

(Inside back)
To get closer to the light

2014 Lambda print 40 x 60 cm



FRAGMENTS OF FUTURE HISTORIES

Cédric Maridet





ARTIST STATEMENT

Fragments of Future Histories is a collection of videos, objects, installations, photographs and sculptures that embodies my practice that relies on intensive field works and research from literature, science or history. Inspired by fieldwork in the Arctic Circle and especially in the abandoned Russian mining town of Pyramida in the Archipelago of Svalbard, the works unfold a mesh of narratives based on the poles and Mars' explorations to form new fictional encounters where past, present and future coalesce.

The exhibition which takes its title from Gabriel Tarde's postapocalyptic novella that develops the possibility to rethink the concept of need and production induces an investigation in the connections between man and the exploration of his environment, as well as questions our postures in the world. The system of works creates different possible narrative trajectories through reenactments, simulations, interventions, and documentation.

Cédric Maridet



LISTEN TO WHAT YOU SEE

Nadim Abbas

I always think that sound is somehow a better vehicle than photography to carry memories; probably a sign of my own bias.

Cédric Maridet, *Bending the Air, Again*

Given Cédric Maridet's background in sound art, cultures of listening and acoustic research, it seems worth noting that the use of sound as a medium of exploration is conspicuously absent in the collected fragments that make up this exhibition. Yet in many ways it is precisely this absence that hangs like a spectre over every text, image and object; casting a doubtful ear on our ability to really know what we are looking at.

Take for instance the genesis of this project, an expedition to the Arctic circle, which took Maridet to the far reaches of human settlement: Pyramiden, an abandoned coal mining town, the Ny-Ålesund research base and the Svalbard Global Seed Vault. Faced with such sublimity and grandeur, how can the artist communicate these experiences through his work?

One solution, which Maridet seems intent on avoiding, would be to produce a kind of picturesque travelogue worthy of the annals of *National Geographic*. Breathtaking vistas from far away lands to supplement the already saturated image vault of the armchair explorer. In fact, what becomes increasingly evident is how

Maridet is less interested an exploration of the Arctic per se, than in the values and attitudes that have coloured man's relationship with, or against the environment. Nevertheless, it is the extreme conditions of the Arctic context that brings focus to such investigations.



LAST WORDS

"Everything was beautiful, and nothing hurt." So goes the epitaph from Kurt Vonnegut's novel, *Slaughterhouse-Five*. It is also one of the passages that Maridet has chosen for a series of crystallised book pages with last sentences culled from a handful of science fiction classics, including *The Time Machine* (H. G. Wells), *Fahrenheit 451* (Ray Bradbury) and *Solaris* (Stanislaw Lem).

Returning to the Vonnegut epitaph, recovered here, as it were, from the permafrost after some great cataclysm has befallen the planet, it could just as well be referring to the picturesque travelogue, which in all its illusory completeness seduces us into believing in a sublimity that is devoid of pain.

Everything was beautiful, nothing hurt.

2016 Print on paper, crystallised sodium tetraborate, resin, acrylic box $51 \times 36 \times 5$ cm



"Now everybody — " "South-south-west, south, southeast, east. ..." "When we reach the city." "I know nothing and I persisted in the faith that the time of cruel miracles was not past." "Everything was beautiful, nothing hurt." "And I have by me, for my comfort, two strange white owers—shrivelled now, and brown and at and brittle-to witness that even when mind and strength had gone, gratitude and a mutual tenderness still lived on in the heart of man." "For there can be neither end nor beginning." "South-south-west, south, southeast, east. ..." Print on paper, crystallised sodium tetraborate, resin, acrylic box 51 x 36 x 5 cm

"South-south-west, south, southeast,



For there can be neither end nor beginning.

2016

Print on paper, crystallised sodium tetraborate, resin, acrylic box $51 \times 36 \times 5$ cm

INTERVENTIONS

It is with this frame of mind that Maridet has approached the photographic documents of his journey. Not content with taking straight photos of the Arctic landscape, he opted first to intervene with projections of more literary quotations, this time invented, or borrowed from Gabriel Tarde (*The Underground Man*) and Alfred Tennyson (*Ulysses*). These texts function like anamorphic stains, distorting our view of the bleak landscape with their cautionary messages.

