

**CHRIS MARKER**

Born 1921, Neuilly-sur-Seine, France

Died 2012, Paris, France

**SELECTED SOLO EXHIBITIONS**

- 2021 *Chris Marker: 100*, Peter Blum Gallery, New York, NY
- 2019 *Chris Marker: Cat Listening to Music. Video Art for Kids*, Kunsthall Stavanger, Stavanger, Norway
- 2018 *Chris Marker, Memories of the Future*, BOZAR, Bruxelles, Belgium  
*Chris Marker, Memories of the Future*, Centre Pompidou, Paris, France  
*Chris Marker, The 7 Lives of a Filmmaker*, Cinémathèque Française, Paris, France  
*Chris Marker: Koreans*, Peter Blum Gallery at ADA A The Art Show, New York, NY
- 2016 *DES (T/S) IN (S) DE GUERRE*, Musée Zadkine, Paris, France
- 2014 *Koreans*, Peter Blum Gallery, New York, NY  
*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, France
- 2012 *Chris Marker: Films and Photos*, Moscow Photobiennale, Moscow, Russia
- 2011 *PASSENGERS*, Peter Blum Gallery Chelsea / Peter Blum Gallery Soho, New York, NY  
*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, NY  
*Second Life (May 16 a one night event)*, Harvard Film Archive, Cambridge, MA  
*Chris Marker: Par quatre chemins*, Beirut Art Center, Beirut, Lebanon
- 2008 *Abschied vom Kino / Farewell to Movies*, Museum für Gegenwartskunst, 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, NY  
*Staring Back*, Wexner Center for the Arts, Ohio State University, Columbus, OH  
*The Case of the Grinning Cat*, Film Forum, New York, NY  
*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, NY  
*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, NY
- 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, MN

PETER BLUM GALLERY

- 1995 *Silent Movie*, Wexner Center for the Arts, Ohio State University, Columbus, OH  
*Silent Movie*, The Museum of Modern Art, New York, NY  
*Silent Movie*, Pacific Film Archive, Berkeley, CA

SELECTED GROUP EXHIBITIONS

- 2019 *Hors Pistes 4<sup>a</sup> edición. La Luna: un espacio imaginario por defender*, Centre Pompidou Malaga, Malaga, Spain  
*We're Not Like Them*, Museum of Modern and Contemporary Art, Rijeka, Croatia  
5th Ural Industrial Biennial of Contemporary Art, Commissioner of the Biennial: Alisa Prudnikova, Curator of the main project: Xiaoyu Weng, Ekaterinburg, Russia  
*The Statues Also Die*, Les Abattoirs, Toulouse, France  
*The statues also die. The Daniel Cordier collection*, Les Abattoirs, Toulouse, France  
*Lost, Loose and Loved: Foreign Artists in Paris 1944-1968*, Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain
- 2018 *One Day at a Time: Manny Farber and Termite Art*, MOCA Grand Avenue, Los Angeles, CA  
*Welcome to the Dollhouse*, MOCA Pacific Design Center, West Hollywood, CA
- 2017 *Resident Alien: The Marin Karmitz Collection*, La Maison Rouge, Paris, France  
*After the Fall*, Peter Blum Gallery, New York, NY  
Group exhibition, Museum of Contemporary Art, Los Angeles, CA
- 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 Buergel; Film Program Selector: Alexander Horwath), Kassel, Germany  
*Equal, that is, to the real itself* (Curated by Linda Norden), Marian Goodman Gallery, New York, NY  
*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 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, FL  
*Owls at Noon Prelude: The Hollow Men* (Presented by Peter Blum Gallery), Art Unlimited, Art 37 Basel, Basel, Switzerland  
*Photo-Trafic*, Centre Pour L'Image Contemporaine, Geneva, Switzerland  
*Animal Series*, Madison Museum of Contemporary Art, Madison, WI  
*Having been described in words* (Organized by Jason Simon), Orchard, New York, NY
- 2005 *Concerning War*, BAK - Basis voor Actuele Kunst, Utrecht, The Netherlands
- 2004 *Hard Light* (Curated by Klaus Beisenbach and Doug Aitken), P.S.1 Contemporary Art Center, Queens, NY  
*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

## PETER BLUM GALLERY

- 2003 *Romancing the Wreck and Looking Away* (Curated by Linda Norden and Bruce Jenkins), Harvard University Art Museum, Cambridge, MA  
*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, MA  
*Revolving Doors: Public Sphere/Private Domain* (Curated by Montse Badia), ApexArt, New York, NY
- 2000 *Berlinale 2000*, 50th Berlin International Film Festival, Berlin, Germany  
Left Bank Revisited, Harvard Film Archive, Cambridge, MA
- 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
- 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

