

F o r I m m e d i a t e R e l e a s e

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**MIT List Visual Arts Center**

***Chris Marker: Guillaume-en-Égypte***

**Hayden, Reference, Bakalar Galleries  
October 18, 2013-January 5, 2014**

**September 2013 (Cambridge, MA)**—The MIT List Visual Arts Center presents *Chris Marker: Guillaume-en-Égypte*, a survey exhibition of the work of renowned filmmaker and artist Chris Marker (1921-2012). The exhibition is presented concurrently at the MIT List Visual Arts Center (October 18, 2013-January 5, 2014) and the Carpenter Center for the Visual Arts at Harvard University (October 18, 2013-December 22, 2013), and is accompanied by a retrospective at the Harvard Film Archive (October 17-December 9, 2013). *Chris Marker: Guillaume-en-Égypte* is the first comprehensive presentation of Marker's pioneering work in text, photography, film, video, and digital media, reflecting his role as a chronicler of the second half of the 20th century through its images. The exhibition and related programming includes screenings and contributions by Agnès Varda, Duncan Campbell, and Jason Simon. *Chris Marker: Guillaume-en-Égypte* is organized by João Ribas.

The opening reception **Thursday, October 17** will begin at the **MIT List Visual Arts Center from 5:30-7:30 pm**, with a film screening/talk at 6:00 pm by exhibition curator João Ribas. The reception for the exhibition will continue at the **Carpenter Center from 6:30-8:00 pm**, with a screening of *La Jetée* at 7:30 pm, introduced by Haden Guest, director of the Harvard Film Archive and curator João Ribas.

Best-known for his 1962 science fiction film *La Jetée*, Chris Marker worked as a photographer, writer, and editor, before turning to film in the early 1950s. The exhibition at the List will include a comprehensive selection of his media work along with three of Marker's most important photographic series: *Coréennes*, his black-and-white-photos of a trip to North Korea in the mid-1950s; *Staring Back*, photographic portraits captured during travels in Asia, South America, Scandinavia, Africa, Russia, and elsewhere from 1952 to 2006, as well as images from political demonstrations and from Marker's own films; and *Passengers*, images taken between 2008 and 2010 of passengers traveling on the Paris Métro. The exhibition will also explore Marker's critical interest in the relation between images and memory, and between documentary and fiction, through works such as *Si j'avais quatre dromadaires*" (1966), centered on over 800 photographs Marker had taken for over a decade; *Remembrances of Things to Come*, (2003), a

portrait of photographer Denise Bellon and her images of postwar culture; and *The Last Bolshevik*, Marker's tribute to the work and legacy of Russian film director Alexander Medvedkin (1900-1989).

In the late 1960s, Marker's interest in time-based moving image production and political engagement lead him to establish the SLON and Groupe Medvedkine collectives, whose objectives were to make films collaboratively and to encourage industrial workers to produce their own films. From the striking French workers at the Rhodiacéta factory in *À bientôt, j'espère (Rhodiacéta)* (1968) to Marker's reflection on the role of imagination in public life in *The Case of the Grinning Cat* (2004), the various works presented in the exhibition reflect Marker's ongoing engagement with politics.

Always an early adopter of new moving image technologies, Marker turned to the layering of images and the aesthetics of video, as well computing and digital media, in the 1970s and 1980s. The exhibition will present a comprehensive selection of Marker's work in video spanning several decades, including television productions and his pioneering use of digital technology in the landmark CD-ROM based work, *Immemory* (1998), which invites readers to navigate "zones" of travel, war, cinema, and poetry, moving through photographs, film clips, music, and text. Marker's engagement with the digital in *Level Five* (1996) deploys computer games, digital databases, and web interfaces as platforms for historical investigation, anticipating the ways in which new media are increasingly becoming sites of collective memory. The exhibition will also include recent work Marker produced for a variety of digital platforms, including Second Life and Youtube.