They also highlight the inevitable fictions that accompany any reading of photographs, starting with the ever present caption, which by illustrating what we see, ends up limiting the possibilities of the image within the confines of what we know. Although Maridet's textual interventions cannot be entirely immune from this charge, they maintain a certain ambiguity that points toward the fundamental disconnection, or untranslatable gap between the visible and the intelligible.



We thought it would not matter

2014 Lambda print 40 x 60 cm







To strive, to seek, to find and not to yield

2014 Lambda print 40 x 60 cm

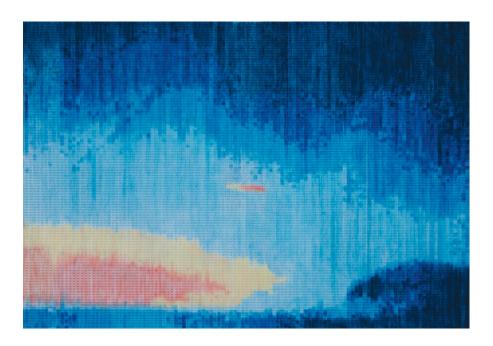


LAST IMAGE OF KOSMOS 1154

The theme of translation is taken up again, this time with reference to Maridet's surprise witness to the re-entry of rocket debris from the Russian (formerly Soviet) intelligence satellite Kosmos 1154 into the Earth's atmosphere, after almost 35 years in orbit. Although members of Maridet's expedition were able to capture some snapshots of the flaming object across the sky of Svalbard, he has chosen not to show any of these images directly, but to further mingle his re-telling of the event with a story from the opposite spectrum of the Cold War Space Race.

By mid-July 1965, the Mariner 4 spacecraft had successfully beamed back to NASA data containing the first close-up images of Mars. Whilst waiting for the computer processed images, communications engineers used a "real-time data translator" to convert raw pixel information into a numerical print out, which was then hand coloured like a paint-by-numbers drawing. Maridet has used a similar technique to produce his own hand-drawn record of the Kosmos re-entry, converting pixel information from a digital photo into numerical brightness values.

In an era where the rising ubiquity of the photographic image has come to supersede the uniqueness of direct-lived experience, perhaps some solace might be found in such playful historical reversals. By taking us back to this moment in 1965, a time when the hand-drawn still maintained the upper-hand over snail-paced computer processors, Maridet's melancholic identification with the past becomes a negative stand-in for what has become lost in the present; revealing layer upon layer of absence and obsolescence, that is to say, progress.



Last Image of Kosmos 1154 30th January 1980 - 12th October 2014

2016 Print on paper, mixed media 110 x 83 cm

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HORIZONTAL DRIFT

With ubiquity comes banality, and that is what the video frame contained in *Horizontal Drift* presents the viewer with in abundance. Over three hours of slowly panning footage of the sea, sky and snow; devoid of the drama that one might associate with incinerating space debris. Yet the video is also to be seen as an object in its own right, with its retro-futuristic plastic frame enveloping the TV screen, describing those long hours at sea looking out of the window, waiting for something to happen.

...waiting, immobility, snatches of sleep. Curiously all of that makes me think of a past or future war: night trains, air raids, fallout shelters, small fragments of war enshrined in everyday life. He liked the fragility of those moments suspended in time. Those memories whose only function had been to leave behind nothing but memories. He wrote: I've been round the world several times and now only banality still interests me. On this trip I've tracked it with the relentlessness of a bounty hunter.

