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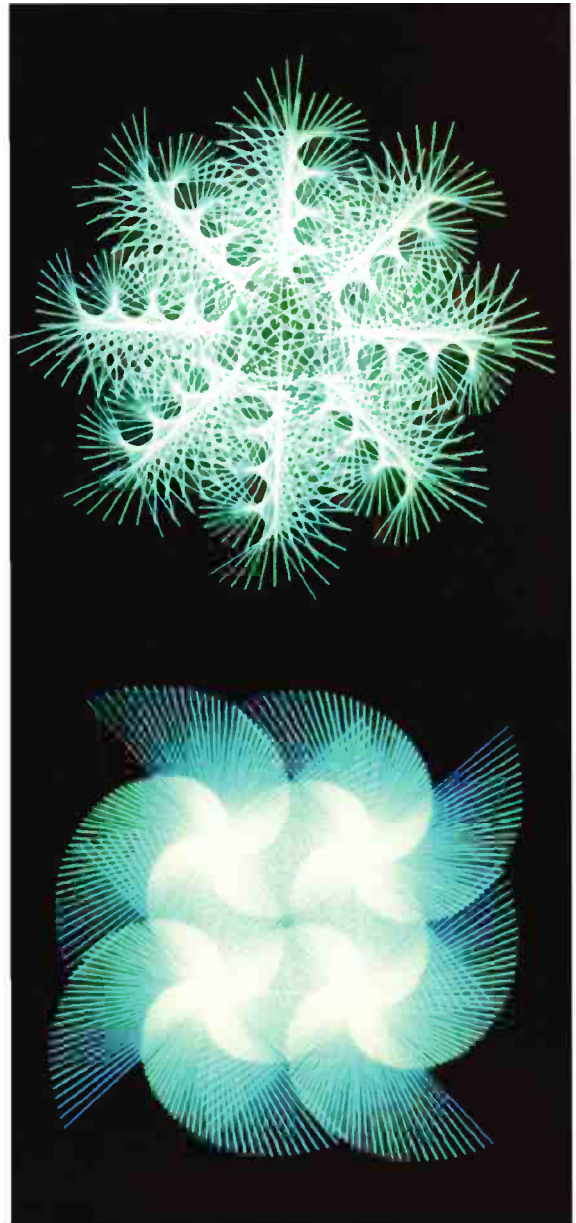
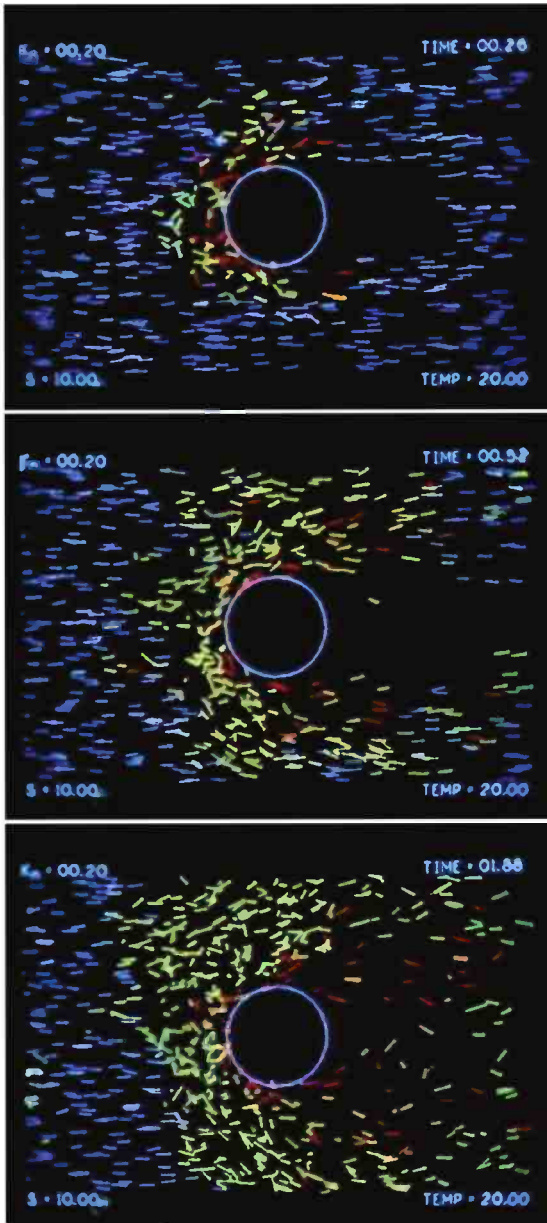


Plate 1 (figure 4.5) (*left*) A sequence of images from the low-density gas-flow simulations. Images are from the animated film, made to show the results as a “real-time” process. Blue molecules are undisturbed free-stream molecules in the airstream, red molecules have collided with the cylinder surface, and yellow molecules are previously free-stream that have collided with red or other yellow molecules. Thus the blue-yellow transition is the shockwave and the red-yellow merge is the boundary layer. © Doug Richardson.

Plate 2 (figure 4.8) (*right*) Spinning lines following a curve as they rotate. © Doug Richardson.

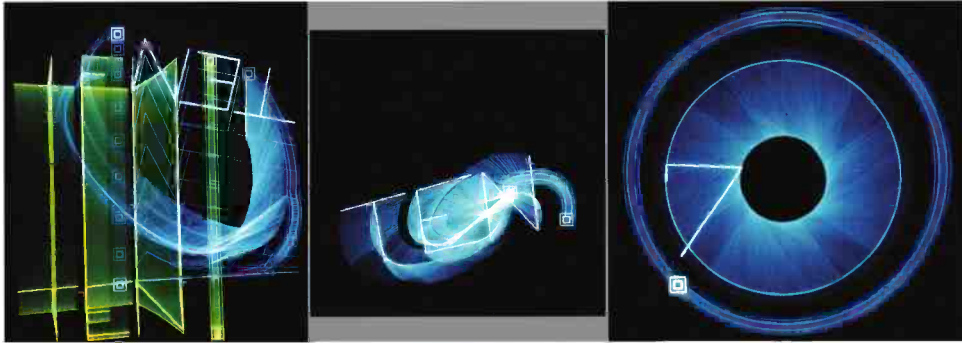


Plate 3 (figure 4.12) Three experiments in making TV station IDs. © Doug Richardson.

