

the reflection is multiplied infinitely, almost like a kaleidoscope. This happens when already doubled and multiplied symmetrical images of Ronald Reagan (or the Tacoma Narrows Bridge, which collapsed in 1940) printed on wallpaper are reflected in a mirrored cube along with other works in the exhibition. The motif of the mirror, prevalent in the 2008 *Québec Triennial* (in the practices of David Altmejd, Gwenaël Bélanger and Nicolas Baier, for example), reappears in the present edition

- 00.01.46 of the exhibition. In the recent production of **Lorna Bauer** (*Untitled No. 1, Untitled No. 2*, 2010), the photographic image decomposes in an effect resembling kaleidoscopic fragmentation. In the video work *Kaleidoscope*, 2009, a mirror surface set on the ground in a snowy landscape shatters when the artist shoots it with a rifle. In *Éminence grise (Documentary Photographer)*, 2011, a camera mounted on a tripod “captures” its own image on a dark reflecting surface, while the artist appears discreetly in the background. All these practices share in a sort of phenomenological exercise in the primary elements of visibility. They are propelled by a kind of thinking that approaches technical procedures from the standpoint of determining the anchoring points between their structural qualities and an array of broader psychological and ideological factors. The emphasis on sensory effects related to material qualities — transparency, reflecting properties — can suggest a sense of the precipitation of experience, or a meditation on notions of rupture and the void. Similar effects occur in
- 00.02.22 another form in *Windshields*, 2009, by **Valérie Kolakis**, where a high-contrast close-up photograph of shattered windshields is itself coldly parcelled out into a grid. Some monochrome
- 00.02.14 paintings by **Chris Kline** show a related phenomenological approach in a different, aniconic manner. Their reflecting paint creates a brief phosphorescence according to the lighting and the viewer’s movements — an effect that may also recall textiles and accessories used for night signage and safety.

Doubling, Inversion, Polarization/Optics, Heavenly Bodies, Extreme Distance — Reflection is also a factor in works by Pascal Grandmaison, which, although not included in the *Triennial*, would fit in with the works under discussion here. With *Void View*, 2010, for example, small fragments standing out against a carpet of ash mimic a star-studded night sky. *Half of the Darkness*, 2010, also evokes the sidereal world in a series of photos printed in negative (the procedure may allude to the photomechanical process of solarization). Exhibited on a horizontal plane, this work includes documentary photos from the Space Race, among other images. The theme of technological exploration of the cosmos appears elsewhere, in works like Grier Edmundson’s *Progress Progress VII*, 2008, and *Jan 26*, 2006, 2006, which uses the image of the explosion of the space shuttle *Challenger* that received tremendous