

Alex MacKenzie is an experimental film artist working primarily with analog film equipment and hand processed imagery. He creates works of expanded cinema, light projection installation, and projector performance. Alex's work has screened at the Rotterdam International Film Festival, the EXiS Experimental Film Festival in Seoul, Lightcone in Paris, Kino Arsenal in Berlin and others. He was the founder and curator of the Edison Electric Gallery of Moving Images, the Blinding Light!! Cinema and the Vancouver Underground Film Festival. Alex was an artist in residence at Atelier MTK in Grenoble, France and Struts Gallery/Faucet Media in New Brunswick. He co-edited *Damp: Contemporary Vancouver Media Art* (Anvil Press 2008), and interviewed David Rimmer for *Loop, Print, Fade + Flicker: David Rimmer's Moving Images* (Anvil Press 2009).

### media works

2012	<b>tidemarks</b>	16mm X 2 projector performance and gallery installation (in progress)
	<b>city symphony: vancouver</b>	16mm silent, winnipeg film group wndx commission (in progress)
2011	<b>logbook</b>	16mm analytic projector performance <i>20 mins</i>
	<b>regiscope: crab park</b>	16mm analytic projector performance (in progress)
2010	<b>accumulation</b>	16mm X 2 projector performance and kinetic sculpture installation
	<b>happiness</b>	16mm performance with barbara bourget (kokoro dance) <i>10 mins</i>
2009	<b>fixed: view   sky   rail</b>	16mm double projection loop performance <i>20 mins</i>
2008	<b>periphery, part 1</b>	16mm projector performance <i>8 mins</i>
2007	<b>the wooden lightbox</b>	16mm projector performance <i>50 mins (ongoing)</i>
	<b>velvet light trap</b>	gallery installation (lead artist/mentor interurban gallery, vancouver)
2006	<b>loom</b>	double 8mm projector performance <i>23 mins</i>
	<b>goldenleaf</b>	double 8mm projector performance <i>6 mins</i>
	<b>underfoot</b>	16mm film on video <i>5 mins</i>
2005	<b>antidote</b>	led light projection installation
2005	<b>possible model for a microcinema</b>	gallery installation <i>16mm loop, transformed applebox</i>
2004/5	<b>parallax</b>	16mm X 2 projector performance <i>50-65 min</i>
2003	<b>this fleeting</b>	16mm film on video <i>45 min</i>
	<b>medi(cine)</b>	16mm X 2 projector performance <i>20 min</i>
2002	<b>onlooking</b>	commissioned super 8 film/flash site <i>7 min</i>
	<b>nightsky</b>	super 8 cartridge projector performance <i>20-30 min</i>
2001	<b>strand 2</b>	16mm X 2 projector performance <i>10 min</i>
2000	<b>escape velocity</b>	super 8 cartridge projector performance <i>20-30 min</i>
	<b>barzon on reading</b>	commissioned video for the blueprint project, pleasuredome <i>30 sec</i>
1999	<b>sombre</b>	gallery installation <i>peep show booth, video surveillance, 16mm</i>
	<b>i, endemic</b>	commissioned interactive web-based installation
1998	<b>i am watched/horizontal fix</b>	super 8 cartridge projector performance <i>various lengths</i>
1997	<b>x-ray pi</b>	super 8 film <i>3 min</i>
	<b>home safety</b>	pixelvision transferred to video <i>8 min</i>
1996	<b>a current fear of light</b>	16mm film <i>7 min</i>
1995	<b>watching you...on the late show</b>	16mm film <i>3 min</i>
1993	<b>blind light</b>	16mm film <i>8 min</i>
1992	<b>in security</b>	16mm film <i>3 min</i>
1991	<b>still life</b>	super 8 transferred to video <i>3 min</i>

### selected solo exhibits/performances

2012	<b>cineworks vancouver, wndx festival winnipeg, rotterdam international film festival rotterdam.</b>
2011	<b>tba portland, anti-matter victoria, san francisco cinematheque (crossroads) san francisco, echo park film centre los angeles.</b>
2010	<b>videodumbo brooklyn new york, exis film festival seoul south korea, mercury lounge/lifco ottawa, vancouver art gallery vancouver, hexagram black box concordia montreal, winnipeg cinematheque winnipeg, brief encounters vancouver, pacific cinematheque vancouver.</b>
2009	<b>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.</b>
2008	<b>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.</b>
2007	<b>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.</b>
2006	<b>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&gt;media city/winnipeg cinematheque winnipeg, vancouver international film festival vancouver.</b>
2005	<b>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 film pool regina, butchershop gallery vancouver.</b>

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 graduate cinema program *toronto*, pleasedome *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*.

