

**CHRIS MARKER**

Born 1921, Neuilly-sur-Seine, France

Died 2012, Paris, France

**SELECTED SOLO EXHIBITIONS**

- 2014 "Koreans", Peter Blum Gallery, New York  
"Crow's Eye View: the Korean Peninsula", Korean Pavilion, Giardini di Castello, Venice, Italy  
"Chris Marker: A Grin Without a Cat", Whitechapel Gallery, London, England; Kunstneres Hus, Oslo, October 21, 2014 – January 11, 2015; Lunds Konsthall, Lund, February 7 – April 5, 2015  
"The Hollow Men," City Gallery Wellington, Wellington, New Zealand
- 2013 "Chris Marker: Guillaume-en-Égypte", MIT List Visual Arts Center, Cambridge, MA & the Carpenter Center for the Visual Arts, Harvard University, Cambridge, MA  
"Memory of a Certain Time", ScotiaBank, Toronto, Canada  
"Chris Marker", Atelier Hermès, Seoul, South Korea  
The "Planète Marker", Centre de Pompidou, Paris
- 2012 "Chris Marker: Films and Photos", Moscow Photobiennale, Moscow, Russia
- 2011 "PASSENGERS", Peter Blum Gallery Chelsea / Peter Blum Gallery Soho, New York, New York  
Les Rencontres d'Arles de la Photographie, Arles, France  
"PASSENGERS", Centre de la Photographie, Geneva, Switzerland  
Thinking Hands, Beijing, China
- 2009 "Quelle heure est-elle?", Peter Blum Gallery Chelsea, New York, New York  
"Second Life" (May 16 a one night event), Harvard Film Archive, Cambridge, Massachusetts  
"Chris Marker: Par quatre chemins", Beirut Art Center, Lebanon
- 2008 "Abschied vom Kino / Farewell to Movies", Museum fur Gegenwartkunst, Zurich, Switzerland  
"Abschied vom Kino / A Farewell to Movies", virtual museum, Second Life  
Un Choix de Photographies, Galerie de France, Paris, France
- 2007 "Staring Back," Peter Blum Gallery, New York, New York  
"Staring Back", Wexner Center for the Arts, Ohio State University, Columbus, Ohio  
"The Case of the Grinning Cat", Film Forum, New York, New York  
"Owls at Noon Prelude: The Hollow Men", Institute of Modern Art, Brisbane, Australia
- 2006 "The Hollow Men," Dazibao Centre de Photographies Actuelles, Montreal, Canada  
"The Hollow Men",Prefix Institute of Contemporary Art, Toronto, Canada
- 2005 "Owls at Noon Prelude: The Hollow Men", The Museum of Modern Art, New York, New York  
"Through the Eyes of Chris Marker", Hong Kong Arts Centre, Hong Kong, China  
"Through the Eyes of Chris Marker", Macao Cultural Centre, Macao, China
- 2003 "Rare Videos by Chris Marker," Anthology Film Archives, New York, New York
- 2002 "Chris Marker", The Douglas Hyde Gallery, Trinity College, Dublin, Ireland
- 1999 "Silent Movie and Selected Screenings",Beaconsfield, London, England  
"Chris Marker", Centro Andaluz de Arte Contemporáneo, Seville, Spain  
"Chris Marker", Fundació Antoni Tàpies, Barcelona, Spain
- 1997 "Immemory One," Centre Georges Pompidou, Paris, France
- 1996 "Silent Movie," Walker Art Center, Minneapolis, Minnesota
- 1995 "Silent Movie", Wexner Center for the Arts, Ohio State University, Columbus, Ohio  
"Silent Movie", The Museum of Modern Art, New York, New York  
"Silent Movie", Pacific Film Archive, Berkeley, California

