



PHOTO
CHRIS. MARKER
B.P. - 2205 PARIS-5^e



FESTIVAL DE CANNES
2026 OFFICIAL SELECTION
CANNES CLASSICS

NOSTALGIA FOR THE FUTURE

A FILM BY BRECHT DEBACKERE

Belgium | Netherlands | Italy · 2026 · 75 min. · English /French

WORLD PREMIERE
CANNES CLASSICS 2026
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SYNOPSIS

Logline

Guided by the voice of Charlotte Rampling, a mysterious archivist navigates the 550 boxes of Chris Marker's estate to reconstruct a portrait of the man who chose to disappear behind his own images.

Short Synopsis

Guided by the narration of Charlotte Rampling, *Nostalgia for the Future* is a descent into the labyrinthine world of Chris Marker, the "best-known author of unknown films," who spent a lifetime concealing himself behind a veil of pseudonyms and images of cats.

Moving through a constellation of personal documents and film fragments, an archivist attempts to decode the man through the material traces he left behind. By repurposing and recontextualizing Marker's own body of work, the film treats his images as "time machines," transforming the archive into a landscape of living memory.

Nostalgia for the Future is a meditation on memory, identity, and the power our past images hold over the futures we imagine.

Long Synopsis

Christian Hippolyte François Georges Bouche-Villeneuve was born on July 29, 1921, in Ulaanbaatar in Mongolia, according to some sources. Others cite Île-aux-Moines, Beijing or Neuilly-sur-Seine. Marker himself showed little desire to clarify the truth. The name Chris Marker appears in Paris in the late 1940s, only one of many pseudonyms he used throughout his life. He rarely granted interviews, and when asked for a photograph, he would often send an image of one of his cats.

Despite having made or contributed to more than seventy films, and having produced photographs, animations, books and installations, Chris Marker remains largely unknown to the general public. He liked to describe himself as "the best-known author of unknown films."

Drawing on his films, images, and personal documents, now largely housed at the Cinémathèque française, *Nostalgia for the Future* seeks to understand who this elusive figure truly was and how his work continues to exert a lasting influence on our visual culture. The film becomes an exploration of the very notion of the archive, considered both as a whole and through its smallest fragments.

Throughout the film, Charlotte Rampling's narration gives voice to an archivist guiding us through a succession of images and documents assembled with precision and care. Through her voice, the archive ceases to be a graveyard of paper and becomes a living system of memory. As viewers, we share her search for meaning, witnessing the process of inquiry as it unfolds: a portrait built from shards of memory rather than the rigidity of dates.

The archivist's investigation becomes a documentary essay on images, memory, time and nostalgia. By treating images as time machines, by tracing the visual remnants of the past, *Nostalgia for the Future* reflects on our history, on the world we inhabit today, and on the futures we still dare to imagine.

As no one knows rue Courat,
ask the driver to drop you at
104 rue des Pyrénées (20°)
at the corner of
rue des Orteaux
Pass under the bridge
rue Courat is at your left
immediately after the bridge
No street number, but
a Black Cat
peering thru a glass door



DIRECTOR'S STATEMENT

Nine years ago, the idea was born to make a film about the most well-known director of unknown films: Chris Marker. Like many, I began with the icons—*La Jetée*, *Sans Soleil*, *A Grin Without a Cat*. But that initial curiosity evolved into an eight-year immersion: an exploration of his books, his collaborations, and the vast, dizzying archive he left behind.

My entry into this “Markerian zone” was shaped by some of those who knew his silence best. It began with Christine Van Assche (Honorary Curator at the Centre Pompidou), who co-curated his *Les sept vies d'un cinéaste* for the Cinémathèque française, and by the guidance of Thierry Garrel. Having produced seven of Marker's essential projects, Thierry provided a crucial link to the “logic of the cat”—the balance of secrecy and play that defined Marker's existence.

Yet, I never intended to make a conventional documentary. How do you introduce an audience to a figure who exists almost entirely without biographical data? In the absence of traditional interviews, I chose to follow the associative logic of the work itself: the invisible threads connecting history, philosophy, and folklore.

