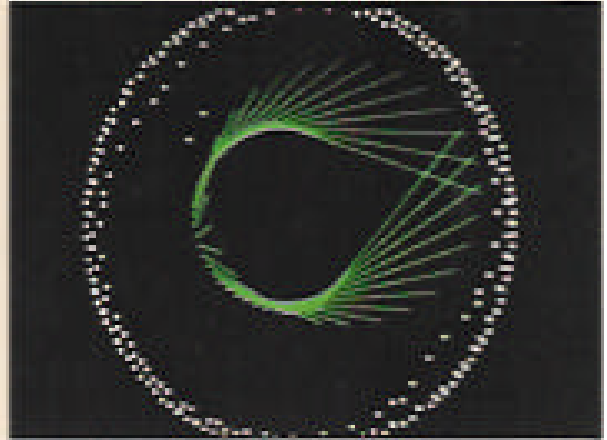
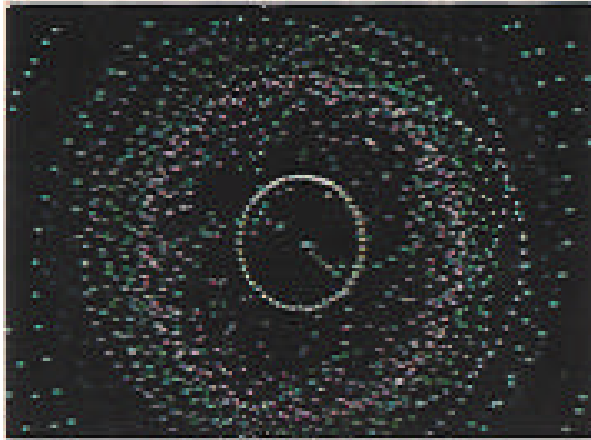


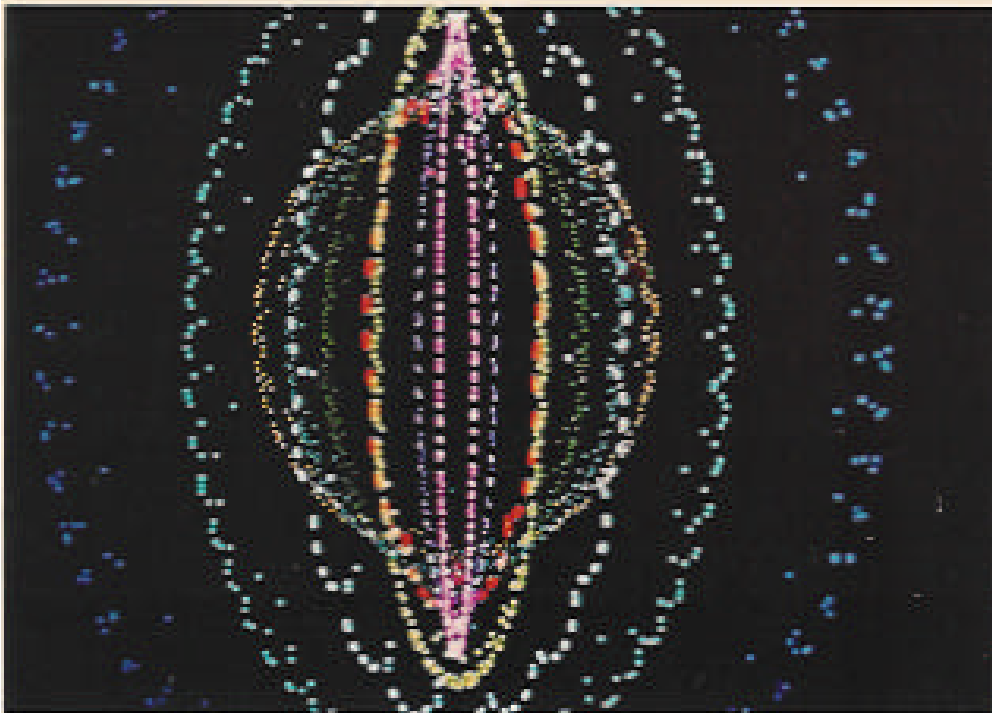
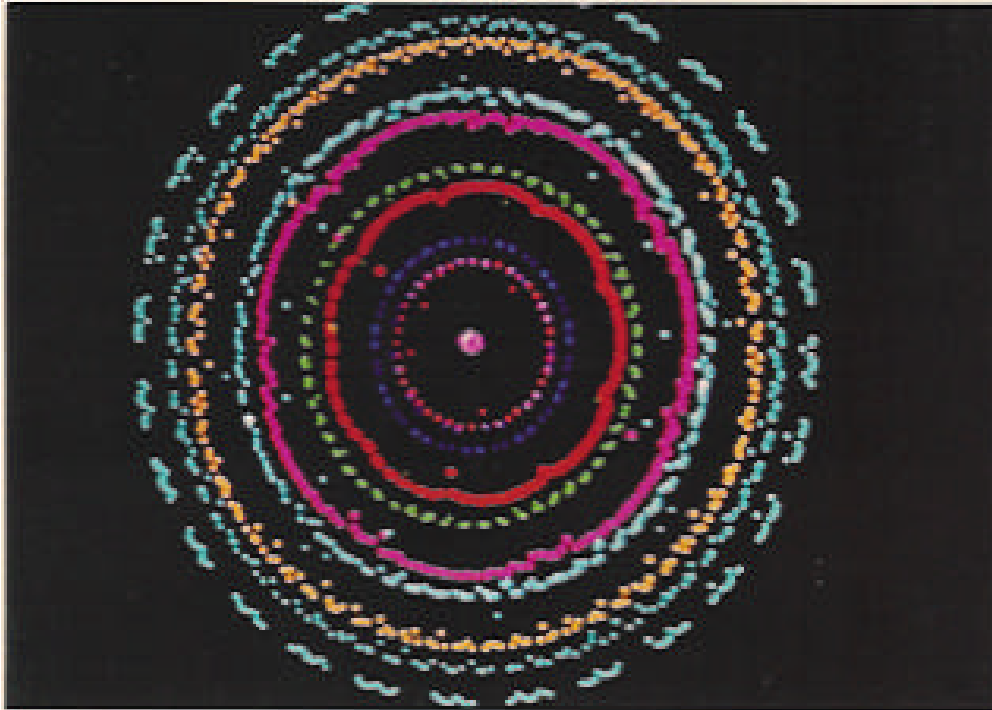
Jordan Belson: *Phenomena*. 1965. 16mm. Color. 6 min. "...As though you were approaching earth as a god, from cosmic consciousness. You see the same things but with completely different meaning." (See page 167.)



