"Media study at once opens the doors of perception. [...] An inclusive list of media effects opens many unexpected avenues of awareness and investigation".

– Marshall McLuhan

Film, be it as an artistic medium or as documentary, clearly interested Xenakis from the earliest years of his career to the end, and even beyond (our filmography of some 145 films (and counting…) includes, as well, a few posthumous utilizations of his work, which continues to inspire). As well, cinematographic techniques and technologies informed and nourished his own musical research and realizations, be it for sound spatialization or in his polytopes. His writings too are peppered with references that “highlight some of the current tendencies within artistic creation that are converging towards and integration of the visible and audible arts ” thanks, in particular, to technology.

Even in his architectural projects (for example, an experimental auditorium for Hermann Scherchen , or the arts centers for La Chaux–de–Fonds, or in Shiraz–Persepolis), Xenakis never neglected nor underestimated the importance of cinema, be it for diffusion or in terms of fundamental research (including pedagogy).

To further quote McLuhan, “[...] it is not so much the message as the sender that is sent ,” Xenakis seems to have understood the impact his film presence could have on others' perceptions of himself and his music, by literally accompanying us, his spectators.

And Xenakis goes even further, as he anticipated in his seminal text cited from 1958 above: “The art of color and forms can not only be revived at the present time by projecting it from film, but can actually leap into space .” Indeed, in his polytopes, Xenakis dematerialized reels of film and transposed his cinematographic expression into three–dimensional space.