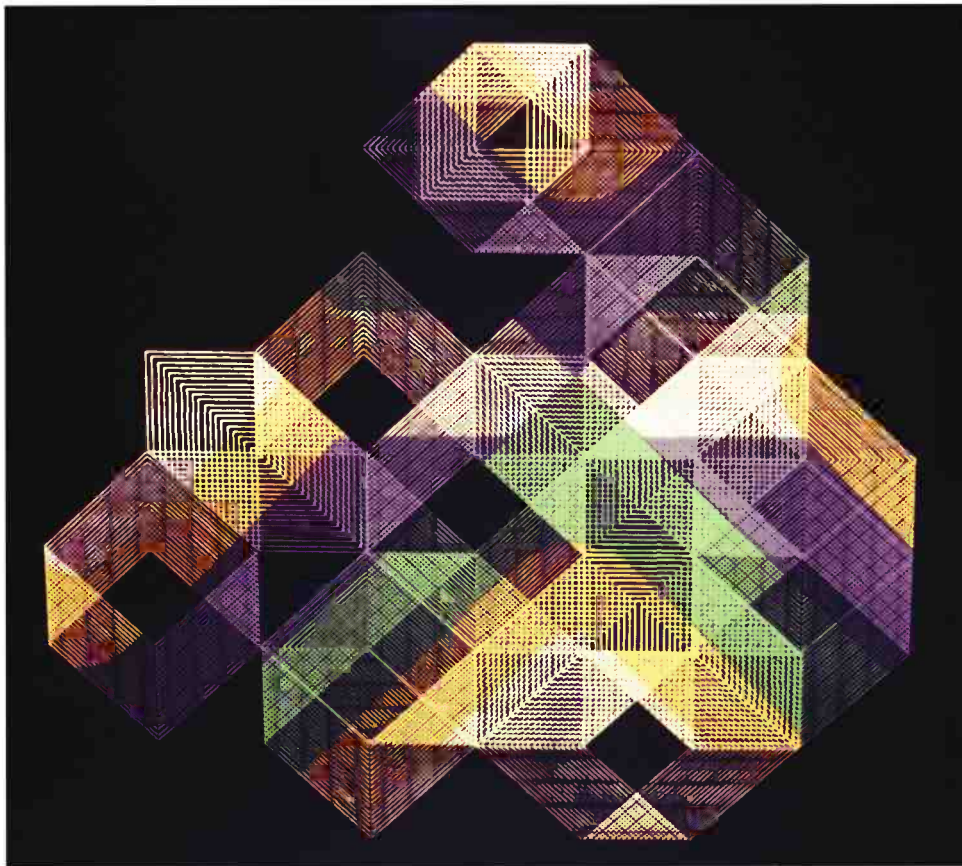


Plate 4 (figure 4.16) One of the pictures from *A Computer Homage to Joseph Albers* at Hogarth Galleries, Sydney, June 1975, produced by Doug Richardson and Frank Eidlitz. Created on the PDP-8 system, and photographed to high-contrast film. The color is supplied by laying colored papers under the film when mounting the image. © The estate of Frank Eidlitz, and Doug Richardson.

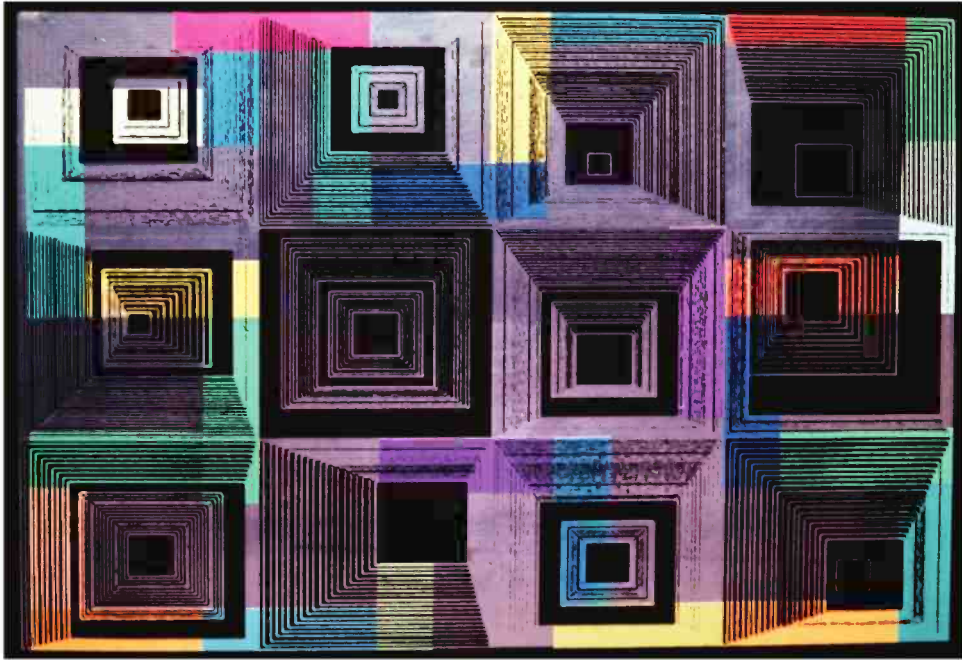


Plate 5 (figure 4.17) One of the pictures from *A Computer Homage to Joseph Albers* at Hogarth Galleries, Sydney, June 1975, produced by Doug Richardson and Frank Eidlitz. Created on the PDP-8 system, and photographed to high-contrast film. The color is supplied by laying colored papers under the film when mounting the image. © The estate of Frank Eidlitz, and Doug Richardson.