1999 robert beck memorial cinema *new york*, cinematheque ontario "the independents" *toronto*, western front *vancouver*, splice this! *toronto*, vancouver underground film festival *vancouver*.

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

2010	<b>creative development grant</b>	media arts, canada council
2009	<b>project assistance</b>	media arts, bc arts council
2008	<b>residency</b>	atelier mtk <i>grenoble, france</i>
	<b>residency</b>	struts gallery, <i>sackville, nb</i>
2006	<b>creative development grant</b>	media arts, canada council
2005	<b>project assistance</b>	media arts, bc arts council
	<b>publication grant</b>	media arts, canada council
	<b>edgecode grant</b>	national film board/cineworks
	<b>honourable mention</b>	parallax, mediacity 11 festival <i>windsor-detroit</i>
2004	<b>residency</b>	atelier mtk <i>grenoble, france</i>
	<b>creation grant</b>	visual arts, bc arts council
2001	<b>production grant</b>	media arts, canada council
1998	<b>creative development grant</b>	media arts, canada council
1994	<b>production grant</b>	media arts, canada council

#### curation/workshops

2011	<b>expanded cinema</b>	<b>instructor</b> techniques and methodologies, <i>cineworks vancouver</i>
2010	<b>hand processing</b>	<b>instructor</b> 16mm and super 8 processing by hand, <i>ifco ottawa</i>
	<b>handmade emulsion</b>	<b>instructor</b> fabrication, painting and processing of emulsion <i>winnipeg</i>
	<b>the western influence</b>	<b>curator</b> classic influential experimental west coast works <i>winnipeg</i>
2009	<b>handmade emulsion</b>	<b>instructor</b> 16mm fabrication, painting and processing of emulsion lift <i>toronto</i> , no.w.here <i>london</i>
	<b>flashes of light</b>	<b>instructor</b> 16mm rayogram, contact printing, hand processing workshop cork film festival, aurora festival <i>norwich</i> , cube cinema <i>bristol, leeds iff</i> .
	<b>quick n' dirty</b>	<b>instructor</b> 16mm hand-processing workshop, cinevic <i>victoria</i>
	<b>hands-on film</b>	<b>mentor/instructor over 3 months</b> , history and practical approaches to fringe film, projections/intersections at-risk youth <i>vancouver</i>
2008	<b>riffing the light fantastic</b>	<b>curator</b> special video drive-in program, ok quoi festival <i>sackville</i>
2007	<b>the velvet light trap</b>	<b>lead artist</b> workshop and installations on pre-cinema, projections <i>vanc.</i>
2006	<b>terminal city celluloid</b>	<b>curator</b> recent vancouver experimental shorts <i>winnipeg</i>
	<b>cinema magick</b>	<b>instructor</b> pre-cinema devices for pre-teens, art city <i>winnipeg</i>
2004	<b>radical mavericks</b>	<b>curator</b> works by arthur lipsett and norman mclaren, <i>european tour</i>
	<b>doxa film festival</b>	<b>curator</b> documentary film festival <i>vancouver</i>
1998-2003	<b>the blinding light!! cinema</b>	<b>full time curator &amp; founder</b> underground cinema <i>vancouver</i>
1998-2003	<b>vancouver underground film fest</b>	<b>founder, curator, festival director, panel moderator</b>
2003	<b>mismanaging my image</b>	<b>curator</b> video mundi <i>chicago</i>
2002	<b>the devil lives in hollywood</b>	<b>curator</b> recent vancouver underground, winnipeg cinematheque <i>winnipeg</i>
2000	<b>doxa film festival</b>	<b>curator</b> documentary film festival <i>vancouver</i>
1999	<b>markings: dimension thru surface</b>	<b>curator</b> hand-processed films/live performance, western front <i>vancouver</i>
	<b>quick n' dirty</b>	<b>co-curator</b> hand-processing film workshop/screening, splice this! <i>toronto</i>
	<b>the independents</b>	<b>curator</b> new vancouver underground, cinematheque ontario <i>toronto</i>
1998	<b>quick n' dirty</b>	<b>instructor/curator</b> 5 day hand-processing workshop, gifts. <i>galiano island</i>
1997	<b>pixel peep show</b>	<b>curator</b> one hour program of pixelvision-based works <i>north american tour</i>
1996	<b>quick n' dirty</b>	<b>instructor/curator</b> b&w super 8 hand-processing workshop <i>vancouver</i>
1995-1997	<b>edison electric gallery</b>	<b>founder and curator</b> underground cinema <i>vancouver</i>