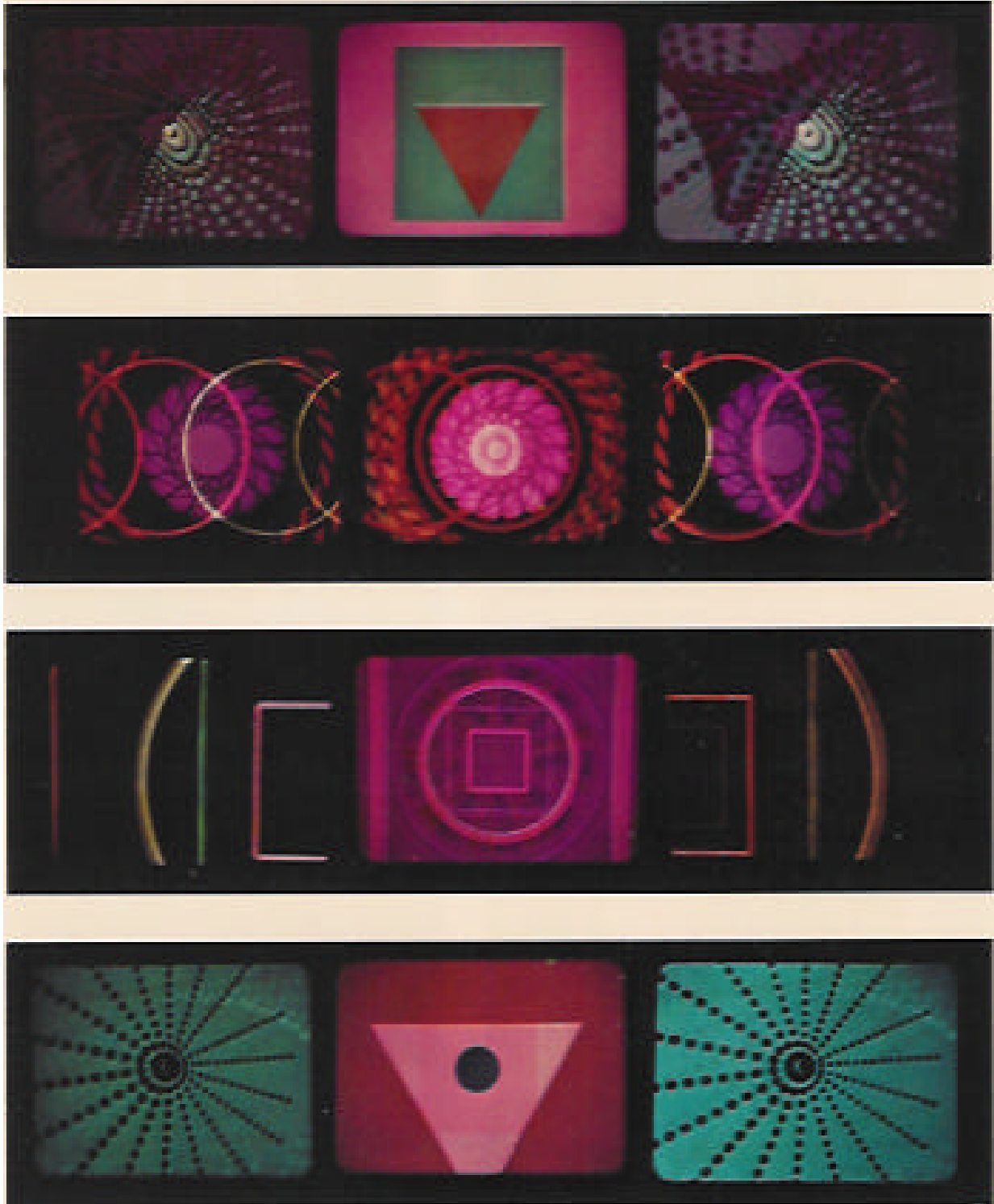
Jordan Belson: (*Left column*) *Samadhi*. 1967. 16mm. Color. 6 min. (*Right column*) *Momentum*. 16mm. Color. 6 min. "I first have to see the images somewhere: within or without or somewhere. I mean I don't make them up . . . in a sense everything I've learned in life has been through my efforts to find out what these things mean." (See pages 171,176.)