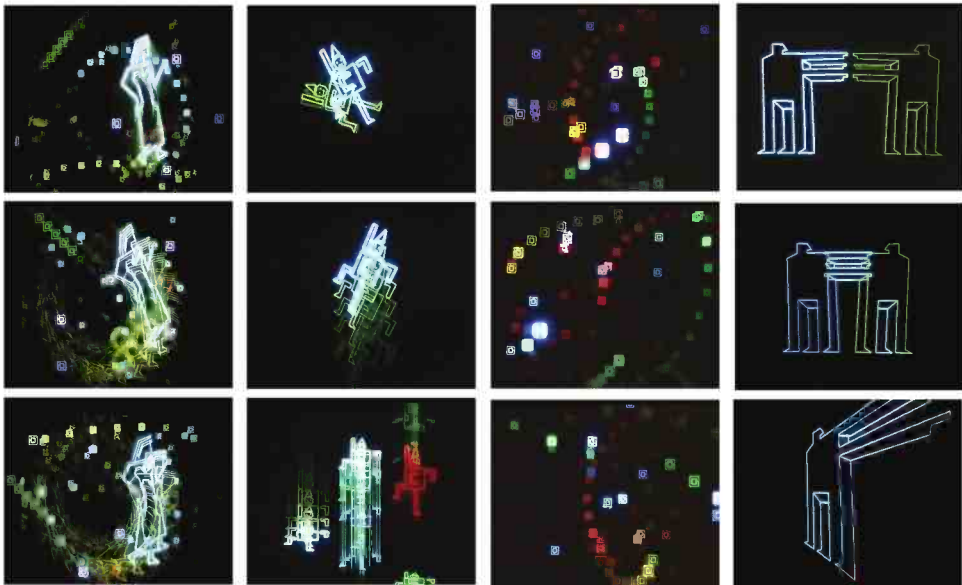


Plate 6 (figure 4.18) Selection of frames from several of Frank Eidlitz's animations. The left-hand column shows some frames from the film I have dubbed *Rotating Woman* and the right-hand column from the film I call *Colossus*. © The estate of Frank Eidlitz, and Doug Richardson.



Plate 7 (figure 5.1) Frank Hinder (Australia, 1906–1992) *Subway Escalator* (1953, Sydney). Tempera, oil on canvas laid on composition board, 92.8 × 72.5 cm. Art Gallery of South Australia, Adelaide (Acc. no. 721P5). Elder Bequest Fund 1972. Courtesy: Art Gallery of South Australia and the estate of Frank Hinder. © Art Gallery of South Australia.

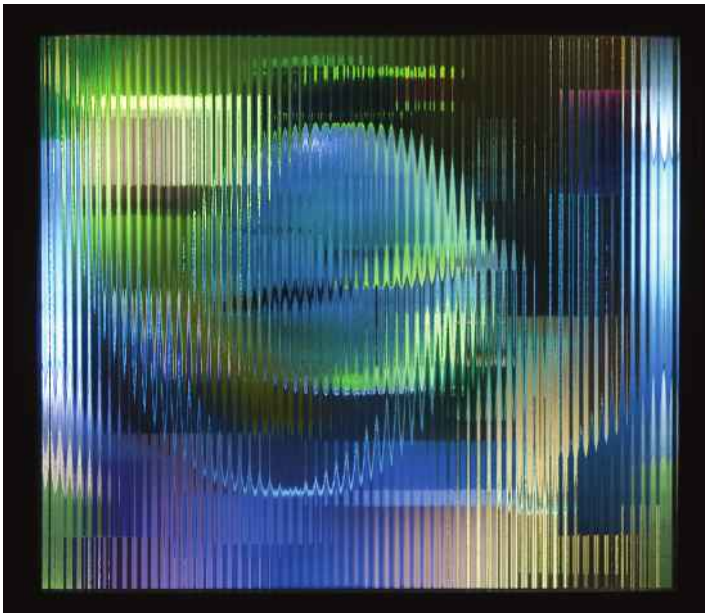


Plate 8 (figure 5.2) Frank Hinder, *Blue Arcs* (1967, Sydney). Luminal kinetic: aluminum, plywood, glass, plastics, tungsten lighting, motorized parts, 60.0 × 65.5 × 20.3 cm. Newcastle Region Art Gallery (Acc. no. 1968.020). Purchased 1968. Photograph: Dean Beletich. Courtesy: Newcastle Region Art Gallery and the estate of Frank Hinder. © Newcastle Region Art Gallery.

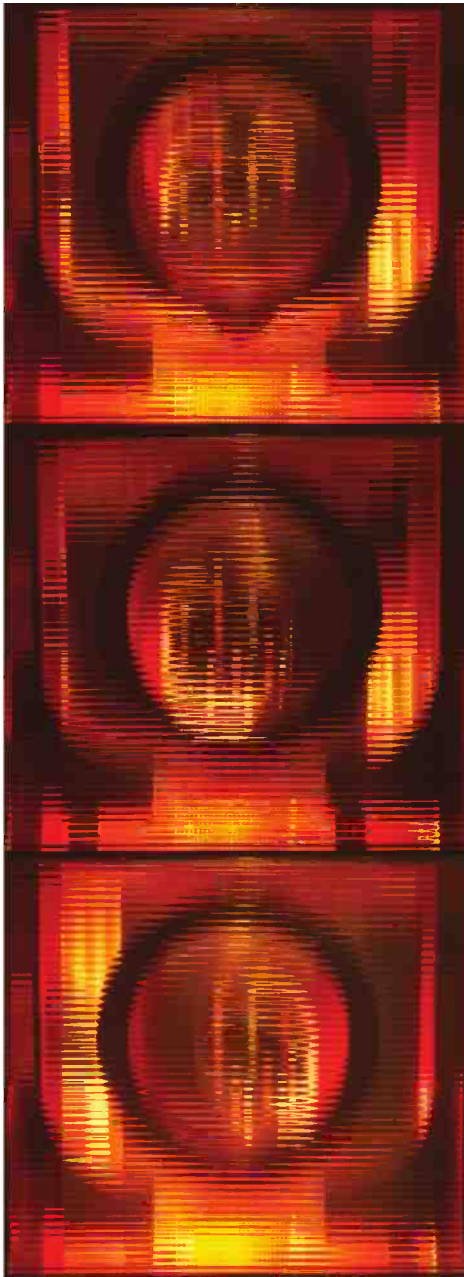


Plate 9 (figure 5.4) (left) Three states of Frank Hinder's *Dark Image* (1967). Luminal kinetic: electric motors, colored lights, tinted Perspex, glass, 60.0 × 65.2 × 21.2cm. Art Gallery of New South Wales (Acc. no. SA1.1968). Purchased 1968. Photographs: Stephen Jones. Courtesy: Art Gallery of New South Wales and the estate of Frank Hinder. © Art Gallery of New South Wales.

