



Alex MacKenzie is a media artist working with light projection and expanded cinema. He received a Bachelor of Arts Degree with Honours from Carleton University, and has worked with a variety of independent film organizations over the past 15 years including Mainfilm, Pacific Cinematheque, Cineworks, and Doxa. He was the founder and curator of The Edison Electric Gallery of Moving Images, The Blinding Light!! Cinema and the Vancouver Underground Film Festival, and currently works as an independent curator, graphic designer and writer. His live media works are presented at festivals and underground screening spaces throughout Europe and North America.

media works

2009	fixed: view sky rail	16mm double projection loop performance 20 mins
2008	periphery, part 1	16mm projector performance 8 mins
2007	the wooden lightbox	16mm projector performance 50 mins (ongoing)
	velvet light trap	gallery installation (lead artist/mentor interurban gallery, vancouver)
2006	loom	double 8mm projector performance 23 mins
	goldenleaf	double 8mm projector performance 6 mins
	underfoot	16mm film on video 5 mins
2005	antidote	led light projection installation
2005	possible model for a microcinema	gallery installation 16mm loop, transformed applebox
2004/5	parallax	16mm X 2 projector performance 50-65 min
2003	this fleeting	16mm film on video 45 min
	medi(cine)	16mm X 2 projector performance 20 min
2002	onlooking	commissioned super 8 film/flash site 7 min
	nightsky	super 8 cartridge projector performance 20-30 min
2001	strand 2	16mm X 2 projector performance 10 min
2000	escape velocity	super 8 cartridge projector performance 20-30 min
	barzon on reading	commissioned video for the blueprint project, pleasuredome 30 sec
1999	sombre	gallery installation <i>peep show booth, video surveillance, 16mm</i>
	i, endemic	commissioned interactive web-based installation
1998	i am watched/horizontal fix	super 8 cartridge projector performance various lengths
1997	x-ray pi	super 8 film 3 min
	home safety	pixelvision transferred to video 8 min
1996	a current fear of light	16mm film 7 min
1995	watching you...on the late show	16mm film 3 min
1993	blind light	16mm film 8 min
1992	in security	16mm film 3 min
1991	still life	super 8 transferred to video 3 min

selected exhibits/performances

2010	videodumbo brooklyn new york, exis film festival seoul south korea, mercury lounge/ifco ottawa, vancouver art gallery vancouver, hexagram black box concordia montreal, winnipeg cinematheque winnipeg, brief encounters vancouver, pacific cinematheque vancouver.
2009	cinecycle (lift/pleasuredome) toronto, antimatter festival victoria, leeds film festival leeds, cork film festival cork, aurora festival norwich, no.w.here london, star and shadow cinema newcastle, the magic lantern edinburgh, cube cinema bristol, 7 inch cinema birmingham, easdale island centre (muth) oban.
2008	international film festival rotterdam rotterdam, lightcone scratch projections paris, le 102 grenoble, (k-raa-k)3 festival brussels, grand-guignol lyon, wndx festival of film and video art winnipeg, struts gallery sackville, halifax independent filmmakers festival halifax, exis exp. film and video festival seoul, pacific cinematheque vancouver.
2007	international film festival rotterdam rotterdam, starting from scratch festival amsterdam, vera groningen, cinecycle toronto, battle of the cities festival chicago, interurban vancouver, anti-matter festival victoria.
2006	victoria independent film and video festival victoria, pacific cinematheque/cineworks vancouver, pdx experimental film festival portland, anti-matter festival victoria, rake gallery portland, art gallery of nova scotia halifax, trinity western univeristy langley, murder city>media city/winnipeg cinematheque winnipeg, vancouver international film festival vancouver.
2005	available light screening collective ottawa, mediacity 11 windsor-detroit, western front vancouver, olympia film festival olympia, international experimental exposition denver, sf cinematheque san francisco, northwest film forum seattle, 40 frames portland, humboldt state univercity arcata, send+receive/plug-in gallery winnipeg, university of regina regina, saskatchewan filmpool regina, butchershop gallery vancouver.
2004	kino arsenal berlin, starting from scratch festival amsterdam, collectif jeune cinema paris, le 102 grenoble, anti-matter film festival victoria, concordia university graduate cinema program montreal, york university independents series graduate cinema program toronto, pleasuredome toronto, cinevic victoria.
2003	the lux london, lightcone paris, subrosa kiel germany, cinemanova brussels, tnt/chercheurs d'ombres bordeaux, le 102 grenoble, hallu-cines limoges, videoex zurich, mediacity 9 windsor-detroit.
2002	splice this! toronto, images festival toronto, winnipeg cinematheque winnipeg, blinding light!! cinema.
2001	mountain standard time performance art festival calgary, mediacity 7 windsor-detroit, anti-matter victoria, blinding light!! cinema vancouver, multiplex x festival vancouver, electronic arts festival vancouver.
2000	exit art new york city, anti-matter victoria, images festival toronto, olympia film festival, ~scope vancouver, other cinema san francisco, justice league san francisco, espace montreal.