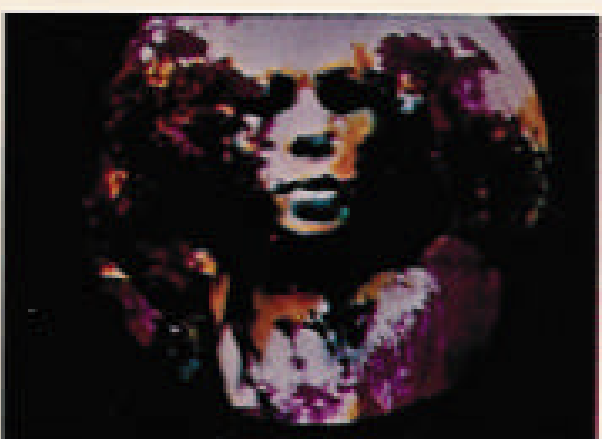
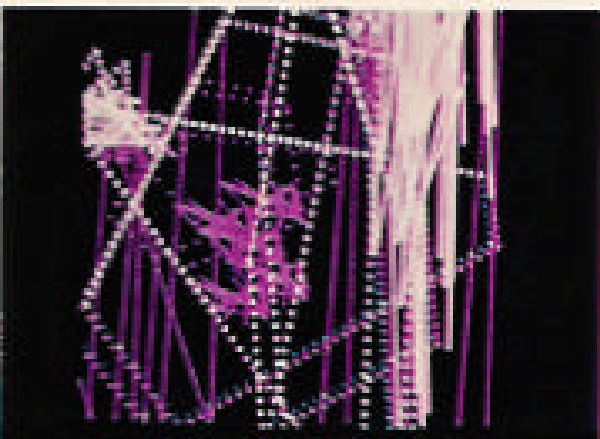
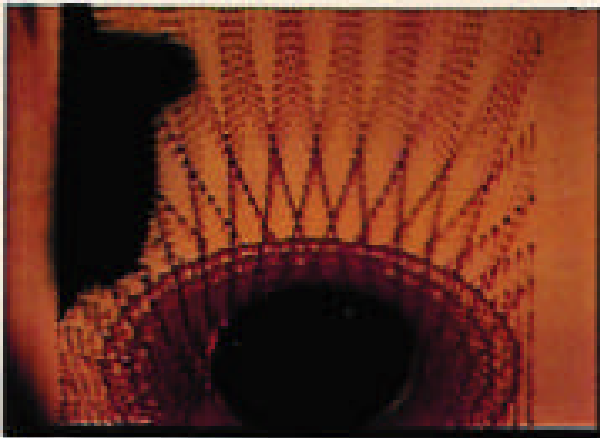
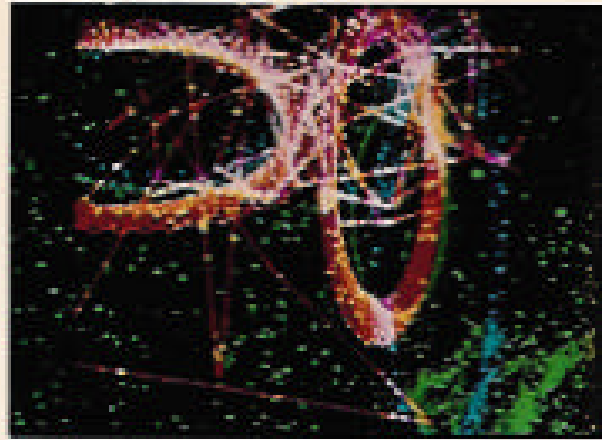
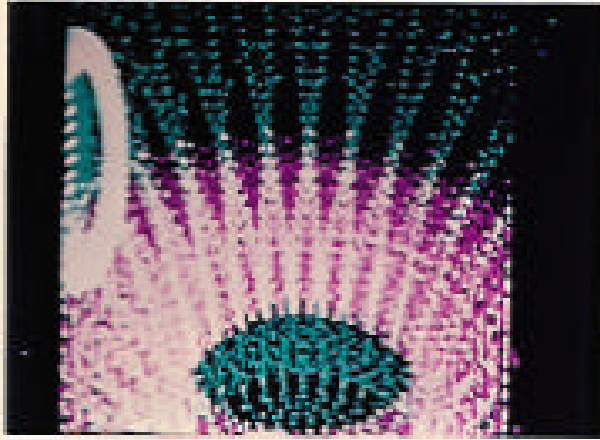
John Whitney: *Permutations*. 1967. 16mm. Color. 8 min. "The parallel is with counterpoint or polyphonic musical phenomena. Should it be called polygraphic phenomena?" (See page 215.)