Plate 10 (figure 5.5) (right) Three states of Frank Hinder's *Rhondo* (1968). Luminal kinetic: electric motors, colored lights, tinted Perspex, glass, 89.0 × 90.0 × 30.0cm. Art Gallery of New South Wales (Acc. no. 72.1972). Gift of Dr. Egon Auerbach, 1972. Photographs: Stephen Jones. Courtesy: Art Gallery of New South Wales and the estate of Frank Hinder. © Art Gallery of New South Wales.

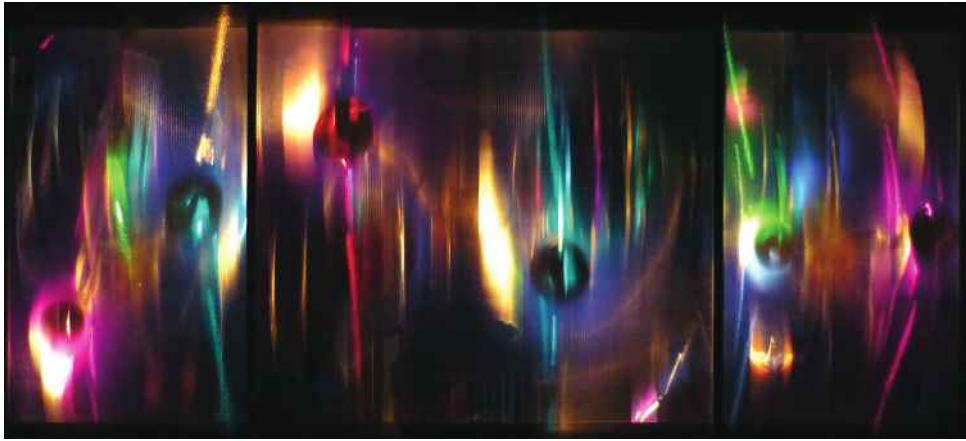


Plate 11 (figure 5.7) Frank Hinder (Australia, 1906–1992), *Dark Triptych* (1969, Sydney). Luminial kinetic: wood, aluminium, electric motors, coloured lights, tinted plastics, glass. 76.2 × 195.0 × 22.0cm. Art Gallery of South Australia, Adelaide (Acc. no. 744S5). South Australian Government Grant, 1974. Photograph: Stephen Jones. Courtesy: Art Gallery of South Australia and the estate of Frank Hinder. © Art Gallery of South Australia.

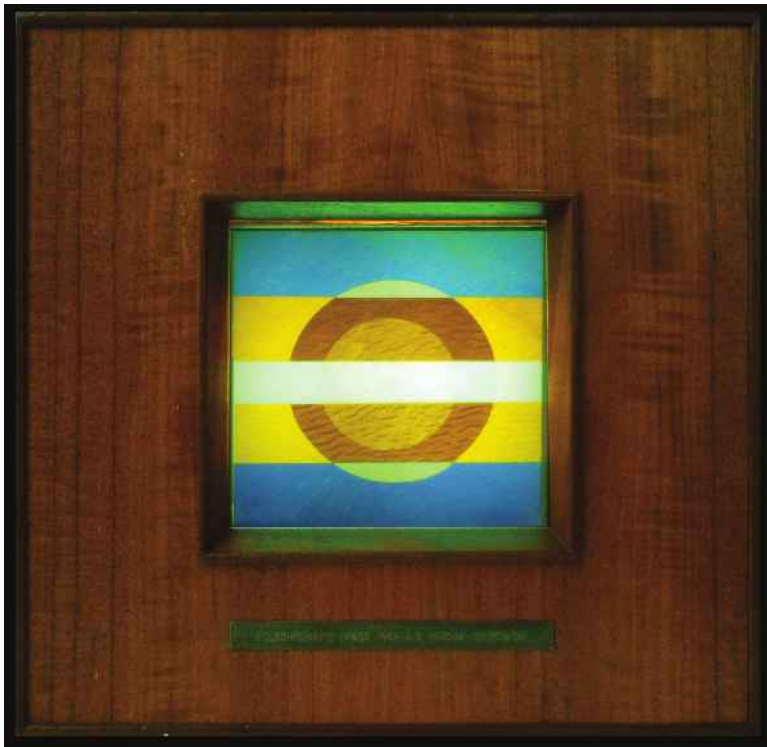


Plate 12 (figure 5.12) Stan Ostoja-Kotkowski, *Polachromatic image* (1966, Adelaide). Cellulose, glass, 35.5 × 35.5 × 13.7cm. Art Gallery of South Australia, Adelaide (Acc. no. 738S8). South Australian Government Grant, 1973. Photograph: Stephen Jones. Courtesy: Art Gallery of South Australia and the estate of J. S. Ostoja-Kotkowski. © Art Gallery of South Australia.

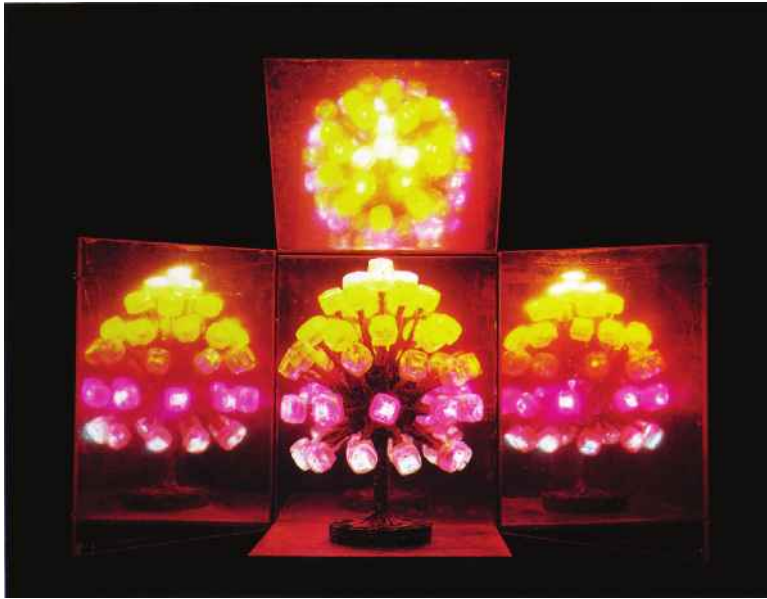


Plate 13 (figure 5.13) Stan Ostoja-Kotkowski, *Sonix* (circa 1969). Light and sound sculpture. Art Gallery of New South Wales (Acc. no. 55.1972.a-d). Gift of the Peter Stuyvesant Trust, 1972. Courtesy: Art Gallery of New South Wales and the estate of J. S. Ostoja-Kotkowski. © Art Gallery of New South Wales.

