



Centre photo by Margaret Rorison

APPARITIONS | 55 MINUTES (2 X 16MM HAND PROCESSED COLOUR + B&W), 2016

Where one locates ruptures or denies them is a political choice that determines the construction of the present. Whether one excludes or foregrounds certain events and processes at the expense of others affects the intelligibility of the contemporary functioning of power in which we ourselves are enmeshed. -Jonathan Crary, Techniques of the Observer

Beauty is a manifestation of secret natural laws, which otherwise would have been hidden from us forever. -Johann Wolfgang von Goethe

16MM EXPANDED CINEMA PERFORMANCE BY ALEX MACKENZIE

Inspired by early stereo imaging and the clash and collusion of socioeconomic forces, this work seeks to dismantle cinematic codes while foregrounding projector and light as sculpture: a conscious corruption of and interference with the apparatus to evoke the unexpected, reshaping representation into the realm of material and space. Using colour gels, masking, lens interference and projector movement in tandem with an exploration of binocular disparity, perspective, patterning and the film surface itself, APPARITIONS explores the transitional space between image and abstraction, nature and culture.

MacKenzie is a key player in the revival of expanded cinema forms...his projects stretch the possibilities of the analogue form, manipulating images to beyond our received expectations. -Chris Kennedy, Early Monthly Film Segments

SCREENINGS, 2016

Sight Unseen (Baltimore), Rhizome (Washington DC), Big Mama Cinematheque (Philadelphia), Balagan at Harvard University (Cambridge/Boston), Microscope Gallery (NYC), Nightingale Cinema (Chicago), LOMAA (London, ON), Early Monthly Segments (Toronto), Cinematheque Quebecoise (Montreal), Daimon (Gatineau), Anti-Matter (Victoria). Excerpts presented at: International Film Labs Meeting (Nantes, France) and REMI Handmade Emulsion Primitive Colour Program (Rotterdam).

TECHNICAL SPECS

This presentation requires the use of **two Eiki SSL (slotload) 16mm projectors**, and a **stereo sound patch to the house board coming from 1/8" mini**. A **sturdy table** that does not sway or wobble when weight shifts on it (the projectors are shifted and will need to slide around during the show) is also required. This table must be high enough for the projector beam to reach over the audience and a **minimum surface dimension of 3 X 4 feet**. A **microphone stand** that can form a "T" is also required to hang films loops on, or similar rig. Ideal screen size would be 10 to 16 feet wide, with a throw (distance from projector lens to screen) of approximately 26 to 42 feet. Smaller or bigger is okay too bearing in mind that a longer throw will produce a dimmer image while a shorter throw will put the projectors close to the screen. To calculate for double screen width of two projectors using 2 inch lenses: $\text{throw} \times 0.38 = \text{full screen width required}$ OR $\text{screen width} / 0.38 = \text{throw}$ 50 ft throw $\times 0.38 = 19$ ft wide screen OR 9 ft screen $/ 0.38 = \sim 24$ ft throw. A white wall (instead of a screen) is perfectly suited to this work.