## PETER BLUM GALLERY

*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  
*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 Astronates (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 à Pékin (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.  
*Giraudoux 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*, Esprit, 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*, Esprit, 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*, Esprit, 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  
“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,” “Hollowood: 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 Francaises*, 28 Mach 1957, p. 6

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

*Les engagements de Chris Marker*. Esprit, 2018/05, n°444  
 Adam Bartos. *Studio: Remembering Chris Marker*. New York: OR Books, 2017.  
*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.  
 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

Shuford, David C. "Critics' Picks: Chris Marker," *Artforum* (December 13, 2021)

PETER BLUM GALLERY

- Starnes, Sadie Rebecca. "Chris Marker: 100," *theGuide.Art* (December, 2021)
- Story, Brett. "Chris Marker and Pierre Lhomme's 'Le Joli Mai'", *IDA* (March 5, 2020)
- Fujii, Moeko. "Watching Tokyo Through the Eyes of Outsiders", *The New Yorker* (December 16, 2019)
- Aguilar, Carlos. "Review: Like its subject, Chris Marker's 'The Owl's Legacy' stands the test of time," *Los Angeles Times* (May 30, 2019)
- Sachs, Ben. "The Owl's Legacy is the best symposium on ancient Greece you'll ever sit in on," *Chicago Reader* (January 9, 2019)
- Hoberman, J.. "'The Owl's Legacy' Explores the Glory That Was Greece," *The New York Times* (November 25, 2018)
- Dars, Jean-François and Anne Papillault, "Magic Moments," *Esprit*, 2018/05, n°444, pp. 64-65
- Gauss, Daniel, "The ADAA Show at the Park Avenue Armory," *Wall Street International* (March 15, 2018)
- Smith, Roberta, "ADAA: A Fair to Remember Starts a Month of Art Show Madness," *The New York Times* (March 1, 2018)
- Greenberger, Alex and Andrew Russeth, "At the 30th-Anniversary ADAA Art Show, Dealers Bring the New and Artists Lampoon Trump," *Artnews* (February 27, 2018)
- 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) p. 216
- Tenconi, Roberta, "Secret Land," *unFLOP* (SS 2012) p. 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)
- Wilson-Goldie, Kaelen, "Chris Marker and the path less traveled," *The National* (January 28, 2011)
- Doran, Anne, "Chris Marker, 'Quelle heure est-elle?'," *Time Out New York* (July 9-15, 2009) p. 38
- "Staring Back," *New Yorker* (January 14, 2008)
- McDonough, Tom, "Chris Marker: Gazes and Relationships," *Art in America* (December 2007) p.49
- Davies, Clare, "Chris Marker," *Artforum.com Critic's Picks* (October 2007)
- Cotter, Holland, "Chris Marker: Staring Back," *New York Times* (October 26, 2007)
- Perta, Litia, "Chris Marker: Staring Back," *The Brooklyn Rail* (October 2007)
- Simon, Jason, "Eye to Eye," *Artforum* (October 2007)
- Armetta, Amoreen, "Chris Marker, 'Staring Back,'" *Time Out New York* (October 11-17, 2007)
- Zoller Seitz, Matt, "La Jetee / Sans Soleil," *Time Out New York* (June 28-July 4, 2007) p. 164
- Lee, Nathan, "From Mongolia or Outer Space?," *The Village Voice* (June 19, 2007)
- Zacharek, Stephane, "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)
- Murray, Noel, "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
- Dargis, Manohla, "Leftist Politics Scampers Through Paris on Playful Paws," *The New York Times* (December 20, 2006) p. E11
- Peterson, Matt, "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
- Picard, Andre, "Prelude as postscript: Chris Marker's *The Hollow Men*," *Cinemascope*, 26 (March 2006)