In doing so, I found myself confronted with the archive not as a graveyard, but as a living system of memory. This film isn't a ledger of dates and locations; it is a portrait in the abstract. It is an attempt to capture a state of mind that combined lyrical imagination with ethical depth. One eye scanning the past, the other on the future, and both feet planted firmly in the present. In a world of slick, shrink-wrapped media, I am drawn to Marker's stubborn insistence on the fragment, the tangent, and the human complexity of the image.

Brecht Debackere

Brussels, 2026



ABOUT CHRIS MARKER



Chris Marker (1921–2012) was born Christian Hippolyte François Georges Bouche-Villeneuve on July 29, 1921, in Neuilly-sur-Seine, France. A student of philosophy under Jean-Paul Sartre in the late 1930s, his studies were interrupted by the Second World War, during which he served in the French Resistance. This transition from pre-war philosophy to wartime action would fundamentally inform the ethical and political depth of his later work.

In the immediate aftermath of the liberation, Marker emerged as a writer and journalist, joining the progressive journal *Esprit* in 1946. It was during this period that the name “Chris Marker” first appeared—the first of many pseudonyms, including Sandor Krasna and his digital avatar, Guillaume-en-Égypte.

Marker’s transition to cinema in the early 1950s was uniquely forged at the publishing house *Éditions du Seuil*. As editor of the *Petite Planète* travel series, he pioneered a “paper cinema” style, using radical image sequencing and layout as a form of montage on the page. This visual experimentation served as the blueprint for his first documentary films, including his 1953 collaboration with Alain Resnais, *Les Statues Meurent Aussi*, which was banned by French authorities for over a decade.

Over the following sixty years, Marker redefined the “essay film” through landmarks such as *La Jetée* (1962) and *Sans Soleil* (1983). A true polymath, he worked across film, photography, and digital media, including the pioneering CD-ROM *Immémory* (1998). Despite his global influence, he famously avoided the public eye, often substituting an image of a cat for his own likeness and describing himself as “the best-known author of unknown films.” Following his death in 2012, his vast personal archive of over 550 boxes was acquired by the Cinémathèque française.