As part of the exhibition, the Carpenter Center for the Visual Arts at Harvard University will present a selection of media along with two of Marker's most-important installation-based works: *Owls at Noon Prelude: The Hollow Men*, a 19-minute looped media installation inspired by T.S. Eliot's 1925 poem "The Hollow Men" created in 2005 for the Museum of Modern Art; and *Silent Movie* (1994-95), Marker's response to the one-hundredth anniversary of the invention of cinema. Originally commissioned by the Wexner Arts Center *Silent Movie* evokes the memory of pre-sound cinema in an installation that investigates the intersection of personal recollection with collective nostalgia.

Support for this exhibition has been generously provided by the Institut Français and the Cultural Services of the French Embassy in the United States, The Dedalus Foundation, Icarus Films, Cultural Service of the French Consulate in Boston, Tokyo, the Council for the Arts at MIT, the Massachusetts Cultural Council, the Office of the Associate Provost at MIT, the MIT List Visual Arts Center Advisory Committee, and the Friends of the List. Special thanks to Peter Blum Gallery for their generous support and assistance.

**Chris Marker: *Guillaume-en-Égypte*  
Exhibition Related Public Programming**

**Thursday, October 17**

5:30-7:30pm Opening Reception at the MIT List Visual Arts Center with a film screening/talk at 6:00 by exhibition curator João Ribas.

6:30-8:00pm Opening Reception at the Carpenter Center for the Visual Arts at Harvard University, with a screening of *La Jetée* at 7:30 pm, introduced by Haden Guest, director of the

Harvard Film Archive, and exhibition curator João Ribas.

FREE and open to the public

**October 17-December 9, 2013**

*Chris Marker: Guillaume-en-Égypte* at the Harvard Film Archive

The Harvard Film Archive's Chris Marker program will be one of the most extensive Marker retrospectives ever presented in the United States featuring a number of rare films, some screened in the US for the first time. Please see the Harvard Film Archive's website for schedule and ticketing information: <http://hcl.harvard.edu/hfa/>

**Wednesday, October 23, 2013 6:30pm**

Film Screening: *À bientôt j'espère (Be Seeing You)*, 39 min., 1967

Dir., Chris Marker and Mario Marret

Produced by SLON; Courtesy Icarus Films

Sponsored and hosted by the French Cultural Center

Screening location: French Cultural Center

53 Marlborough Street, Boston, MA

Cost: \$8 (French Cultural Center members, MIT faculty and students); \$12 general public

Reservations required. Please call 617-912-0400 to reserve a seat.

For more info: <http://www.frenchculturalcenter.org/>

In the late 1960s, Chris Marker encouraged the formation of Société pour le Lancement des Oeuvres Nouvelles (Society for the Launch of New Works), or SLON, a filmmaking collective which sought to make films collaboratively and to support workers in producing their own films. *À bientôt j'espère (Be Seeing You, 1967)*, the first SLON production to document the revolutionary strikes and protests of the era, is a record of a 1967 strike at the Rhodiaceta textile plant in Besançon, France. Interviews with workers and their wives reveals a class for whom jobs lead not only to an experience of alienation, but aspirations toward the collective transformation of the very structures of industrial society.

**Saturday, October 26, 2013, 12-4pm**

Family Day

**Saturday, November 2, 2013**

Exhibition Gallery Tour, 2pm

**Thursday, November 14, Bartos Theatre**

Ampersand Concert (doors open at 7:30 pm)

For more info and to purchase tickets: <http://wmbr.org/ampersand/>

**Friday, November 15, 12:30pm, Bartos Theatre**

Duncan Campbell Film Screening: *It for Others* (2013)

Offered in conjunction with the 2013 Wasserman Forum on Contemporary Art

**Saturday, November 16 and Sunday, November 17, 2013**

Annual Max Wasserman Forum on Contemporary Art

The 2013 Wasserman Forum focuses on the life and work of renowned artist and filmmaker Chris Marker (1921-2012).