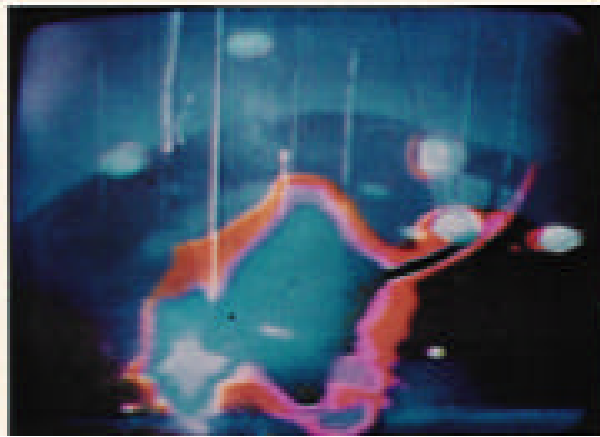
John Whitney: *Permutations*. 1967.
16mm. Color. 8 min. "So I ask myself
what can be essentially the image of
time for the eye to perceive?" (See
page 215.)



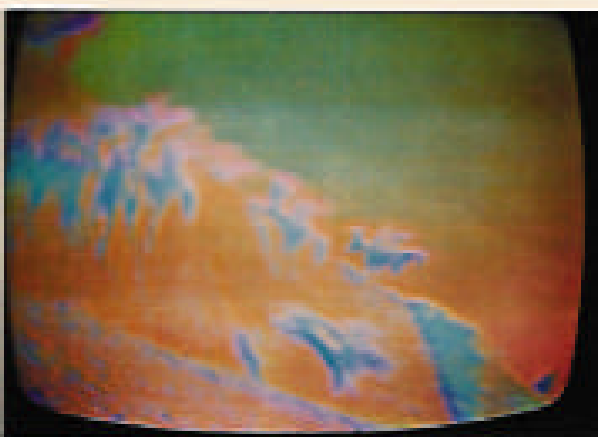
A selection of images from John Whitney, Jr.'s, triple-projection computer film. 1967. 16mm. Color. 17 min. (See page 231.)