**SELECTED GROUP EXHIBITIONS**

- 2015 “56<sup>th</sup> International Art Exhibition: All The World’s Futures,” Venice, Italy
- 2010 Les Rencontres Arles photographie Festival, Arles, France
- 2008 Bergamo Film Meeting, Bergamo, Italy
- 2007 Documenta XII - Film Program, (Artistic Director: Roger Buerger ; Film Program Selector: Alexander Horwath,), Kassel, Germany  
 “Equal, that is, to the real itself”, ( Curated by Linda Norden), Marian Goodman Gallery, New York, New York  
 “Anachronism & The Otolith Group”, (featuring a continuous screening of La Jétee), Argos - Center for Art and Media, Brussels, Belgium  
 “The Unhomely: Phantom Scenes in Global Society”, Bienal Internacional de Arte Contemporáneo de Sevilla. (Curated by Okwui Enwezor). Seville, Spain  
 “Airs de Paris”, (curated by Christine Macel, Valerie Guillaume, Daniel Birnbaum), Centre Georges Pompidou, Paris, France  
 “American Video Art”, Laznia Center for Contemporary Art, Danzig, Poland  
 “System Error: War Is A Force That Gives Us Meaning”, Palazzo delle Papesse - Centro Arte Contemporanea, Siena, Italy  
 “Centre Pompidou Video Art: 1965-2005”, Museum of Contemporary Art, Sydney, Australia
- 2006 “Video: An Art, a History, 1965-2005”, (Curated by Christine Van Assche), Miami Art Central, Miami, Florida  
 “Owls at Noon Prelude: The Hollow Men”, (Presented by Peter Blum Gallery), Art Unlimited, Art 37 Basel, Basel, Switzerland  
 “Photo-Traffic”, Centre Pour L’Image Contemporaine, Geneva, Switzerland  
 “Animal Series”, Madison Museum of Contemporary Art, Madison, Wisconsin  
 “Having been described in words”, (Organized by Jason Simon), Orchard, New York, New York
- 2005 “Concerning War”, BAK - Basis vor Actuele Kunst, Utrecht, The Netherlands
- 2004 “Hard Light”, (Curated by Klaus Beisenbach and Doug Aitken), P.S.1 Contemporary Art Center, Queens, New York  
 “Artist’s Favourites (Act 2)”, (Work selected by Janet Cardiff), Institute of Contemporary Arts, London, England  
 “L’Ombre du temps”, Jeu de Paume, Paris, France  
 “Being the Future”, (Curated by Boris Ondreika), Volkspalast, Berlin, Germany  
 “Common Property”, The Sixth Werkleitz Biennale, Halle, Germany
- 2003 “Romancing the Wreck and Looking Away”, (Curated by Linda Norden and Bruce Jenkins), Harvard University Art Museum, Cambridge, Massachusetts  
 “Attack! Kunst und Krieg in den Zeiten der Medien”, (Curated by Gabriele Mackert and Thomas Mießgang), Kunsthalle Wien, Vienna, Austria  
 “Future Cinema: The Cinematic Imaginary after Film”, (Curated by Jeffrey Shaw and Peter Weibel), Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany
- 2001 “Do It”, Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts  
 “Revolving Doors: Public Sphere/Private Domain”, (Curated by Montse Badia), ApexArt, New York, New York
- 2000 “Berlinale 2000”, 50th Berlin International Film Festival, Berlin, Germany  
 “Left Bank Revisited”, Harvard Film Archive, Cambridge, Massachusetts
- 1997 “L’Autre”, 4th Biennale d’art contemporain de Lyon, (Curated by Harold Szeeman, Thierry Prat, Thierry Raspail, Halle Tony Garnier), Lyon, France  
 “Documenta 10”, (Curated by Catherine David), Museum Fridericianum, Kassel, Germany
- 1993 “Time and Tide”, The Tyne International Exhibition of Contemporary Art, Newcastle, England

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- 1990 "Passages de L'Image", Centre Georges Pompidou, Paris, France  
1978 "Paris-Berlin", Centre Georges Pompidou, Paris, France

