

PETER BLUM

For Immediate Release:

Chris Marker

Staring Back

September 8 – November 1, 2007



Peter Blum is pleased to announce the exhibition **Chris Marker: Staring Back**. This exhibition, opening on September 8th, 2007, will be on view at Peter Blum Soho (99 Wooster Street) and Peter Blum Chelsea (526 West 29th Street).

Chris Marker: Staring Back is an exhibition of almost 200 photographs taken over the course of six decades by the enigmatic and influential French filmmaker. This show, organized by Bill Horrigan at the Wexner Center for the Arts, is the first exhibition of Marker's photographs, and consists of images selected by the artist himself from his own archive, including black-and-white portraits of individuals that Marker has encountered during the course of his world travels.

Divided into four sections, *Staring Back* is organized around the idea of the faces Marker has seen in his travels, and of the faces that have in turn witnessed his observant gaze –“I stare” and “They stare,” as Marker puts it. Central to the exhibition are his depictions of political demonstrations from Algerian independence protests in 1962, to the Pentagon march in 1967, to May 1968 in Paris, and continuing to 2006 in a stunning series devoted to the sustained demonstrations by French young people against punitive employment legislation. Interspersed throughout the exhibition are photographic traces of his inimitable films, including *La Jetée*, *Letter from Siberia*, *The Six Faces of the Pentagon*, *Cuba Si!*, *Le fond de l'air est rouge*, *Sans Soleil*, and *The Case of the Grinning Cat*, among others. Although some of the portraits depict well-known individuals (such as Simone Signoret and Akira Kurosawa), most are of unidentified citizens to whom Marker and his camera were drawn in the course of his global progress through Asia, South America, Scandinavia, Africa, Russia, and elsewhere. The exhibition also includes a selection of photographs of animals.

Born in Neuilly-sur-Seine, France in 1921, Chris Marker is one of the most influential and important filmmakers to emerge in the post-war era. Marker appeared on the Paris cultural landscape as a writer and editor, winning admiration for the *Petite Planète* travel books he edited for *Seuil* beginning in 1954. Parallel to his written commentary, Marker also became identified for his uniquely expressive non-fiction films, eschewing traditional narrative technique and working from a deeply political vein, as in the boundary-breaking *Sans Soleil*. Marker began garnering international recognition in 1962 with the science-fiction short film *La Jetée*, a hugely influential story of nuclear experimentation and time travel. Marker has also produced acclaimed media installations, including *Owls at Noon Prelude: The Hollow Men*, shown at New York's Museum of Modern Art in 2005 and presented by Peter Blum at the Art Basel Unlimited in 2006, and *Silent Movie*, which the Wexner commissioned in 1995 through its residency program, and which subsequently traveled to over a dozen other venues internationally.

For additional information and photographic material please contact Simone Subal at chelsea@peterblumgallery.com (Tel: 212- 244 6055) or Yana Balson at soho@peterblumgallery.com (Tel: 212-343 0441).

Hours Peter Blum Chelsea: Tuesday – Saturday 10-6. Hours Peter Blum Soho: Tuesday-Friday 10-6, Saturday 11-6.

Staring Back book. Read 5 reviews from the world's largest community for readers. Photographs by one of French cinema's most influential and enigmatic artists. We'd love your help. Let us know what's wrong with this preview of *Staring Back* by Chris Marker. Problem: It's the wrong book It's the wrong edition Other. Details (if other): Cancel. Thanks for telling us about the problem. Return to Book Page. Chris Marker (French: [maʁkɛ]; 29 July 1921 – 29 July 2012) was a French writer, photographer, documentary film director, multimedia artist and film essayist. His best known films are *La Jetée* (1962), *A Grin Without a Cat* (1977) and *Sans Soleil* (1983). Marker is usually associated with the Left Bank subset of the French New Wave, that occurred in the late 1950s and 1960s, and included such other filmmakers as Alain Resnais, Agnès Varda and Jacques Demy. Because Chris Marker is one of the most important filmmakers in the history of cinema (the central figure and innovator of the essay-film genre), and one of the most elusive (refusing to allow himself to be photographed, suppressing showings of his earlier films, given to cryptic poetic statements), any publication that takes us closer to his mind and soul will be welcomed and cherished. Especially by his fans. In recent years, the octogenarian Marker has been involved in making museum installations, CD-ROMs, and publications drawn from a lifelong archive of images taken around the world. *The Staring Back*, by Chris Marker, edited by Bill Horrigan, The MIT Press, Cambridge and London, 2007. *Chris Marker*, by Sarah Cooper, French Film Directors series, Manchester University Press, Manchester, 2008. Endnotes. *The Americans* [1958], photographs by Robert Frank, introduction by Jack Kerouac, Steidl edition, Steidl, Göttingen / National Gallery of Art, Washington, 2008. Apparently partially due to space considerations, none of the titles in this French Film Directors series from Manchester University Press is more than 272 pages and that one is on Godard (*Jean-Luc Godard*, by Douglas Morr