John Stehura: *Cybernetik* 5.3.1965-69.
16mm. Color. 8 min. "It creates an
overwhelming atmosphere of some
mysterious transcendental intelligence
at work in the universe . . . as though
one were peering into a new dimension
of existence." (See page 239.)



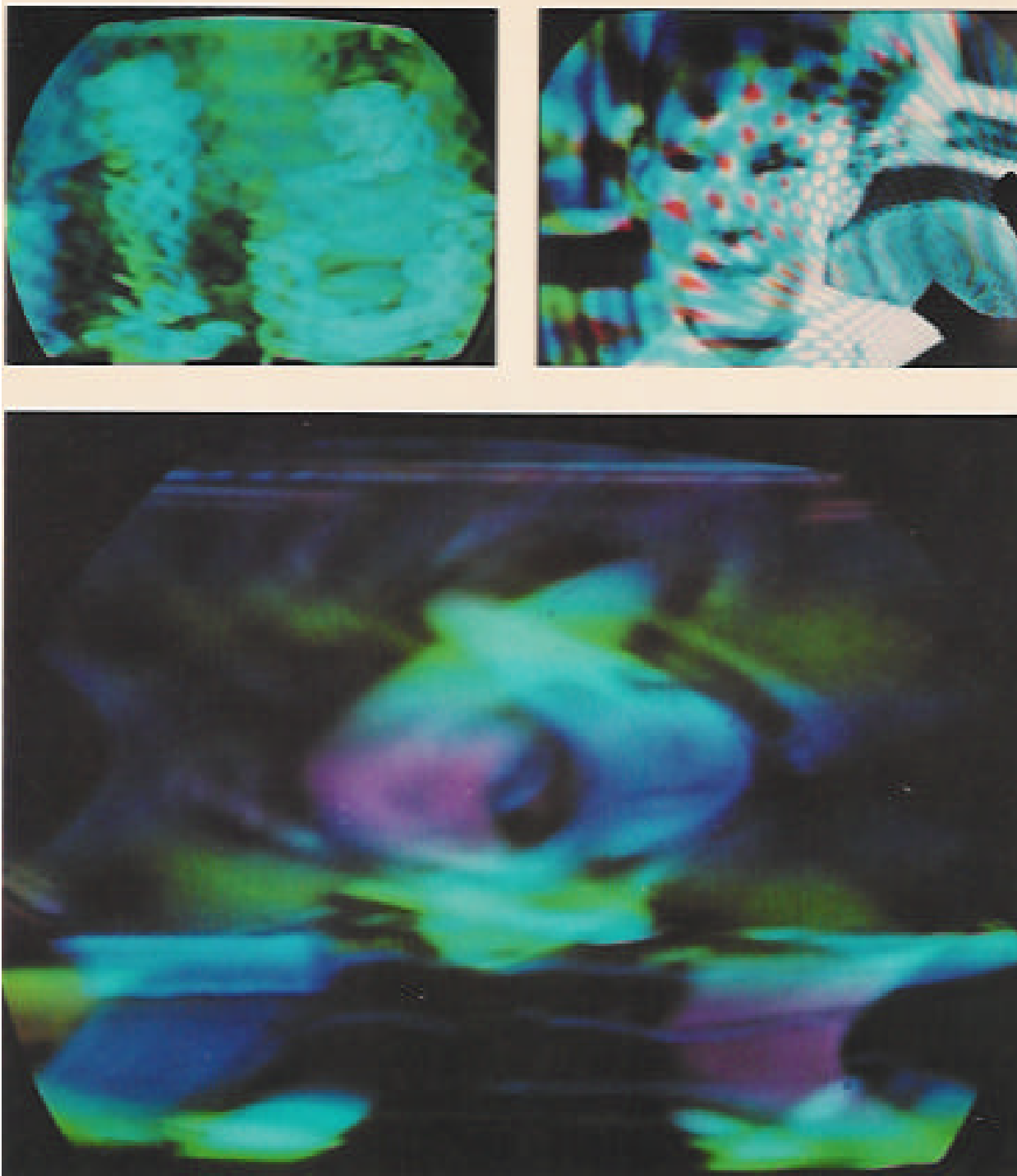
Terry Riley and Arlo Acton: *Music With Balls*. 1969. Hi-Band Color VTR. 15 ips. 23 min. "A rich mantra of color, sound, and motion. . . phantasmagoric convolutions of spatial dimensions." (See page 293.)