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1999 **robert beck memorial cinema** *new york*, **cinematheque ontario "the independents"** *toronto*, **western front** *vancouver*, **splice this!** *toronto*, **vancouver underground film festival** *vancouver*, **metro cinema** *edmonton*.
 1998 **images festival** *toronto*, **vancouver international film festival**, **pei experiment** *charlottetown*,
wormwood's *halifax*, **pixelvisionaries** *santa monica*, **sugar refinery** *vancouver*, **pure cinema** *vancouver*.

artist grants/awards

2009	project assistance	media arts, bc arts council
2008	residency	atelier mtk <i>grenoble, france</i>
	residency	struts gallery, <i>sackville, nb</i>
2006	creative development grant	media arts, canada council
2005	project assistance	media arts, bc arts council
	publication grant	media arts, canada council
	edgecode grant	national film board/cineworks
	honourable mention	parallax, mediacity 11 festival <i>windsor-detroit</i>
2004	residency	atelier mtk <i>grenoble, france</i>
	creation grant	visual arts, bc arts council
2001	production grant	media arts, canada council
1998	creative development grant	media arts, canada council
1994	production grant	media arts, canada council

curation/workshops

2010	hand processing	instructor 16mm and super 8 processing by hand, ifco <i>ottawa</i>
	handmade emulsion	instructor 16mm fabrication, painting and processing of emulsion <i>winnipeg</i>
	the western influence	curator classic influential experimental west coast works <i>winnipeg</i>
2009	handmade emulsion	instructor 16mm fabrication, painting and processing of emulsion lift <i>toronto</i> , no.w.here <i>london</i>
	flashes of light	instructor 16mm rayogram, contact printing, hand processing workshop cork film festival, aurora festival <i>norwich</i> , cube cinema <i>bristol</i> , easdale <i>scotland</i>
	quick n' dirty	instructor 16mm hand-processing workshop, cinevic <i>victoria</i>
	hands-on film	mentor/instructor over 3 months , history and practical approaches to fringe film, projections/intersections at-risk youth <i>vancouver</i>
2008	riffing the light fantastic	curator special video drive-in program, ok quoi festival <i>sackville</i>
2007	the velvet light trap	instructor/lead artist workshop and installations on pre-cinema, projections <i>vanc.</i>
2006	terminal city celluloid	curator recent vancouver experimental shorts <i>winnipeg</i>
	cinema magick	instructor workshops on pre-cinema devices for pre-teens, art city <i>winnipeg</i>
2004	radical mavericks	curator works by arthur lipsett and norman mclaren , <i>europaen tour</i>
	doxa film festival	curator documentary film festival <i>vancouver</i>
1998-2003	the blinding light!! cinema	full time curator & founder underground cinema <i>vancouver</i>
1998-2003	vancouver underground film fest	founder, curator, festival director, panel moderator
2003	mismanaging my image	curator video mundi <i>chicago</i>
2002	the devil lives in hollywood	curator recent vancouver underground, winnipeg cinematheque <i>winnipeg</i>
2000	doxa film festival	curator documentary film festival <i>vancouver</i>
1999	markings: dimension thru surface	curator hand-processed films/live performance, western front <i>vancouver</i>
	quick n' dirty	co-curator hand-processing film workshop/screening, splice this! <i>toronto</i>
	the independents	curator new vancouver underground, cinematheque ontario <i>toronto</i>
1998	quick n' dirty	instructor/curator 5 day hand-processing workshop, g.i.f.t.s. <i>galiano island</i>
1997	pixel peep show	curator one hour program of pixelvision-based works <i>north american tour</i>
1996	quick n' dirty	instructor/curator b&w super 8 hand-processing workshop <i>vancouver</i>
1995-1997	edison electric gallery	founder and curator underground cinema <i>vancouver</i>