The Forum is FREE and open to the public. Advance registration is strongly suggested. Seating will be available on a first come, first serve basis. Register online at: <http://2013-wasserman-forum.eventbrite.com/>

**Wasserman Forum schedule highlights:**

**Saturday, November 16, 5-7pm, Bartos Theatre, 20 Ames St., Cambridge, MA**

Keynote Presentation by Jean-Pierre Gorin

**Sunday, November 17, 10am-3pm, Bartos Theatre, 20 Ames St., Cambridge, MA**

Introduction by João Ribas and screening of *Dans l'Atelier de Chris Marker* (2013) by Agnès Varda. Speakers: Nora Alter, Duncan Campbell, Paul Chan, Haden Guest, Martha Rosler, Joao Ribas, moderator.

The annual Max Wasserman Forum on Contemporary Art was established in memory of Max Wasserman (MIT Class of 1935), a founding member of the Council of the Arts at MIT. This public forum is funded through the generosity of the late Jeanne Wasserman, and addresses critical issues in contemporary art and culture through the participation of renowned scholars, artists, and arts professionals.

**Tuesday, November 19, 6:30pm, Bartos Theatre**

Duncan Campbell Film Screening: *It for Others* (2013)

Offered in conjunction with the 2013 Wasserman Forum on Contemporary Art

**Saturday, November 23, 12-4pm**

Family Day

**Thursday, December 5, 6pm**

Curator's Tour

**Thursday, December 12, Bartos Theatre**

Ampersand Concert (doors open at 7:30 pm)

For more info and to purchase tickets: <http://wmbr.org/ampersand/>

**Saturday, December 14**

Family Day, 12-4pm

For more information about additional programming offered in conjunction with *Chris Marker: Guillaume-en-Égypte* visit: <http://listart.mit.edu>

**About the MIT List Visual Arts Center**

In 1950 MIT established the Hayden Gallery that was located in the Charles Hayden Memorial Library. The gallery served as a venue for a program of changing exhibitions. In 1985 the Hayden Gallery was renamed the List Visual Arts Center in recognition of a gift from Vera and Albert List that relocated the gallery to its current location on the ground floor of the Wiesner Building which was designed by MIT alumnus I.M. Pei (B.S. Architecture, 1940), and Partners Architects.

Over the years the MIT List Visual Arts Center has become highly respected as one of the most significant university art galleries in the country for its innovative, provocative, and scholarly exhibitions and publications. Just as MIT pushes at the frontiers of scientific inquiry, it is the mission of the List Visual Arts Center to explore challenging, intellectually inquisitive, contemporary art making in all media. In addition to presenting 4-6 exhibitions annually, the List Center presents a broad range of education programs in conjunction with its exhibition programming. The Center maintains and adds to MIT's permanent collection of over 3,500 artworks that includes dozens of publicly sited sculptures and hundreds of paintings, prints, photographs, drawings, and sculptures located throughout MIT's campus. The List Center is also responsible for commissioning new works for the MIT Public Art Collection through the MIT Percent-for-Art program, and organizing and administering the Student Loan Art Program, which lends over 500 works of art annually to MIT undergraduate and graduate students.

**Directions:** The MIT List Visual Arts Center is located in the Wiesner Building, 20 Ames Street, at the eastern edge of the MIT campus. It is in close proximity to Kendall Square, Memorial Drive, and the Longfellow Bridge.

By T, take the Red Line to the Kendall/MIT stop, follow Main Street west to Ames Street, turn left, and walk one block to the crosswalk. The MIT List Visual Arts Center, housed in a building identifiable by its white gridded exterior, will be on your left. Signage is on the building.

By car, coming across the Longfellow Bridge or from Memorial Drive, follow signs for Kendall Square. Limited metered parking is available on Ames Street. A parking garage is located at the Cambridge Center complex (entrance on Ames between Main and Broadway). Paid public parking is also available at the Marriott Hotel on Broadway.

**Gallery Hours:** Tues-Wed: 12-6PM; Thurs: 12-8PM; Fri-Sun: 12-6PM; closed Mondays and major holidays.

Follow us on Facebook and Twitter

<https://www.facebook.com/mitlvac>

<https://twitter.com/MITListCenter>

**Additional Information:** 617.253.4680 or <http://listart.mit.edu>

**All exhibitions at the MIT List Visual Arts Center are free and open to the public.**

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