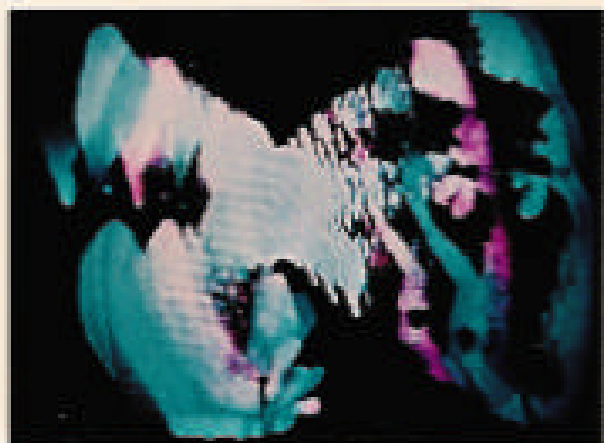
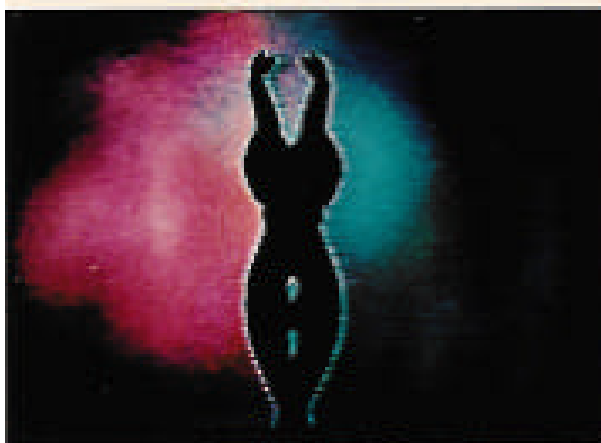
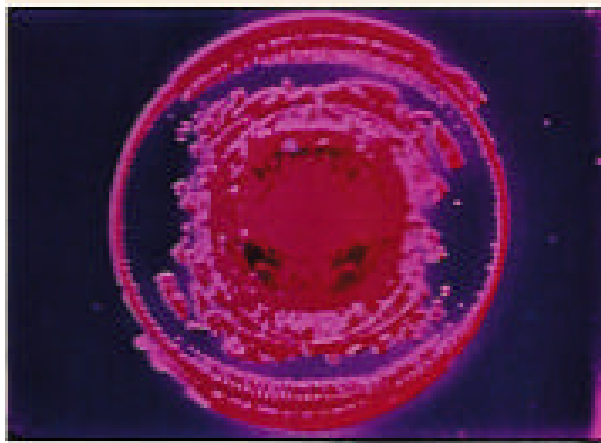
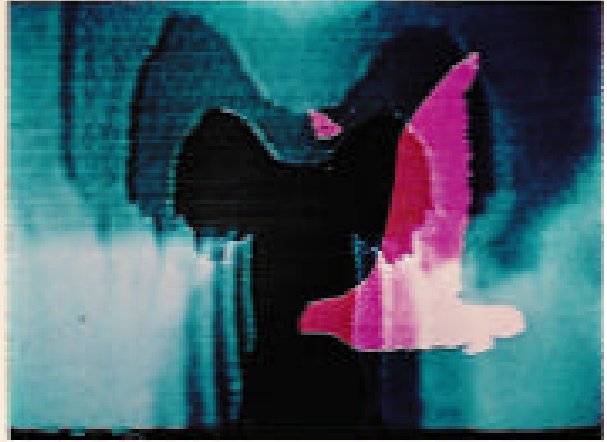
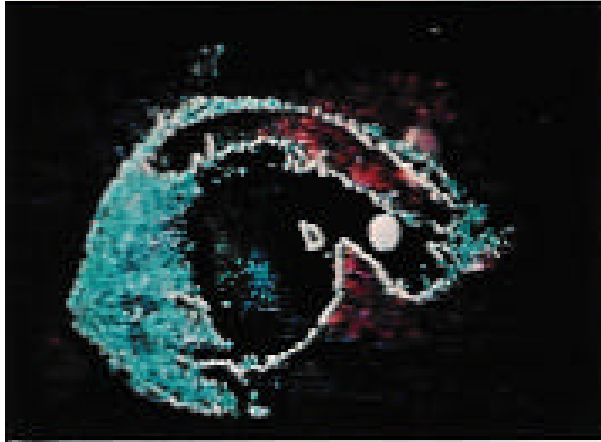
Philip Makanna: *The Empire of Things*. 1969. Hi-Band Color VTR. 15 ips. 20 min. "Haikuesque impressions of things observed, events remembered, nightmares experienced . . . the sky bursts in spectral madness." (See page 295.)