Chris Marker, Sans Soleil



Horizontal Drift

2016 HD video, TV, high-density polyethylene frame 3h20m $64 \times 91 \times 15.1$ cm



RISE, FALL

The notion of a confirmation bias is the tendency to interpret information according to one's preconceptions about a given occurrence. An example of this can be found in the historical use of a weather forecasting device known as the storm glass, a hybrid version of which Maridet has reproduced in the form of a partitioned acrylic tank containing variable mixtures of distilled water, ethanol, potassium nitrate and ammonium chloride. Patterns of crystal formations that appeared in these solutions were thought to have resulted from subtle changes in climate, and used to predict the weather according to a set of prescribed rules (for instance, a cloudy glass with small stars indicates thunderstorms). Many studies have since discredited the accuracy of the storm glass, concluding that the success of predictions are no better than random chance.

For hypothetical proponents of the storm glass, one might describe the confirmation bias in terms of the faith placed in these rules of crystal formation; selectively crediting successful predictions to the accuracy of the device, and dismissing or simply ignoring the unsuccessful. The bias then, is like the attitude of the system, which does not change since it believes itself to be true.

Rise, Fall

2016

 $\label{eq:continuous} \mbox{Acrylic tank, distilled water, ethanol, potassium nitrate, ammonium chloride, LED, wooden pedestal}$

145 x 54 x 30 cm

FAST KILL / PYRAMIDA

Such attitudes provide Maridet with a constant source of fascination; self-validating epistemological errors and blind faith in technology that have often led to disastrous consequences. Where knowledge and mastery over nature becomes subject to an insufficient understanding of the nature of knowledge and power. "The major problems in the world are the result of the difference between how nature works and the way people think" (Gregory Bateson).

Some of these ideas are further encapsulated in a series of territorial "reductions" compiled out of artefacts and raw materials collected over the course Maridet's expedition. Presented like triangular sections of Buckminster Fuller's Dymaxion map, Maridet refers to these meta-landscapes not as "lands with their own ecologies and cultures, but as challenges to be conquered by technological ingenuity and manly daring."



Fast Kill - Reduction I 22°33 S. 28°37 E

2016

Installation with found objects (insecticide can, metal scrap, soil), equilateral triangle table $60 \times 60 \times 60 \times 137$ cm





Pyramida - Reduction II 78.68° N, 16.40° E

2016

Installation with found objects (coal, glacier water, sea water, air from the Arctic), stand, clamps, equilateral triangle table

60 x 60 x 60 x 182 cm

PARHELIA

The series of mobile sculptures titled *Parhelia* refer an atmospheric phenomenon that consists of a pair of bright spots appearing on either side of the sun, often together with a luminous ring known as the 22° halo. The common cause of parhelia is the refraction of light through hexagonal ice crystals in the atmosphere. Maridet has attempted to recreate this phenomenon artificially via an intricate arrangement of LED bulbs and spinning acrylic prisms, with metallic supports reminiscent of radio towers and electric pylons.

Maridet's repeated use of crystals and crystallisation processes act as fragmented lens, which both scatters and reconfigures our attempts to understand the world that surrounds us; like the shifting formations inside a storm glass. Crystalline structures, which are both naturally occurring yet profoundly ordered and logical, suggest the possibility of a secret geologic knowledge that exists in tandem with that of the humanly knowable.

Parhelia

2015 Kinetic sculptures with light projection (Left) 207 x 207 x 175 cm, (Center) 189 x 189 x 187 cm, (Right) 192 x 192 x 145 cm

Edition of 2 each



CHRONO-SYNCLASTIC

In this way, Maridet begins to situate the small fragment of time that encapsulates the entire history of mankind within the far more expansive framework of geological or even cosmological time; echoing contemporary debates on the Anthropocene by considering the human in terms that are removed from assumptions of purpose. This shifting position is summarised in the 3-channel video that contains abstract microscopic footage of glacial ice, named after another Vonnegut contrivance, the Chrono-Synclastic Infundibulum; a quasi-quantum dimension where "all the different kinds of truths fit together" and those who become caught in it are unstuck in time, existing simultaneously everywhere at once. Like Vonnegut, Maridet invites us to momentarily shed the baggage of human hubris to engage in the abyss of the speculative imagination.