### SELECTED FILMOGRAPHY

- OWLS AT NOON Prelude: The Hollow Men, 2005, Installation: 8-channel video, color, 19 minute loop  
Chats perchés (The Case of the Grinning Cat), 2004, Television program: color, 58 minutes  
L'Souvenir d'un avenir (Remembrance of Things to Come), 2001, black and white, 42 minutes  
Avril inquiet [unreleased], 2001, video, 52 minutes  
Un Maire au Kosovo [unreleased], 2000, video, 27 minutes  
Une journée d'Andrei Arsenevitch (One Day in the Life of Andrei Arsenovich), 1999, Television program: Video, 56 minutes  
Immemory, 1998, CD-ROM  
Immemory One, 1997, Interactive CD-ROM Installation: 2 video projectors, 1 video monitor, 3 computers  
Level Five, 1996, Beta-SP blown up to 35mm, color, 106 minutes  
Silent Movie, 1995, Installation: metal stand, 5 monitors, 5 laser disc players, computer interface box, 5 video discs with 20 minute sequences: The Journey, The Face, Captions, The Gesture, The Waltz; 18 black and white film stills, 10 film posters, soundtrack 'The Perfect Tapeur', solo piano pieces lasting 59 minutes 32 seconds  
Casque bleu (or Témoignage d'un casque bleu), 1995, Beta-SP blown up to 35mm, 106 minutes  
Le 20 heures dans les camps (Prime Time in the Camps), 1993, Hi 8, 27 minutes  
Le Tombeau d'Alexandre (The Last Bolshevik), 1993, Television program: Hi 8, 118 minutes  
Le facteur sonne toujours cheval, 1992, Television program: 52 minutes  
Zapping Zone (Proposal for an Imaginary Television), 1990, Installation: 14 monitors, 13 laser disc players, 13 speakers, 13 video discs, 7 computers, 7 computer programs, 4 lightboxes with 80 slides, 11 color photos, 10 black and white photos, 7 photomontages  
Getting Away With It, 1990, Music Video for "Electronic": Video, 4 minutes  
Berliner Ballade, 1990, Television report: Video Hi 8, 20 minutes  
L'Heritage de la chouette (The Owl's Legace), 1989, Television series: Video, 13 x 26 minutes  
Mémoires pour Simone, 1986, 35mm, color, 61 minutes  
AK, 1985, 35mm, color, 74 minutes  
From Chris to Christo, 1985, color, 24 minutes  
2084: Video clip pour une réflexion syndicale et pour le plaisir, 1984, 35mm, color, 10 minutes  
Sans Soleil (Sunless), 1982, 16mm blown up to 35mm, color, 100 minutes  
Junkopia, 1981, 16mm blown up to 35mm, 6 minutes  
Quand le siècle a pris formes (War or Revolution), 1978, Installation: Video U-matic on 2 monitors, 16 minute loop  
Le fond de l'air est rouge (The Grin Without a Cat), 1977, 16mm blown up to 35mm, 240/180 minutes  
La Solitude du chanteur de fond (The Loneliness of the Long Distance Singer), 1974, 16mm blown up to 35mm, 60 minutes  
L'Amdassade (The Embassy), Super 8, color, 20 minutes  
On vous parle du Chili: Ce que disait Allende, 1973, 16mm, 16 minutes  
Vive la baleine [with Mario Ruspoli], 1972, 35mm, 30 minutes  
Le train en marche (The Train Rolls On), 1971, 16mm, 32 minutes  
On vous parle de Prague: le deuxième procès d'Artur London, 1971, 16mm, black and white, 28 minutes  
La Bataille des dix millions (The Battle of the Ten Million), 16mm, color, 58 minutes  
On vous parle du Paris: Maspero, les mots ont un sens, 1970, 16mm, 20 minutes  
On vous parle du Brésil: Carlos Marighela, 1970, 16mm, 17 minutes  
On vous parle du Brésil: Tortures, 1969, 16mm, 20 minutes  
Jour de tournage, 1969, 16mm, 11 minutes