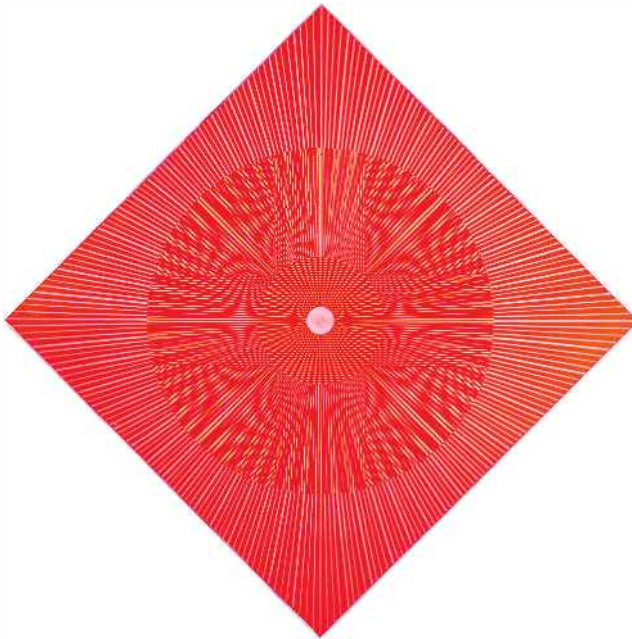


Plate 14 (figure 5.14) Stan Ostoja-Kotkowski, *Vibra* (1967, Adelaide). Collage on board, 173.5 × 173.5cm. Art Gallery of South Australia, Adelaide (Acc. no. 0.2125). A. R. Ragless Bequest Fund, 1967. Courtesy: Art Gallery of South Australia and the estate of J. S. Ostoja-Kotkowski. © Art Gallery of South Australia.

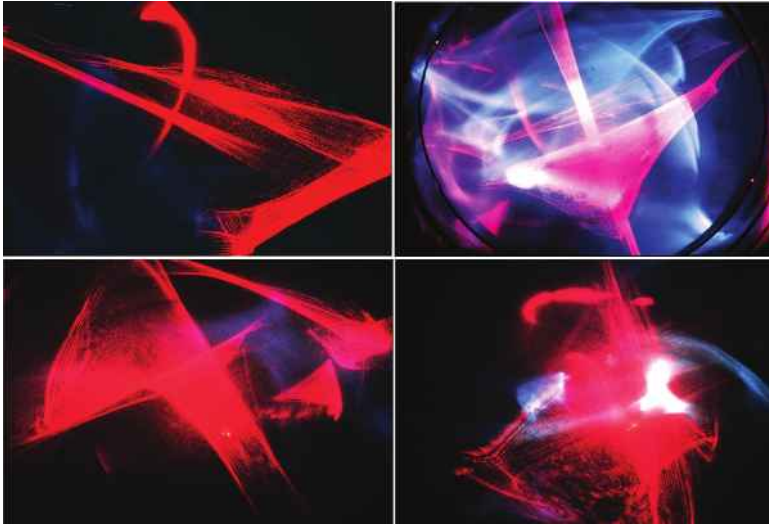


Plate 15 (figure 5.16) Four states of a *Laser Chromason* (1972) by Stan Ostoja-Kotkowski. Courtesy: The State Library of South Australia (upper left: PRG919/5/295; upper right: PRG919/5/288; lower left: PRG919/5/286; lower right: PRG919/5/291) and the estate of J. S. Ostoja-Kotkowski. © State Library of South Australia.



Plate 16 (figure 5.18) Asher Bilu's *Sulptron*, Perspex, metal, glass, electronic components. Photographed in 1967 and now no longer extant. Photograph: Mark Strizic. Courtesy: Mark Strizic and Asher Bilu.

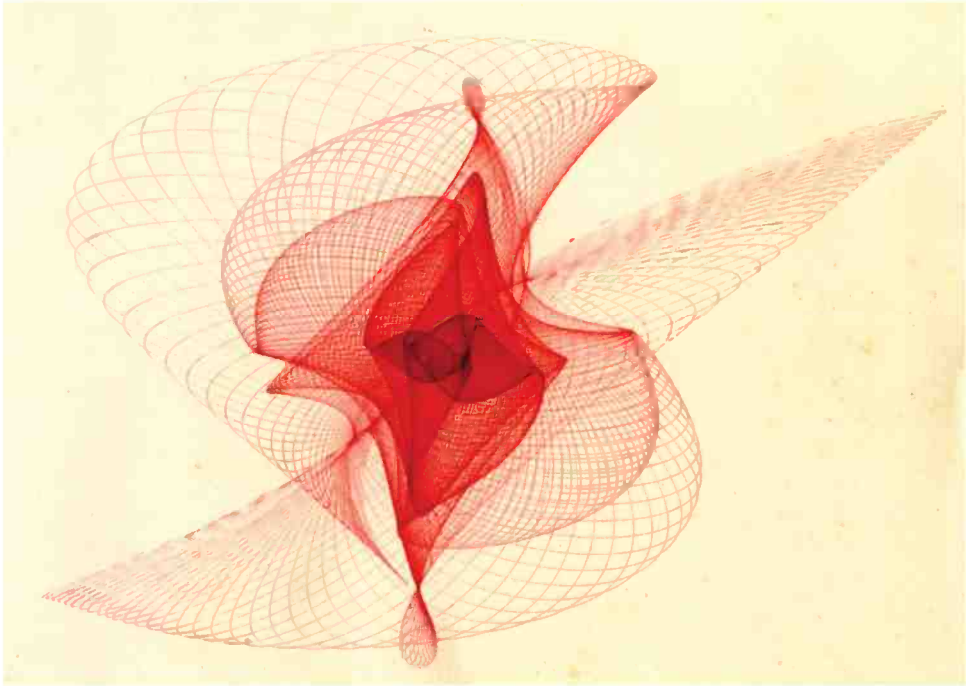


Plate 17 (figure 5.19) Lissajous figure produced with Hansen's mechanical Harmonograph, around 1971. © John Hansen.

