



La Jetée: ciné-roman

Chris Marker

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Images and script (in both French and English) from one of the greatest experimental films ever made by a master of the form.

"This book version of La Jetée is, to my mind, astonishingly beautiful. It brings a total freshness to the work and a new way to use photos to deal with dramatic events. Not a film's book, but a book in its own right; the real ciné-roman announced in the film's credits."; Chris Marker

La Jetée, the legendary science fiction film about time and memory after a nuclear apocalypse, was released in 1964 and is considered by many critics to be among the greatest experimental films ever made. (It provided the basis for Terry Gilliam's 1995 film 12 Monkeys.) Chris Marker, who is the undisputed master of the film essay, composed this postapocalyptic story almost entirely of black-and-white still photographs. The story concerns an experiment in recovering and changing the past through the action of memory, yet the film can be read as a poem dominated by a single moving image, which in its context becomes one of the supreme moments in the history of film. This Zone Books edition reproduces the film's original images along with the script in both English and French.

La Jetée: ciné-roman Details

Date : Published April 1st 2008 by Zone Books (first published April 30th 1993)

ISBN : 9780942299663

Author : Chris Marker

Format : Hardcover 258 pages

Genre : Art, Photography, Culture, Film, Fiction, Science Fiction, Cultural, France

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Paris says

Μεταφ?ρει μια χαρ? την ατμ?σφαιρα της ταιν?ας αλλ? δεν την αντικαθιστ? με τ?ποτα. Η ταιν?α θα ε?ναι για π?ντα το real thing.

Leonard Pierce says

This is a sort of photoplay edition of Chris Marker's famous still-images sci-fi movie. It's obviously not the same as seeing the film, but it's still a beautiful, moving set of images.

Caroline Philippone says

Wonderful accompany to the film. Glad to be able to use this in conjunction with the film, to show to my Photography 1 students for a "photo story" project.

Zioluc says

Versione stampata del cortometraggio con cui Chris Marker ha infranto barriere di genere e linguaggio: una serie di foto in b/n con didascalie per una storia di fantascienza (poi riadattata per "l'esercito delle 12 scimmie") che in realtà parla di memoria, tempo e desiderio. Una storia magnifica illustrata da fotografie malinconiche e documentarie.

Robin says

film

lixy says

a beautifully produced book-version of one of the best films of all time. See the film, though, first--this book is a lovely complement, and for true Marker fans. He's such a genius.

John says

birthday gift from oana. beautiful, cool, moving story told through beautiful, cool, moving (emotionally) still images. i might actually like this better as a book than as a film, but that's the reader in me.

Rok Pregelj says

Almost as good, or even better than the movie.

Matt says

If ever a book could be made from a movie...

the gift says

saw this again last night at a coffeehouse showing and decided to make it favourite: i have seen the film a few times, read this cine-roman, read critical lit about it <https://www.goodreads.com/book/show/6...>
amazing what a half hour of still, black and white images, simple voice-over, from 1964, can do telling this story, this meditation on time, on memory, on love, on the end of the world...

Srikanth says

So beautiful it hurts. A work of art in itself. That it emulates this dynamite of a film is no small wonder.

Jeff Jackson says

Surprisingly effective in capturing the haunting mood of Chris Marker's sci-fi short, called "the black pearl at the heart of cinema," a movie comprised of voice-over and still B&W images. Designer Bruce Mau creates a hypnotic rhythm for the book using different page layouts and photograph sizes, highlighting some striking scenes that flicker by in the movie. See the film first but this book works as its own illumination, a way to re-experience this great work for the first time.

Triantáfyllo says

Rien ne distingue les souvenirs des autres moment.
Ce n'est que plus tard qu'ils se font reconnaître, à leurs cicatrices.
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