## writing/editing

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

## juries/panels/artist talks

2010	canada council concordia university exis film festival 90 second quickie	<b>juror</b> annual assistance to media production organizations <b>artist talk</b> graduate cinema program <i>montreal</i> <b>invited panelist</b> creating alternative contexts <b>juror</b> winnipeg film group
2009	canada council canada council moderator	<b>juror</b> annual assistance to media production organizations <b>juror</b> organizational development in media arts <b>dim cinema/cineworks</b> deliberate obstructions + calculated aimlessness, a conversation with bruce mcclure <i>vancouver</i>
2008	wndx festival mount allison university	<b>invited panelist</b> expanded cinema and film art <b>artist talk</b> fine arts program
2007	halifax ind. filmmakers festival	<b>delegate</b> symposium: is film dead? <i>halifax</i>
2005	humboldt state university university of regina simon fraser university carleton university doxa documentary film festival	<b>artist talk</b> <i>arcata, california</i> <b>artist talk</b> "art for lunch" series <i>regina</i> <b>artist talk</b> film program X 2 <i>vancouver</i> <b>artist talk</b> film studies program <i>ottawa</i> advisory board member <i>vancouver</i>
2004	york university concordia university emily carr institute cineworks cinevic rim shots aifva agm canada council canada council	<b>artist talk</b> graduate cinema program <i>toronto</i> <b>artist talk</b> graduate cinema program <i>montreal</i> <b>artist talk and workshop</b> film and video program <i>vancouver</i> <b>juror</b> annual production fund <i>vancouver</i> <b>artist talk</b> film cooperative <i>victoria</i> <b>round table mediator</b> fragmented markets, segmented audiences <i>vanc.</i> <b>juror</b> media arts festival grants <i>ottawa</i>
2003	amia conference northwest film festival	<b>juror</b> canadian cinematheque bi-annual operations grants <i>teleconference</i> <b>invited panelist</b> access issues in avant-garde & experimental film <i>vanc.</i> <b>invited panelist</b> festival programming <i>portland</i>
2001	images film festival bc arts council pdx film festival	<b>juror</b> 8 awards <i>toronto</i> <b>juror</b> media arts grants <i>victoria</i> <b>juror</b> pdx invitationals <i>portland</i>
2000	cbc television	<b>juror</b> screenwriting contest <i>vancouver</i>
1998	vancouver int. film festival	<b>juror</b> telefilm short, canadian screenplay, canadian feature <i>vancouver</i>
1996	canada council	<b>juror</b> media arts grants <i>ottawa</i>

## other/collaborations

2012	the wooden lightbox	in collaboration with audio artist loscil (scott morgan) <i>push festival vanc.</i>
2006	parallax	in collaboration with audio artists caludio cacciotti <i>saw gallery, ifco ottawa</i>
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 <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>sf</i>
	moth	visualist, dance performance, shirka urechko (choreographer) <i>vancouver</i>
1999	stylus	multimedia performance (zev asher, willy lemaitre, claudio cacciotti) <i>vanc.</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>

## **bibliography**

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- Staff, "**Experimental Filmmaker**" in *Toro*, May 20, 2009 (review of Loop, Print, Fade & Flicker).
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### 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, *Curator, 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*