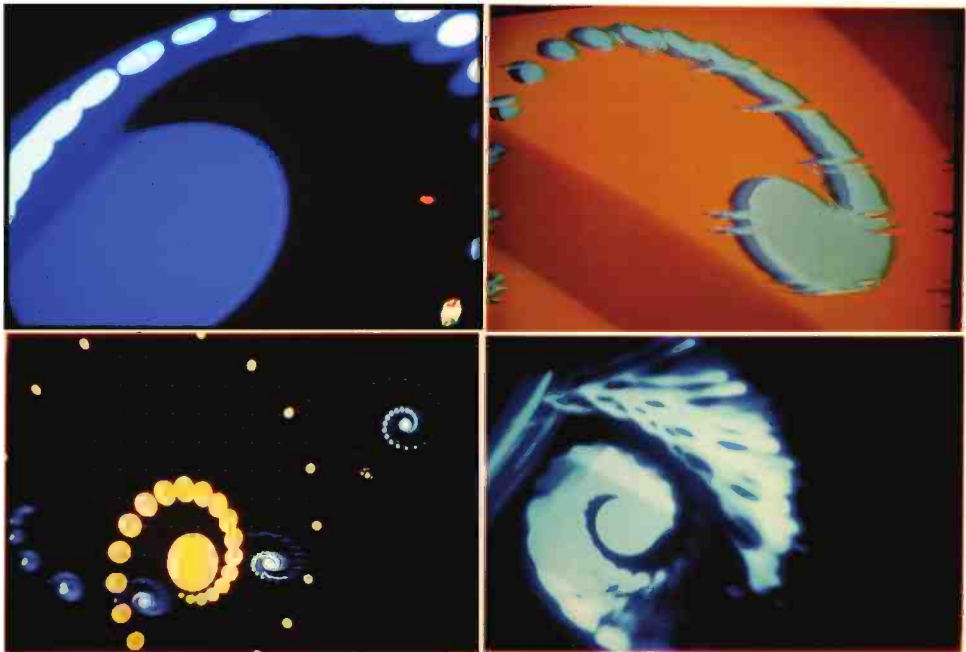


Plate 18 (figure 5.21) Video synthesizer images produced with Pong objects and feedback, around 1975. © John Hansen.

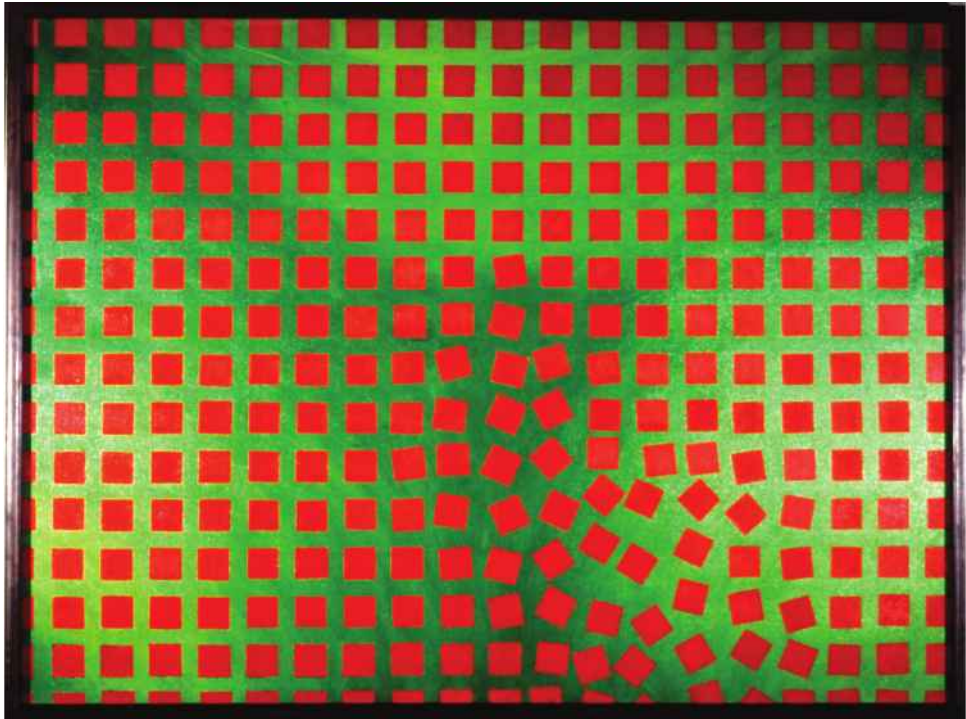


Plate 19 (figure 6.2) David Smith's *Entropic Change* (1969). Courtesy: University of Sydney Union Art Collection and David Smith.

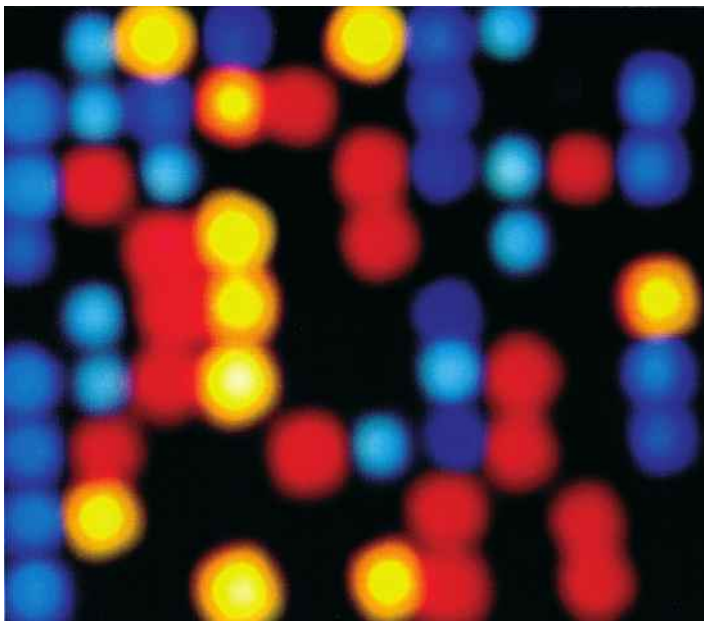


Plate 20 (figure 6.3) Photograph of one moment of David Smith's *Kinetic Kaleidoscope*. Smith called this image "Entropy Field." Courtesy: David Smith.

