[In honor of this weekend's extra sensory experience, BEYOND THE BLACK RAINBOW, Fango asked director of the excellent, trippy explorations of identity I CAN SEE YOU and THE VIEWER, and Glass Eye Pix sound design extraordinaire (you've heard his eerie work in the likes of THE HOUSE OF THE DEVIL, STAKE LAND and THE INNKEEPERS), Graham Reznick to give us his favorite pieces of mind bending cinematic psychedelia.]

This summer sees the release of several exciting science fiction films, some of which are steeped in the realm of the psychedelic (BEYOND THE BLACK RAINBOW) or the otherworldly unsettling (PROMETHEUS). In honor of the recent trend, here's a look at five of my personal favorite reality bending, psychedelic, and incredibly terrifying science fiction films.

In no particular ranking order:

1) David Cronenberg's VIDEODROME (1993) / eXistenZ (1999)

Full disclosure: I'm cheating a bit here. This is two films, not one.

David Cronenberg is no stranger to brain-tweaking science fiction. Some of his most well known films delve into the pulpier side (SCANNERS—which, for the hardcore sci-fi aficionados out there, is remarkably similar to the John Brunner book THE WHOLE MAN and the

Kafka-esque (THE FLY), but his greatest achievements in psychedelic, reality altering sci-fi would easily be the companion films VIDEODROME and eXistenZ. They're not two films in a series, exactly, but two variations on a theme: the invasion of reality through mind altering media. The idea that some overwhelming, evil "other" can insidiously infect our perception of reality itself is a powerful one, potentially even more frightening than a physical invasion.

While VIDEODROME is already in pretty much every psychedelic sci-fi film fan's library (or should be! There's even an awesome Criterion edition.), eXistenZ has become a bit of an underrated gem. It arrived in 1999 when "virtual reality" still meant "big face goggles and chunky humanoids barely on the edge of the uncanny valley" and "virtual reality" was still an actual phrase people used. Unlike previous virtual reality films (I'm looking at you, THE LAWNMOWER MAN!) its portrayal of the world inside a video game looked suspiciously like everyday reality, with real actors and real locations. Suspiciously, being the key word. In 1999, eXistenZ's representation of the quirks of video game existence and interaction seemed quaint and niche, but in 2012, with virtual personal assistants who can sing "Daisy, Daisy" on command and tend to repeat themselves every three answers, it feels closer and closer to the reality we currently inhabit. Are we still in the game?

2) Andrei Tarkovsky's STALKER (1979) / SOLARIS (1972)

Okay, I'll admit it. I just couldn't choose between which one of these two brilliant Tarkovsky films, STALKER and SOLARIS, to put on this list. They're very different. They deal with different themes, and have radically different aesthetics (Soviet Space Futurism and Soviet Nuclear Meltdown guilt). But, I've always found it fascinating that Tarkovsky, a name not usually brought up as a "master of sci-fi," actually directed some of the greatest examples of the form. So, two films for one entry, again.