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16.11 2023 20.01 2024

and beneath these clouds Brandon Poole

↘ Opening on **November 16, 2023** at 6 pm

↘ The gallery is open from Tuesday to Saturday from noon to 5 pm

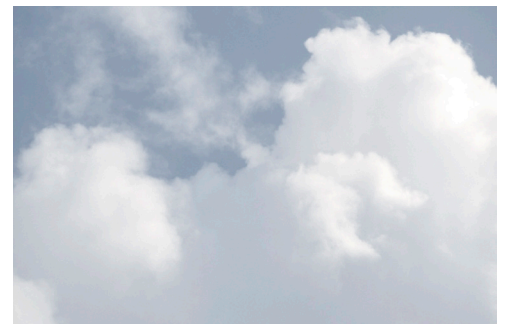
On October 30th, 2014, at the Wichita Mid-Continent Airport in Kansas, U.S., a Beechcraft King Air B200 lost power to its left engine shortly after take-off and crashed through the roof of the FlightSafety International Citation Learning Center, colliding with a flight simulator inside.

Tragically, the pilot of the plane, two students, and their instructor in the simulator were all killed. For *and beneath these clouds*, Brandon Poole scans the details of this crash, examining forensic reports, studying aviation technology, and collecting news stories and online commentaries. Expanding and contextualizing his survey, the artist draws images from the corporate archive of Montréal-based flight simulation manufacturer Canadian Aviation Electronics (CAE). Looking less to solve the mystery or identify the cause, Poole attempts to excavate a metaphysics of error, inexplicability, and coincidence—the disappeared logic that challenges information’s authority.

Here, information ranges on a spectrum between story and data, truth and fragment. The image, for its part, registers as story, information, and data alike. Besides this enumeration, the artist places simulation and forensics. Poole’s appropriated collection of cloud photographs, *Neither were nor are nor will be*, entangle this cluster of ontologies. Considering these

images served as reference photos in the modeling of digital clouds for CAE’s MAXVUE display generator, one wonders which version—real or simulated—outweighs the other. Possibly the most vaporous of subjects, clouds offer a metaphor for the infinity of factors and multi-causal logics that render truth or certitude a fluid target.

Documenting the process of testing on the same model propeller blades as those of the plane that crashed into a flight simulator, the video work *Nothing hoped for nor imagined* enacts the forensic gaze as it searches for assurance. Poole zooms in, almost to the pixel, examining the traces and marks of dye penetrant on the propeller’s surface. As the camera searches for focus in the glare of proximity, the image unmasks its own datalogical composition and thus the deflection that such detail presents. What evidence can truly assure? Whether evidence or artifacts of death and failure, in *Everything that does not move* the destroyed propeller blades, resurrected from forensic



© Brandon Poole, *Neither were nor are nor will be* (2023)

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photographs and 3D scans, do not fill in enough blanks to constitute truth, let alone to make the event less tragic. Poole's images and research also uncover a tension between the crash as a tragic, all-too-real event, and as a tragedy or narrative form. In this tension, the real either sobers such philosophical musings or propagates them.

Brandon Poole is an artist and researcher based in Montréal. Having previously trained in journalism and philosophy, his research-based practice moves by way of interviews and fieldwork to examine the entwined histories and speculative futures of media, simulation, and the image. He received a Master of Visual Studies from the University of Toronto, a Bachelor of Fine Arts, from the University of Victoria, and is presently a PhD candidate at McGill's School of Architecture (History and Theory). His work has been shown at Deluge Contemporary Art (Victoria, BC), the Toronto Biennial, the University of Toronto's Art Museum, and Presentation House Gallery (Vancouver, BC).

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Dazibao thanks the artist for his generous collaboration as well as its advisory committee for their support.

Dazibao receives financial support from the Conseil des arts et des lettres du Québec, the Canada Council for the Arts, the Conseil des arts de Montréal, the ministère de la Culture et des Communications and the Ville de Montréal.

Dazibao acknowledges that it is located on the unceded territory of the Kanien'kehá:ka Nation and that Tiohtiá:ke / Montreal is historically known as a gathering place for many First Nations, and today, is home to a diverse population of Indigenous as well as other peoples. Guided by ethics of respect, listening, and awareness, Dazibao commits to a continued reflection regarding the deep-rooted and systemic challenges tied to accessibility and inclusivity in the arts and beyond, and endeavors to apply such reflections to all aspects of its activities and governance.