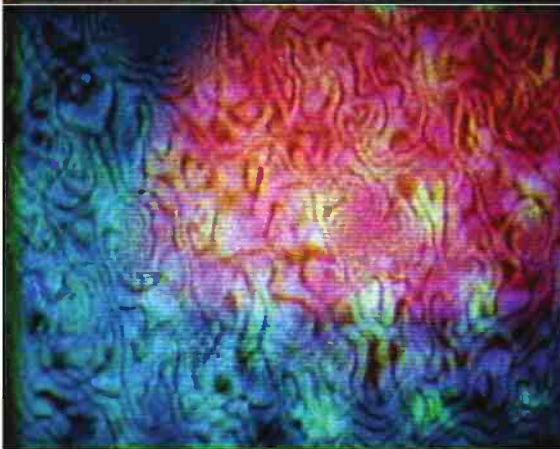
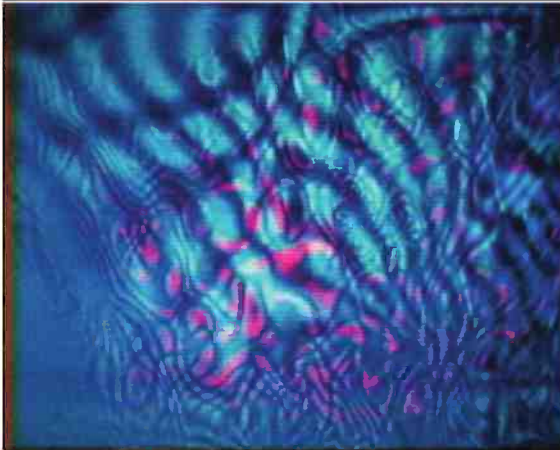
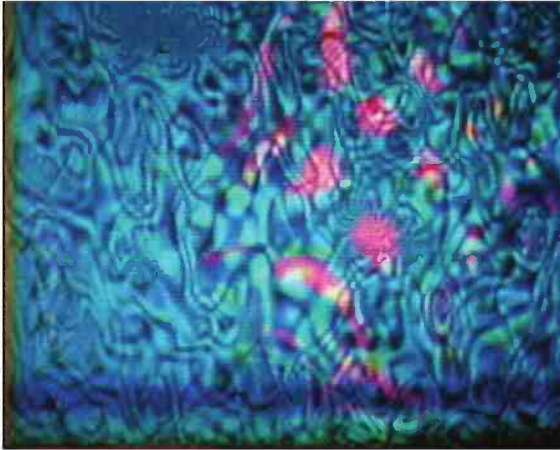


Plate 21 (figure 7.4) (left) Three frames from *Mad Mesh* (1968) by David Perry. © David Perry.

Plate 22 (figure 7.8) (right) Three frames from Mick Glasheen's *Telologic Telecast: On Board with Buckminster Fuller* (1968–1970), in which Fuller speaks about our knowledge of the universe. © Mick Glasheen.

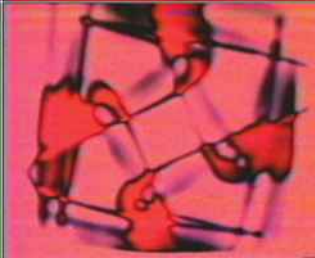
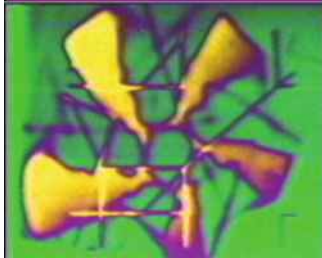
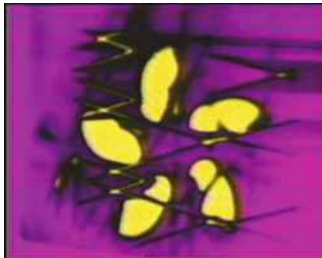


Plate 23 (figure 7.16) (opposite top) Mick Glasheen (sitting) and Melinda Brown in the equipment space of the Bush Video studio in the Fuetron Building, 1973. Jon Lewis took the photograph with his Polaroid SX-70 camera. © Jon Lewis.

Plate 24 (figure 7.17) (opposite middle) Four frames from Bush Video's *Meta Video Programming One* (1974) made for the Philip Morris Art Grant. Note the use of Lissajous figures and computer images, both with video feedback, colorized with a "Cox Box" colorizer. National Gallery of Australia (Acc. no. 83.2830). Gift of the Philip Morris Arts Grant, 1982. © Michael Glasheen and Bush Video.

Plate 25 (figure 7.18) (opposite bottom) Two frames from Bush Video's *I Know Nothing* (1974). Also uses computer-generated drawings and Lissajous figures and the "Cox Box" colorizer. © Mark Evans (Ariel) and Joseph El Khouri and Bush Video.

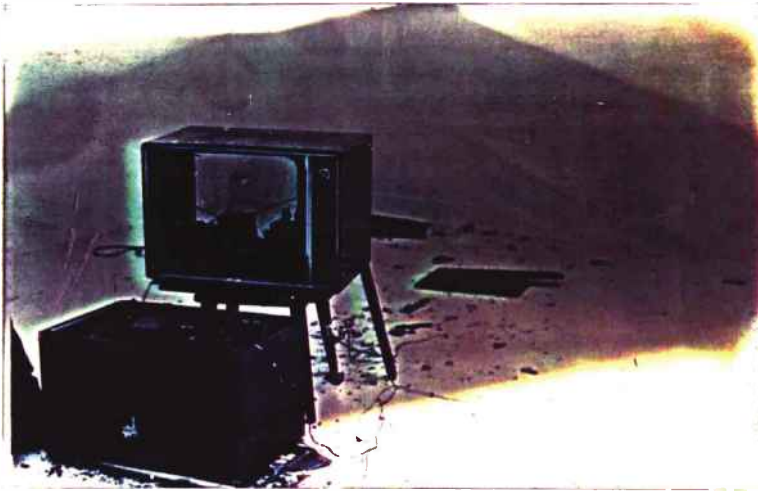


Plate 26 (figure 7.21) Tim Burns, *For the Sake of Art* (1974). The upper image shows the TVs that were blown up for the making of the videotape and the lower image shows the installation after the videotape finished. In the lower image are (from left to right): Peter Timms, Alex Danko, Mitch Johnson, and Meredith Rogers. © Tim Burns.