PETER BLUM GALLERY

- Montero, David, "Film also ages: time and images in Chris Marker's *Sans Soleil*," *Studies in French Cinema*, Vol. 6, Issue 2 (2006) p. 107-115
- Pollack, Griselda, "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
- Murphy, Jay, "More of What it is: Catching up with Chris Marker," *Afterimage*, Vol. 33, Issue 2 (Sep/Oct 2005) p. 31-36
- Sanborn, Keith, "Shades Without Colour," *Artforum*, Vol. 43, Issue 10 (Summer 2005) p. 79
- Sragow, Michael, "La Jetée," *The New Yorker*, Vol. 81, Issue 8 (April 11, 2005) p. 17
- Quandt, James, "Remembrance of Things to Come," *Artforum*, Vol. 42, Issue 4 (December 2003) p. 40
- Thomson, David, "Chris Marker: Already Living in Film's Future," *The New York Times* (June 1, 2003) p. 26
- Wood, Michael, "Immemory Lane," *Artforum*, Vol. 41, Issue 6 (February 2003) p. 33
- Friedlander, Eli, "La Jetée: Regarding the Gaze," *boundary 2*, Vol. 28, Issue 1 (Spring 2001) p. 75-86
- Murray, Timothy, "Wounds of Repetition in the Age of the Digital: Chris Marker's Cinematic Ghosts," *Cultural Critique*, 46 (Fall, 2000) pp. 102-23.
- Rancière, Jacques, "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
- Rose, Miriam, "Mac to the Future," *Artforum*, Vol. 36, Issue 9 (May 1998) p. 28
- Nesbitt, Molly, "Chris Marker - Wexner Center for the Arts, Columbus, Ohio," *Artforum* (April 1996) p. 96-98
- Conomos, John, "The movement of shadows: video as electronic writing," *Art and Design*, Vol. 10 (November - December 1995) pp. 38-41
- Petit, Chris, "Insane Memory," *Sight and Sound*, IV/7 (July 1994) p. 13
- Gauthier, Guy, "Chris Marker: montage 'cosmique' et imaginaire singulier," *CinémAction*, 72 (1994) pp. 75-81
- Beilenhoff, Wolfgang, "Licht -- Bild -- Gedächtnis," in Anselm Haverkamp and Renate Lachmann, ed., *Gedächtniskunst: Raum -- Bild -- Schrift: Studien zur Mnemotechnik*. Frankfurt: Suhrkamp, 1991
- Bellour, Raymond, "The Film Stilled," *Camera obscura*, 24 (September 1990)
- Bensmaïa, Reda, "From the Photogram to the Pictogram: On Chris Marker's *La Jetée*," *Camera obscura*, 24 (September 1990) pp. 138-161
- Dauman, Anatole, "Chris Marker," in Anatole Dauman: *Argos Films: Souvenir-écran*, ed. Jacques Gerber. Paris: Centre Georges Pompidou, 1989
- Van Cauwenberge, Geneviève, "Self-reflexivity in contemporary documentary film: Chris Marker's *Sans Soleil*," *De Greef* (1989) pp. 155-166
- Penley, Constance, "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
- Gibson, Ross, "What do I know? Chris Marker and the Essayist Mode of Cinema," *Filmviews*, 134 (Summer 1988) pp. 26-32
- Holbern, Mark, "Standing in the Shadow," *Artforum* (May 1986) pp. 94-99
- J. Hoberman, "Japant-Garde Japanorama," *Artforum* (October 1985) pp. 97-101
- Rafferty, Terence, "Marker Changes Trains," *Sight and Sound*, XXXV/4 (Autumn 1984) pp. 165-8
- Wollen, Peter, "Feu et glace," *Photographies*, 4 (March 1984)
- Kawin, Bruce, "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)
- Van Wert, William F., "Chris Marker: The SLON Films," *Film Quarterly* 3 (1979) pp. 38-46.
- Gauthier, Guy, "Demarches de Chris Marker," *Image et Son*, 247 (1974)
- Jacob, Gilles, "Chris Marker and the Mutants," *Sight and Sound*, IV/7 (Autumn 1966) pp. 165-8
- Thirard, P.-L., "Un cinéma différent: *La Jetée* -- A Valparaiso," *Positif*, 64-65 (1964) pp. 144-145.

## PETER BLUM GALLERY

Tailleur, Roger, "Markeriana, description peu critique de l'oeuvre de Chris Marker," Artsept, 1 (January 1963) pp. 47-62

Thirard, P.-L., "Joli Mai," Positif, 54/55 (Summer 1963) pp. 110-114

Thirard, P.-L., "Cuba Oui," Positif, 56 (Nov. 1963) pp. 72-74

Cameron, Ian, "I am Writing You from a Far Country," Movie, 3 (October 1962) p. 14

Thirard, P.-L., "A Propos des Commentaires de Chris Marker," Positif, 44 (March 1962) p. 72

Bellour, Raymond and Michaud, Jean, "Apologie de Chris Marker/Signes," Cinéma, 57 (6 January 1961) pp. 33-47 and 155-7

Egly, Max, "Varda-Resnais-Marker," Image et Son, 128 (February 1960)

Cayrol, Jean, "Chris Marker, ou La Première Chance," Esprit, 18/9 (September 1950) pp. 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 aussi