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À bientôt, j'espère (Be Seeing You) [with Mario Marret], 1968, 16mm, color, 43 minutes  
La Sixième face du Pentagone (The Sixth Face of the Pentagon), 1968, 16mm, 28 minutes  
Loin du Vietnam (Far from Vietnam) [with Alain Resnais, Jean-Luc Godard, Agnès Varda, Claude Lelouch, Williams Klein, Joris Ivens], 1967, 16mm and 35mm, color, 115 minutes  
Si j'avais quatre dromadaires (If I Had Four Camels), 1966, 35mm, black and white, 49 minutes  
Le Mystère Koumiko (The Koumiko Mystery), 1965, 16mm blown up to 35mm, color, 54 minutes  
Le Joli mai, 1962, 35mm, black and white, 165 minutes  
La Jetée (The Pier), 1962, 35mm, black and white, 29 minutes  
¡Cuba Sí!, 1961, 16mm blown up to 35mm, 52 minutes  
Description d'un Combat (Description of a Struggle), 1960, 35mm, color, 60 minutes  
Les Astrounates (The Astronauts) [with Walerian Borowczyk], 1959, 14 minutes  
Lettre de Sibérie (Letter from Siberia), 1958, 16mm blown up to 35 mm, color, 62 minutes  
Dimanche á Pèkin (Sunday in Peking), 1956, 16mm blown up to 35mm, color, 22 minutes  
Les statues meurent aussi (Statues Also Die) [with Alain Resnais], 1953, black and white, 30 minutes  
Olympia 52, 1952, 16mm blown up to 35 mm, black and white, 82 minutes

### BOOKS BY CHRIS MARKER

La Jetée: ciné-roman. New York: Zone Books, 1992  
Le Dépayés. Paris: Herscher, 1982  
Marie Susini, La Renfermée: La Corse, photographs by Chris Marker, Paris: Seuil, 1981.  
Le fond de l'air est rouge: Scènes de la troisième guerre mondiale 1967-1977. Paris: Maspero, 1978  
Commentaires 2. Paris: Seuil, 1967  
Giradoux par lui-même. Paris: Seuil, 1962.  
Commentaires 1. Paris: Seuil, 1961.  
Corréennes. Paris: Seuil, 1959.  
La Chine: Porte ouverte. Paris: Editions du Seuil, 1956.  
Giradoux par lui-même. Paris, 1952  
Regards sur le mouvement ouvrier [with Benigno Caceres]. Paris: Seuil, 1951.  
Le Couer net. Paris, 1949; as The Forthright Spirit, trans. Robert Kee and Terence Kilmartin, London: Wingate, 1951.  
Veillée de l'homme et de sa liberté. Paris, 1949

### SELECTED SHORT STORIES AND POEMS BY CHRIS MARKER

"Phénomène (n.m.)", *Trafic*, 30 (Summer 1999), pp. 26-33.  
"Les Separés", *Espirit*, 162 (December 1949), pp. 921-2.  
"La dame à la licorne", *Le Mercure de France*, 1024 (December 1948), pp.646-8.  
"Romancero de la montagne", *Espirit*, 135 (July 1947), pp. 90-98.  
"Chant de l'endormition", *Le Mercure de France*, 1067 (July 1947), pp 428-34.  
"Till the End of Time", *Espirit*, 129 (January 1947), pp 145-51.

### SELECTED FILM COMMENTARIES, ARTICLES, ESSAYS, AND PORTFOLIOS BY CHRIS MARKER

Since 1947 Marker has been a regular and prolific contributor to the journals *Esprit*, *Avant-Scène Cinéma*, *Cahiers du Cinéma*, and *Positif*. In addition to his numerous writings in these periodicals, other selected articles and published portfolios by Marker include:

"The Revenge of the Eye: A Portfolio for *Artforum*," *Artforum*, Vol. 44 Issue 10 (Summer 2006), p310-315  
"The Rest Silent," *Trafic*, 46 (Summer 2003), pp. 57-62