writing/editing

2009	loop, print, fade + flicker	david rimmer interview , pacific cinematheque monograph #1 <i>anvil press</i>
2008	damp	co-editor designer/contributor volume on media arts in vancouver <i>anvil press</i>
2008	hand cranked	interview with lee krist millenium film journal no. 50 <i>new york</i>
2006	summer love	catalogue essay amy lockhart's <i>faking it</i> , helen pitt gallery <i>vancouver</i>
2004	doxa film festival	trouble in the image catalogue essay <i>vancouver</i>
2000-2003	250W	editor/contributor blinding light!! cinema 'zine, four issues <i>vancouver</i>
1995-2003	program notes	over 2000 film notes written for curatorial programming over an 8 year period
2000	~scope	markings: dimension through surface catalogue essay, ~scope <i>vancouver</i>
1994-1996	take one magazine	west coast contributor monthly national film magazine <i>toronto</i>
1993-1995	workprint	editor/contributor cineworks bi-monthly magazine <i>vancouver</i>
	noise magazine	film editor/contributor monthly cultural tabloid <i>vancouver</i>

juries/panels/artist talks

2010	canada council	juror annual assistance to media production organizations
	concordia university	artist talk graduate cinema program <i>montreal</i>
	exis film festival	invited panelist creating alternative contexts

2009	90 second quickie canada council canada council moderator	juror winnipeg film group juror annual assistance to media production organizations juror organizational development in media arts dim cinema/cineworks deliberate obstructions + calculated aimlessness, a conversation with bruce mcclure <i>vancouver</i>
2008	wndx festival mount allison university	invited panelist expanded cinema and film art artist talk fine arts program
2007	halifax ind. filmmakers festival	delegate symposium: is film dead? <i>halifax</i>
2005	humboldt state university university of regina simon fraser university carleton university doxa documentary film festival	artist talk <i>arcata, california</i> artist talk "art for lunch" series <i>regina</i> artist talk film program X 2 <i>vancouver</i> artist talk film studies program <i>ottawa</i> advisory board member <i>vancouver</i>
2004	york university concordia university emily carr institute cineworks cinevic rim shots a.i.f.v.a agm canada council canada council	artist talk graduate cinema program <i>toronto</i> artist talk graduate cinema program <i>montreal</i> artist talk and workshop film and video program <i>vancouver</i> juror annual production fund <i>vancouver</i> artist talk film cooperative <i>victoria</i> round table mediator fragmented markets, segmented audiences <i>vancouver</i> juror media arts festival grants <i>ottawa</i> juror canadian cinematheque bi-annual operations grants <i>teleconference</i>
2003	a.m.i.a. conference northwest film festival	invited panelist access issues in avant-garde & experimental film <i>vancouver</i> invited panelist festival programming <i>portland</i>
2001	images film festival bc arts council pdx film festival	juror 8 awards <i>toronto</i> juror media arts grants <i>victoria</i> juror pdx invitationals <i>portland</i>
2000	cbc television	juror screenwriting contest <i>vancouver</i>
1998	vancouver int. film festival	juror telefilm short, canadian screenplay, canadian feature <i>vancouver</i>
1996	canada council	juror media arts grants <i>ottawa</i>

other/collaborations

2005	parallax	in collaboration with musician dimitri della faille <i>send+receive winnipeg</i>
2004	the palace grand	visuals, electric company theatre group <i>vancouver</i>
2002/3	multiplex	visuals, live multimedia performances <i>vancouver</i>
2002	nightsky	in collaboration with haco, japanese improv musician/vocalist <i>images toronto</i>
2000	solar radiation	projector performances with brad poulsen, brian johnson, claudio cacciotti <i>vancouver</i> ; peter conheim (negativland), owen o'toole (wetgate) <i>san francisco</i>
	moth	visualist, dance performance, shirka urechko (choreographer) <i>vancouver</i>
1999	stylus	projector performance (zev asher, willy lemaitre, claudio cacciotti) <i>vancouver</i>
1998	emulsion	projector performance collaboration (talking pictures) <i>vancouver</i>
1996	filmer's almanac	projector performance collaboration with owen o'toole <i>vancouver</i>

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Straw, Will, "Does the Cinema Have a Future?", *Les Cinq Jours Du Cinema Independent*, Catalogue Essay, Nov 8-13, 1994.

the wooden lightbox

"...[Mackenzie's] work often has an otherworldly quality, as if we were seeing images for the first time...his process allows for the re-entry of a sense of wonder, what theorist Walter Benjamin once referred to as the *promesse de bonheur*, or the utopian promise of technology that can only be reproduced through an artistic reinvestment in the hidden possibilities of a medium. Through his rediscoveries, MacKenzie takes us back to the birth of the moving image..."

-Chris Kennedy, *Strategies of the Medium III: In the Dark*.