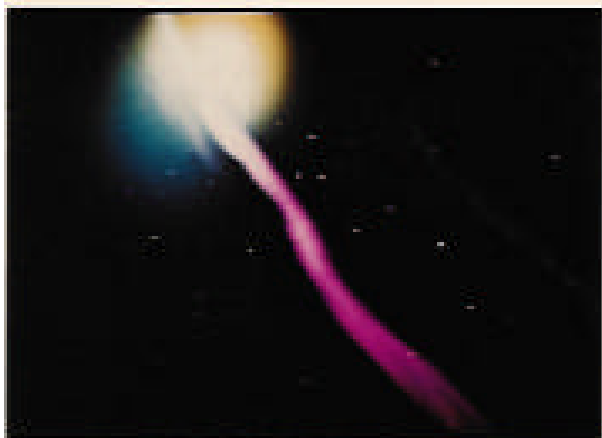
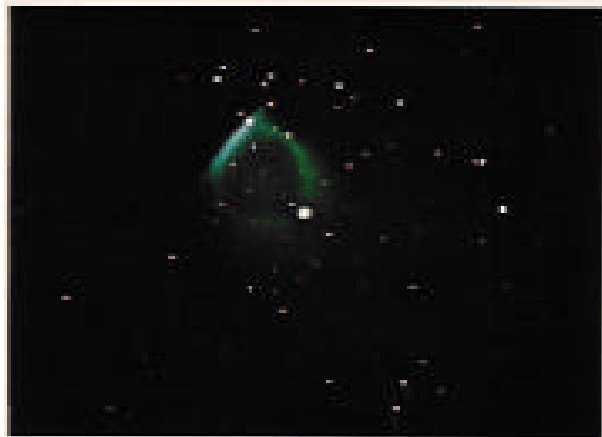
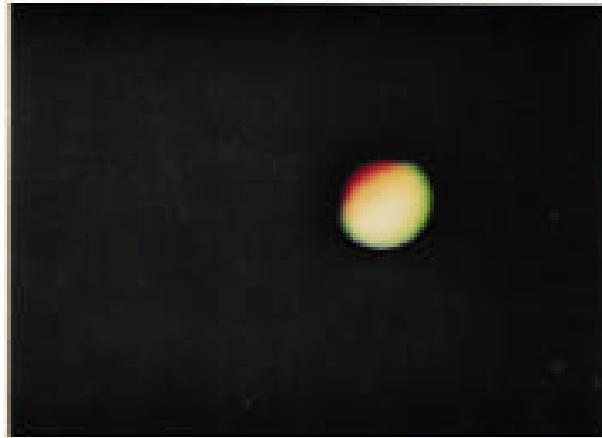
James Seawright: *Capriccio for TV*.
1969. Hi-Band Color VTR. 15 ips. 5
min. "It was possible to see two
images of the same figure performing
the same action at different stages in
different colors." (See page 301.)



Three experiments with the color cathode tube by Korean artist Nam June Paik. "It's so cool," he says. "It's like going to the moon." Photos: Paul Wilson. (See page 303.)



Scott Bartlett: *OFFON*. 1967. VTR/
16mm. film. Color. 10 min. Spectral
breakdown and videographic
metamorphosis. (See page 318.)



Clouds of barium atoms released by rockets at high altitudes are ionized by solar radiation. They then interact with electromagnetic force fields around the earth. Several artists have

proposed similar projects to generate hemispherical lumina displays. Photo: courtesy of the Max Planck Institute for Physics and Astrophysics, Munich, West Germany. (See page 348.)