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- “Filmic Memories: Chris Marker; Filmmaker”, *Film Quarterly*, LII/1 (Fall 1998), p. 66
- “Marker Memoire (Cinémathèque Française, 7 janvier-1er février 1998)”, *Images Documentaires*, 31, (1998), pp. 75-85
- “De l'ordre du miracle”, *Libération*, 18 May 1994
- “Les gribouilles d'Anetenne 2”, *Libération*, 22 December 1983
- “Kashima Paradise”, *Ecran 74*, 30 (November 1964), pp. 74-5
- “Au Creusot un muse de question”, *L'Estampille*, 42 (May 1973), pp. 37-40
- “Le ciné-ours”, *La Revue du Cinéma/Image et Son*, 55 (December 1971)
- “Cinéma cubain: Che Guevara à 24 images/seconde”, *Cinémonde*, 1832 (21 April 1970)
- “Les révoltés de la Rhodia”, *Le Nouvel Observateur*, 123 (22-9 March 1967), pp. 26-7
- “L'objectivité passionnée”, *Jeune Cinéma*, 15 (May 1966), pp. 12-13
- “Petite Planète”, in *27 rue Jacob*, 10 (Summer 1954), p.1
- “Demi-dieux et doubles croches”, in *Regards neufs sur le chanson*, ed. Pierre Barlatier (Paris, 1954), pp. 79-89
- “And Now This is Cinema”, “Hollywood: sur place”, and “Cinéma d'animation: UPA” in André Bazin, Jacques Doniol-Valcrose, Gavin Lambert, Chris Marker, Jean Queval, Jean-Louis Tallenay, *Cinema 53 à travers le monde* (Paris, 1954), pp 136-43
- “L'avant-garde français: Entr'acte; Un Chien Andalou; Le Sand d'un poète”, in *Regards neufs sur le cinema*, ed. Jacques Chevallier (Paris, 1953), pp. 249-55
- “Un film d'auteur: La passion de Jeanne d'Arc”, in *Regards neufs sur le cinema*, ed. Jacques Chevallier (Paris, 1953), pp. 249-55
- “L'aube noir”, *DOC 49* (1949)
- “Introduction à la representation du 'Mariage du Figaro“”, *Doc 47*, 1 (September 1947)
- “L'art noir”, *Afrique Noire*, Collection ODE (Paris, undated)

### SELECTED INTERVIEWS

- Samuel Douhaire and Annick Rivoire, *Libération*, 5 March 2003; English translation in *Film Comment*, XXXIX/3 (May-June 2003), pp. 38-41
- Jean-Michel Frodon, 'Je ne me demande jamais si, pourquoi, comment . . .', *Le Monde*, 20 February 1997
- Dolores Walfisch, 'Level Five', *Berkeley Lantern*, November 1996; and *Vertigo*, 7 (Autumn 1997), p. 38
- “Terminal Vertigo”, *Monthly Film Bulletin*, LI/606 (July 1984), pp. 196-7
- Anne Philipe, “Medvekin, tu connais?”, *Le Monde*, 2 December 1971, p. 17
- R. Ritterbusch, “Entretien avec Chris Marker,” *Image et Son*, 213 (February 1968), p. 66-8
- Jean-Louis Pays, *Miroir du Cinéma*, 2 (May 1962), pp. 4-7
- Francis Gendron, “Le socialisme dans la rue”, *Miroir du Cinéma*, 2 (May 1962), p. 12
- Simone Dubreuilh, *Lettres Françaises*, 28 March 1957, p. 6

### SELECTED BIBLIOGRAPHY: BOOKS, JOURNAL SPECIAL ISSUES, AND CATALOGUES

- 56<sup>th</sup> International Art Exhibition: All The World's Futures*, May 2015. P. 272-75.
- Art for Rollins: The Alford Collection of Contemporary Art*, volume II, 2015. P. 74-5.
- Chris Marker: A Grin Without a Cat*. London: White Chapel Gallery, 2014.
- Crow's Eye View: The Korean Peninsula*. Seoul: Archilife, 2014.
- David Levi Strauss. *Words Not Spent Today Buy Smaller Images Tomorrow*. New York: Aperture, 2014. P. 152-155.
- Chris Marker. *PASSENGERS*. New York: Peter Blum Edition, 2011.
- Chris Marker: *Staring Back*. Ed. Bill Horrigan. Columbus, Ohio: The Wexner Center for the Arts, 2007.