Chrono-Synclastic

2016 Three channel HD video 28'31", 73'38", 38'42"

MARIDET Cédric

Born in 1973, Cédric Maridet is an artist based in Hong Kong. He studied literature and sociolinguistics in Paris VII University, and holds a PhD in Media Arts (City University of Hong Kong). His practice includes intensive field works and research to create video, installation, photography, sound composition and work on paper that construct narratives based on history, fiction or science.

Maridet has participated in residencies, solo and group exhibitions internationally including Tate Modern in UK, Para Site and Asia Art Archive in Hong Kong. In 2014, he was awarded the Hong Kong Arts Development Awards – Artist of the Year (Media Arts) and Gold Award in Interactive Media Category at the 19th ifva. In 2005, he was awarded Prize of Excellence in the Hong Kong Art Biennial. In 2013, he was commended by Secretary of Home Affairs for making outstanding contributions to the development of arts and culture.

Maridet currently lives and works in Hong Kong.

Solo Exhibitions

2016	"FRAGMENTS OF FUTURE HISTORIES", Blindspot Gallery, Hong Kong
2012	"Distinct Factures, A Return from Langsdorff", 2P Contemporary Art Gallery, Hong Kong
2010	"Archival Records", Asia Art Archive, Hong Kong
2006	"I/O Flows", Hong Kong Visual Arts Centre, Hong Kong

Group Exhibitions

Group Exhibitions							
	2015	"Beyond the Sound", Le French May, Comix Home Base, Hong Kong "Roaming, Muttering, Stuttering", LOOP Barcelona, Cinemes Girona, Barcelona, Spain					
	2014	"Is It (Y)ours?", Museum Bärengasse, Zürich, Switzerland "HONG KONG BESTIARY", Platform China, Hong Kong "19th Incubator for Film and Visual media in Asia (ifva)", Hong Kong Arts Centre, Hong Kong "Random Moments", Hong Kong Museum of Art, Hong Kong					
	2013	"Embark! Beyond the Horizon", Oi! Art Space, Hong Kong "Hong Kong Contemporary Art Awards 2012". Hong Kong Museum of Art. Hong Kong					

2012	"ART HK12 Projects: Le son de L'art (the sound of art)", Art HK12, Hong Kong Convention and Exhibition Centre, Hong Kong
2010	"((audience))", Ramiken Crucible, New York, USA "No Soul For Sale, Silent Impact", Tate Modern, London, UK
2009	"Britto New Media Festival 2009", National Gallery, Dhaka, Bangladesh "((audience))", Red House Arts Center, New York, USA "HK Sound Station", Para Site, Hong Kong "A-usual Objects", Experimenta, Hong Kong "Cities of Desire: Vienna - Hong Kong", Hong Kong Arts Centre, Hong Kong
2008	"Cities of Desire: Vienna - Hong Kong", IG Bildende Kunst, Vienna, Austria
2007	"Myth of place", Ox Warehouse, Macau "Les Rencontres Internationales Paris/Berlin/Madrid", Concorde, Paris, France
2006	"Impromptu pour un voyage", Videotage, Hong Kong "Myth of Place", Nolias Gallery, London, UK "Video Marathon", Art in General, New York, USA "Cities of Desire: Alternative Strategies of Place-Making", Hong Kong Arts Centre, Hong Kong
2005	"Hong Kong Art Biennial Exhibition", Hong Kong Museum of Art, Hong Kong

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Awards

2014	Hong Kong Arts Development Council - Artist of the Year (Media Arts) 19th ifva Awards - Gold Award in Interactive Media Category
2013	Secretary for Home Affairs' Commendation Scheme - Certificate of Commendation
2005	Hong Kong Art Biennial - Prize of Excellence

Collection

Hong Kong Museum of Art

FRAGMENTS OF FUTURE HISTORIES is first published to accompany the exhibition "FRAGMENTS OF FUTURE HISTORIES" at Blindspot Gallery from 5 March to 23 April, 2016.

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(Inside back)
To get closer to the light

2014 Lambda print 40 x 60 cm