"The Wooden Lightbox is about remembering, about throwing ourselves back to a time when audience expectation was open, with the projection of films equally non-rigid. The degraded quality of the images, often created through the alternative emulsions and hand processing of the film, helps to reinforce the notion of lost memories and decaying history. By reviving some of the technical approaches...Alex preserves some of the spirit of that past and shares the adventure of invention with the contemporary audience."

-Gerald Saul, *Experimental Film Review*

parallax

"An ephemeral highwire track through the cinematic unconscious and an elegy to 16mm's passing future. Amid the increasingly commodified, rhythmically challenged, digital age of projected images, MacKenzie exhibits genuine commitment to film's outmoded apparatus, material fragility and musical cadence. *Parallax* is cinema to be played (with); it requires a different kind of engagement, in which the viewer becomes actively aware of celluloid's fragile, fleeting magic." -Brett Kashmere, *Synoptique*

"MacKenzie orchestrates a sumptuous, stunning collage of moving images and sound which walks a tightrope between control and chance, order and chaos, permanency and change—reminding us of the fragile, ephemeral nature of film and ultimately, of course, of life itself.

-Larissa Fan, *Take One Magazine*

this fleeting

"THIS FLEETING is a 22-part retake on the empire of family, going back through a single family's archive and relooking at the moments, the gestures of inclusion and exclusion, the way they've managed to say yes with the camera. These home movies were originally made between 1948-1957 and feature bathing beauties, parades, cars, trips abroad and much much more. Relive the dream.

-Mike Hoolboom, *Filmmaker/Writer*

"MacKenzie's 'silent movie with sound' favours images from this collection of home movies that are often the failures: when this unknown amateur filmmaker breaks with the conventions of image-capturing through camera error, overexposure or poor focus, it is these 'accidents' that are explored and the film becomes more of a graphic entity, imposing a water colour beauty and a depth of color to this early Kodachrome family album..."

-Jörg Meyer, *Kieler Nachrichten*

nightsky

"The sheer virtuosity of MacKenzie's live film performance is enough to blur the line between cinema and historical re-enactment. NIGHTSKY unfolds like a window-seat view of a return voyage to the sea of tranquility, its images accumulate, overlap and recede with mesmerizing calm, sea and sky gradually yielding to a horizonless black space teeming with stars and satellites and fellow sojourners. Frail souls like us, blanched and zealous faces barely visible behind their visors, the grainy, re-photographed and hand-processed found footage of Armstrong et al evokes more than the (admittedly exquisite) pathos of watching an excessive century's grandest icons nearly vanish before our eyes. Earthbound in the mortal intimacy of an obsolete "home-movie" technology and the all-too-human touch of MacKenzie's performance, we surpass nostalgia. This is history - that which is made only when reproduced - the vital urge to comprehend what has not been lived, to find meaning in the abandoned fragments of mere grandeur."

-Jeremy Rigsby, *Director, Media City Film and Video Festival*

The performance/screening of NIGHTSKY at Innis was one of the understated festival hits that make *Images* what it is. Alex Mackenzie's haunting multi-projector invocation of our own projections of the romance, mystery, science and wonder of space was perfectly matched by Haco's real time score which seemed to compose a shifting space-scape of fusing and decaying neutrons and space dust made audible.

-*Images Film Festival, Toronto*

somber

"Recognizing the beauty of the blurred, unfixed, and fleeting, MacKenzie indulges its potential for aesthetic effect, in contrast to the sharp focused (seamless) spectacle to which we have become accustomed in the movie theatre and on television... SOMBER confronts our desires and our implication in our own repression by thwarting our expectations."

-Fiona Bowie, *Media Artist, in ~scope*

i am watched / horizontal fix

"Using experimental masking and filtering techniques, persistence-of-vision sleight-of-eye and shadowplay, this live show features stunning original hand-processed super8 film and manipulated super8 footage." -*Splice This Super 8 Festival*

"A thrilling re-use of old technologies, a profound understanding of archival images, and a rigorous juxtaposition and re-framing of voyeuristic themes...drop-dead beautiful and essential viewing."

-*Images Film Festival, Toronto*

"Better than Schmelzdahin [famed German film collective, Jurgen Reble a primary member]." -*John Porter, Filmmaker*

blind light / in security

"...[Mackenzie's films] play upon the phantasmagoric qualities of old images or styles. They confirm the intuition that film images may only be dream-like anymore by evoking a cinematic past....these are obscure corners of our culture and experience, and the damaged surfaces and faded textures of salvaged images effectively convey the failures and violence which are central to so many of the stories being told."

-Will Straw, *McGill Institute for the Study of Canada*