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Nora M. Alter, *Contemporary Film Directors: Chris Marker*. Chicago: University of Illinois Press, 2006.  
Catherine Lupton, *Chris Marker: Memories of the Future*. London: Reaktion Books, 2005.  
"Around the World with Chris Marker, Part I: Lost Horizons", *Film Comment*, XXXIX/3 (May-June 2003);  
Part II, "Time Regained", *Film Comment*, XXXIX/4 (July-August 2003).  
"Recherches sur Chris Marker", *Théorème*, 6 (Paris, 2002)  
Guy Gauthier, *Chris Marker: écrivain multimedia ou Voyage à travers les medias*. Paris: l'Harmattan, 2001.  
Chris Marker, *Silent Movie and Selected Screenings*. Exhibition catalogue, Beaconsfield Gallery, London, 1999.  
Raymond Bellour, *L'Entre-Images 2: Mots, Images*. Paris P.O.L, 1999.  
Jon Kear, *Sunless / Sans soleil*. Towbridge: Flick Books, 1999.  
Chris Marker. Exhibition Catalogue, Fundacio Antoni Tapies, Barcelona, 1998.  
Clara Bow, "Chris Marker: Retrospective", *Cinémathèque française* (January - February 1998)  
Birgit Kamper and Thomas Tode, eds, *Chris Marker: Filmessayist*, CICIM 44/45/46 (Munich, 1997)  
Raymond Bellour and Lauren Roth, *A propos du CD-ROM Immemory de Chris Marker*. Paris: Centre Georges Pompidou, 1997.  
Dossier Chris Marker, *Positif*, 433 (March 1997)  
Video Spaces: Eight Installations. Exhibition catalogue, The Museum of Modern Art, New York, 1995.  
Chris Marker: *Silent Movie*. Exhibition catalogue, Wexner Center for the Arts, Ohio State University, Columbus, Ohio, 1995.  
Time and Tide. Exhibition catalogue, The Tyne International Exhibition of Contemporary Art, Newcastle, 1993.  
Chris Marker, *Catalogue of the XXXII Pesaro Film Festival*, ed. Bernard Eisenschitz (Rome 1993)  
Images documentaries, 15 (1993)  
Raymond Bellour, *L'Entre-Images. Photo. Cinéma. Vidéo*. Paris: La Différence, 1990.  
Passages de l'image. Exhibition catalogue, Centres Georges Pompidou, Paris, 1990.  
O Bestário de Chris Marker, *Collecção Horizonte de Cinema*, 114 (1986)

### SELECTED ARTICLES AND REVIEWS

Meyers, William, "Chris Marker: Koreans", *The Wall Street Journal* (September 20 – 21, 2014)  
A.O. Scott, "It's All Just a Game, Now Take It Seriously", *The New York Times* (August 14, 2014)  
Kaizen, William, "Chris Marker: MIT List Visual Arts Center/Carpenter Center for the Visual Arts", *ArtForum*, (Jan 2014) pg. 216  
Tenconi, Roberta, "Secret Land" *unFLOP* (SS 2012) pg. 44 - 48  
"PASSENGERS" *Time Out New York* (April 14 - 20, 2011)  
Schilling, Mary Kaye, "Close Encounters", *New York Magazine* (May 9, 2011)  
Fyfe, Joe, "Chris Marker: STOP STARING", *Artnet*, (May, 2011)  
Sullivan, Gary, "In a Station of the Metro" *Cargo*, (May, 2011)  
Fitzgerald, John, "PASSENGERS"  
Lala, Kisa, "Chris Marker: Travelers in Time", *The Huffington Post*  
Aaland, Mikkel, "Homage to Chris Marker", (April 5, 2011)  
Kaelen Wilson-Goldie, "Chris Marker and the path less traveled", *The National* (January 28, 2011)  
Anne Doran, "Chris Marker, 'Quelle heure est-elle?'" *Time Out New York* (July 9-15, 2009), p. 38  
"Staring Back" *New Yorker* (January 14, 2008)  
Tom McDonough, "Chris Marker: Gazes and Relationships", *Art in America* (December 2007), p.49  
Clare Davies, "Chris Marker", *Artforum.com Critics Picks* (October 2007)  
Holland Cotter, "Chris Marker: Staring Back", *New York Times* (October 26, 2007)  
Litia Perta, "Chris Marker: Staring Back", *The Brooklyn Rail* (October 2007)  
Jason Simon, "Eye to Eye", *Artforum* (October 2007)  
Amoreen Armetta, "Chris Marker, 'Staring Back'", *Time Out New York* (October 11-17, 2007)