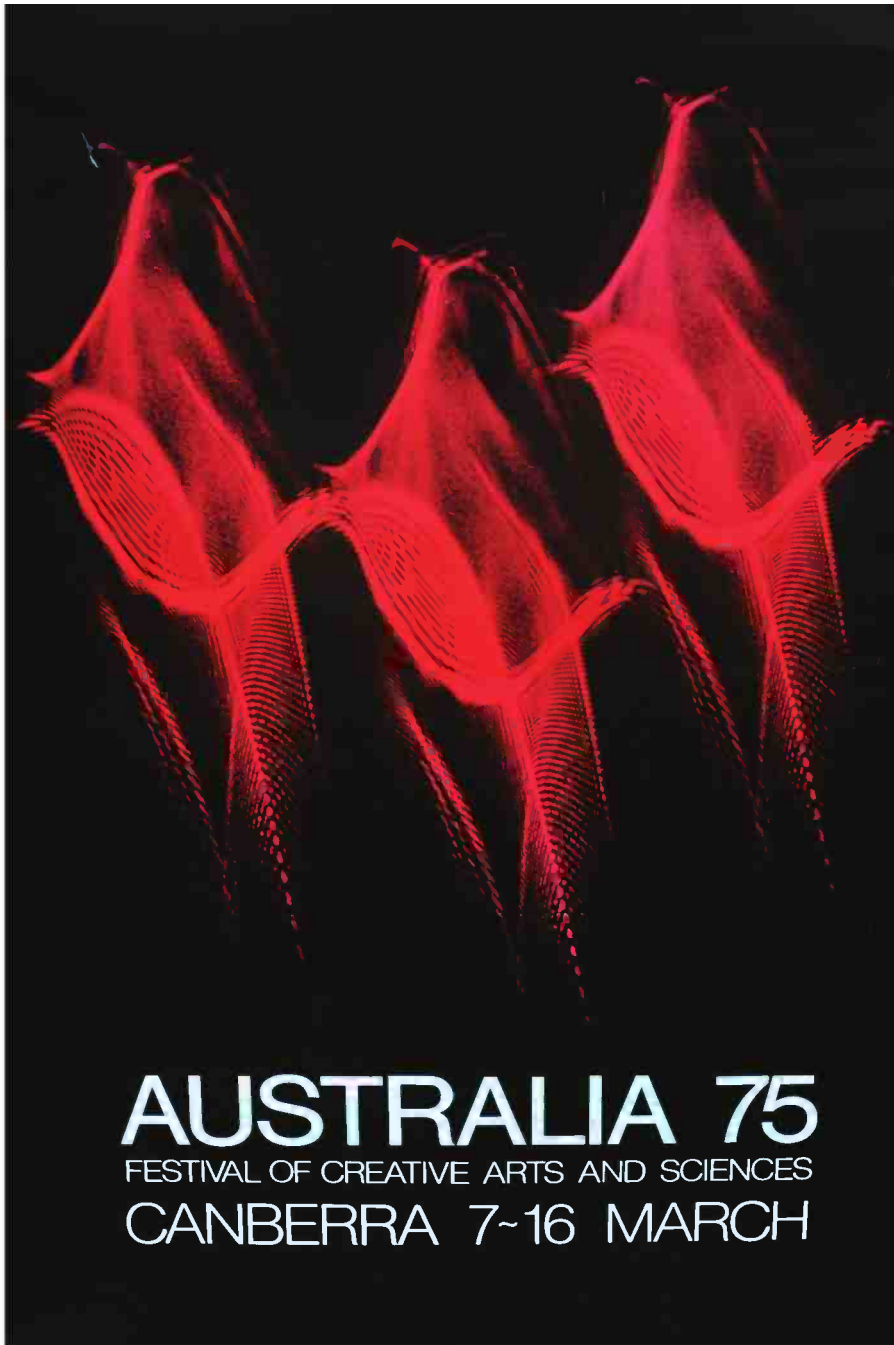


Plate 27 (figure 8.1) Distorted laser image by Stanislaus Ostojakotkowski for the main poster for *Australia 75*. The laser beam will have been passed through a piece of broken glass, which diverges the beam, and then photographed (at the Waite Institute of South Australia). The image was then printed as the triple image in the picture. Courtesy: ACT Tourist Commission, and the estate of Stan Ostojakotkowski.



Plate 28 (figure 8.6) Steven Dunstan's "Saturn" synthesizer. Photograph: Stephen Jones. Collection: John Hansen.



Plate 29 (figure 8.7) Two drawings made with the ANU string digitizing pad and stored for display in their frame buffer. On the left is a drawing of the Carillon on Lake Burley Griffin, Canberra; on the right, probably a collection of different children's drawings. Artists unknown. Photographs: John Hansen.



Plate 30 (figure 8.8) (left) Philippa Cullen working the pressure-sensitive floors and making traces of the history of her movements with the ANU computer system. Photograph © Peter West.

Plate 31 (figure 8.9) (right) Philippa Cullen and her dancers, Wayne Nichols (standing) and Helen Herbertson (on the floor, leaning back), with unknown guest, working the pressure-sensitive floors. A trace of the history of their movements, collected and generated by the ANU computer system, can be seen on the lower-left monitor. On the right-hand pair of monitors, you can see some of the output from John Hansen's video synthesizer. Photograph © Peter West.



Plate 32 (figure 8.13) Stanislaus Ostojka-Kotkowski's *Chromasonic Tower* in the civic square in Canberra for *Australia 75*, March 1975. Photographer unknown (ANIB). Courtesy: National Archives of Australia, series A8746, item no. 11654476.