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- Matt Zoller Seitz, "La Jetee / Sans Soleil", Time Out New York (June 28-July 4, 2007), p. 164
- Nathan Lee, "From Mongolia or Outer Space?", The Village Voice (June 19, 2007).
- Stephane Zacharek, "Summer DVDs: Lives Caught Between Rewind and Fast-Forward", The New York Times (May 6, 2007).
- "Coreénes" (portfolio of photographs), Soft Targets v.2.1 (May 2007), pp. 76-87.
- "Art of the Possible: Fulvia Carnevale and John Kelsey in Conversation with Jacques Ranciere", Artforum (March 2007).
- Noel Murray, "The Case of the Grinning Cat," The Onion, Vol. 42 Issue 51 (December 21, 2006), p. 22
- J. Hoberman, "Cat Power: Chris Marker and his feline friend document post-9/11 France", The Village Voice, Vol. LI No. 51 (December 20-26, 2006), p. 70
- Manohla Dargis, "Leftist Politics Scampers Through Paris on Playful Paws," The New York Times (December 20, 2006), p. E11
- Matt Peterson, "Chris Marker: 'Make Cats Not War'", The Brooklyn Rail (Dec 06/Jan 07), p. 81
- "Monsieur Chat", Artforum, Vol. 44 Issue 10 (Summer 2006), p152
- Andre Picard, "Prelude as postscript: Chris Marker's The Hollow Men", Cinemascope, 26 (March 2006)
- David Montero, "Film also ages: time and images in Chris Marker's Sans Soleil," Studies in French Cinema, Vol. 6, Issue 2 (2006), p. 107-115
- Griselda Pollack, "Dreaming the Face, Screening the Death: Reflections for Jean-Louis Schefer on La Jetée," Journal of Visual Culture, Vol. 4, Issue 3 (December 2005), pp. 287-305
- Jay Murphy, "More of What it is: Catching up with Chris Marker," Afterimage, Vol. 33, Issue 2 (Sep/Oct 2005), p. 31-36
- Keith Sanborn, "Shades Without Colour," Artforum, Vol. 43, Issue 10 (Summer 2005), p. 79
- Michael Sragow, "La Jetée", The New Yorker, Vol. 81, Issue 8 (April 11, 2005), p. 17
- James Quandt, "Remembrance of Things to Come", Artforum, Vol. 42, Issue 4 (December 2003), p. 40
- David Thomson, "Chris Marker: Already Living in Film's Future," The New York Times (June 1, 2003), p. 26
- Michael Wood, "Immemory Lane," Artforum, Vol. 41, Issue 6 (February 2003), p. 33
- Eli Friedlander, "La Jetée: Regarding the Gaze," boundary 2, Vol. 28, Issue 1 (Spring 2001), p. 75-86
- Timothy Murray, "Wounds of Repetition in the Age of the Digital: Chris Marker's Cinematic Ghosts", Cultural Critique, 46 (Fall, 2000), pp. 102-23.
- Jacques Rancière, "La fiction de memoire: À propos du 'Tombeau d'Alexandre' de Chris Marker", Trafic, 29 (Spring 1999), pp. 36-47. Reprinted and translated into English: Jacques Ranciere, Film Fables. Oxford: Berg, 2006. Pp. 157-170.
- Miriam Rose, "Mac to the Future," Artforum, Vol. 36, Issue 9 (May 1998), p. 28
- Molly Nesbitt, "Chris Marker - Wexner Center for the Arts, Columbus, Ohio", Artforum (April 1996), p. 96-98
- John Conomos, "The movement of shadows: video as electronic writing", Art and Design, Vol. 10 (November - December 1995), pp. 38-41
- Chris Petit, "Insane Memory", Sight and Sound, IV/7 (July 1994), p. 13
- Guy Gauthier, "Chris Marker: montage 'cosmique' et imaginaire singulier", CinémAction, 72 (1994), pp. 75-81
- Wolfgang Beilenhoff, "Licht -- Bild -- Gedächtnis", in Anselm Haverkamp and Renate Lachmann, ed., Gedächtniskunst: Raum -- Bild -- Schrift: Studien zur Mnemotechnik. Frankfurt: Suhrkamp, 1991.
- Raymond Bellour, "The Film Stilled," Camera obscura, 24 (September 1990)
- Reda Bensmaïa, "From the Photogram to the Pictogram: On Chris Marker's La Jetée", Camera obscura, 24 (September 1990), pp. 138-161
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- Constance Penley, "Time Travel, Primal Scene, and the Critical Dystopia (on The Terminator and La Jetée)", in *The Future of an Illusion: Film, Feminism, and Psychoanalysis*. Minneapolis: Univ. of Minnesota Press, 1989, pp. 121-139.
- Ross Gibson, "What do I know? Chris Marker and the Essayist Mode of Cinema", *Filmviews*, 134 (Summer 1988), pp. 26-32
- Mark Holbern, "Standing in the Shadow," *Artforum* (May 1986), pp. 94-99
- J. Hoberman, "Japant-Garde Japanorama," *Artforum* (October 1985), pp. 97-101
- Terence Rafferty, "Marker Changes Trains", *Sight and Sound*, XXXV/4 (Autumn 1984), pp. 165-8
- Peter Wollen, "Feu et glace", *Photographies*, 4 (March 1984)
- Bruce Kawin, "Time and Stasis in La Jetée", *Film Quarterly*, Vol. 36, NO. 7 (1982), pp. 15-20
- S. Gaggi, "Marker and Resnais: Myth and Reality", *Literature / Film Quarterly*, 1 (1979)
- William F. Van Wert, "Chris Marker: The SLON Films", *Film Quarterly* 3 (1979), pp. 38-46.
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- Gilles Jacob, "Chris Marker and the Mutants", *Sight and Sound*, IV/7 (Autumn 1966), pp. 165-8
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- P.-L. Thirard, "Joli Mai." *Positif*, 54/55 (Summer 1963), pp. 110-114.
- P.-L. Thirard, "Cuba Oui." *Positif*, 56 (Nov. 1963), 72-74.
- Ian Cameron, "I am Writing You from a Far Country", *Movie*, 3 (October 1962), p. 14
- P.-L. Thirard, "A Propos des Commentaires de Chris Marker," *Positif*, 44 (March 1962), p. 72.
- Raymond Bellour and Jean Michaud, "Apologie de Chris Marker/Signes", *Cinéma*, 57 (6 January 1961), pp. 33-47 and 155-7
- Max Egly, "Varda-Resnais-Marker", *Image et Son*, 128 (February 1960)
- Jean Cayrol, "Chris Marker, ou La Première Chance", *Esprit*, 18/9 (September 1950), 405-408.

### SELECTED AWARDS

- César Award, Best Short Film, 1983, for *Junkopia*
- Special Mention, Krakow International Film Festival, 1971, for *Le train en marche*
- Nominated for the Golden Lion, Venice Film Festival, 1963 for *Le Joli mai*
- Best First Work, Venice Film Festival, 1963 for *Le Joli mai*
- Golden Dove, Leipzig Film Festival, 1963 for *Le Joli mai*
- Prix Jean Vigo (Short Film), 1963 for *La Jetée*
- Youth Film Award, Berlin International Film Festival, 1961 for *Description d'un Combat*
- Golden Berlin Bear, Berlin International Film Festival, 1961 for *Description d'un Combat*
- Prix Jean Vigo (Short Film), 1954 [with Alain Resnais] for *Les statues meurent asi*