ABOUT CHARLOTTE RAMPLING

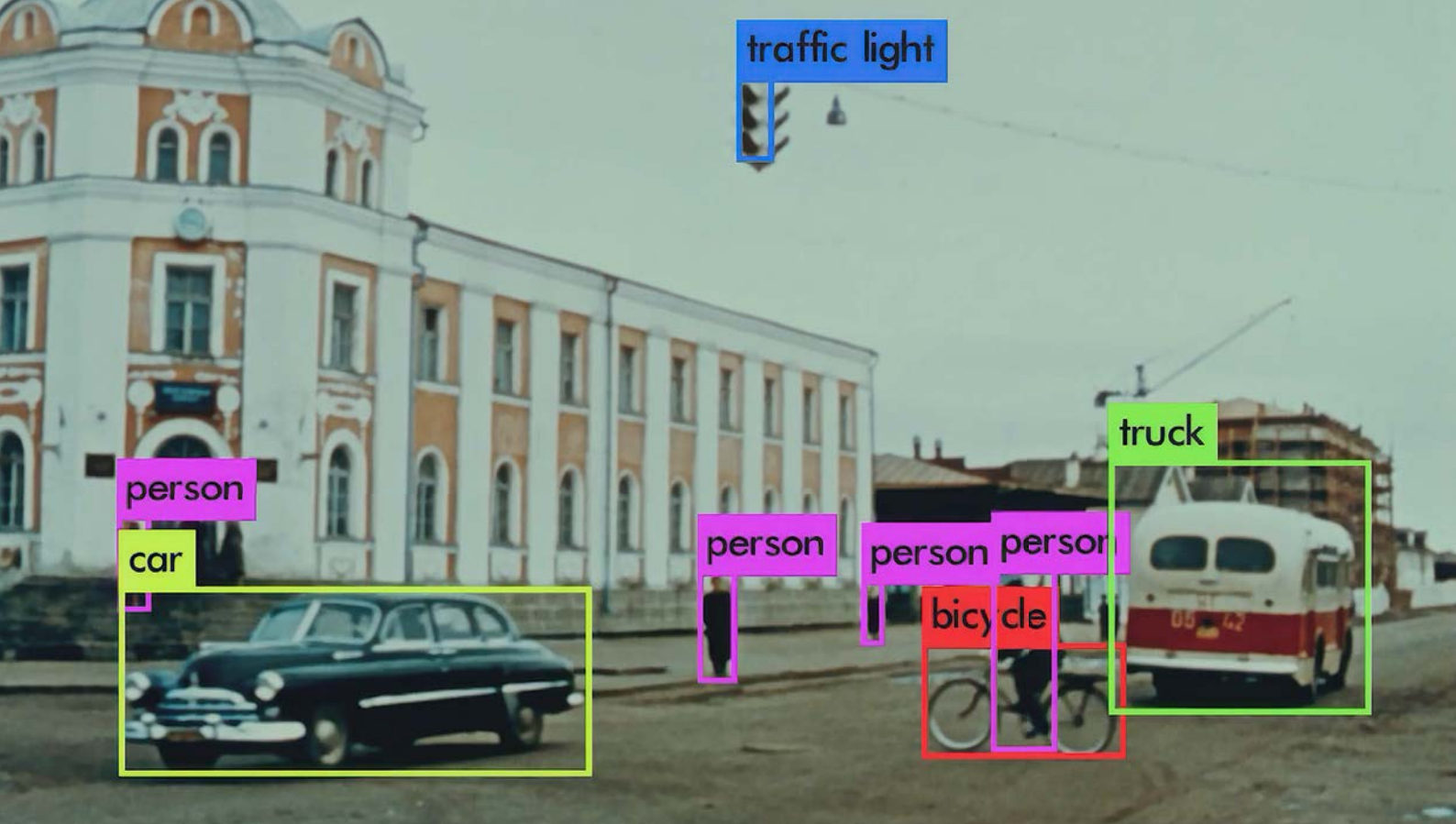


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Born in 1946 in Essex (England), she grew up in Gibraltar, Spain and France, before settling in London. She debuted at the age of 20 in minor roles. The first two titles in her filmography bear the signature of British director Richard Lester: the Beatles musical comedy *'A Hard Day's Night'* (1964) and *'The Knack... and How to Get It'* (1965). Shortly afterwards, Luchino Visconti gave her the first major role of her career in *'The Damned'* (1969) and

it was five years later that she rose to fame thanks to Liliana Cavani's *'The Night Porter'* (1974). Half a century later, she has appeared in over a hundred films in Europe and the United States, as well as being the muse of photographers such as Helmut Newton and Peter Lindbergh. Her intense filmography is marked by unforgettable roles with masters such as Woody Allen (*'Stardust Memories'*, 1980), Nagisa Oshima (*'Max, mon amour'*, 1986), Lauren Cantet (*'Heading South'*, 2006) or Lars von Trier (*'Melancholia'*, 2011), and she has alternated auteur films, sometimes controversial, with blockbuster productions such as the post-apocalyptic *'Zardoz'* (John Boorman, 1974), *'Orca, the Killer Whale'* (Michael Anderson, 1977), *'The Verdict'* (Sidney Lumet, 1982), *'Angel Heart'* (Alan Parker, 1987), *'Spy Game'* (Tony Scott, 2001) and *'Dune'* (Denis Villeneuve, 2021 and 2024), among others.

Her career was rewarded in 2001 with an honorary César. With *'Swimming Pool'* (François Ozon, 2003), she won the European Film Award, while thanks to *'45 Years'* (Andrew Haigh, 2015) she won the Silver Bear at Berlin, the best actress award at Seminci and a nomination for an Oscar in a year when she also received the Honorary Award of the European Film Academy, before shining again with *'Hannah'* (Andrea Pallaoro, 2017), which won her the Volpi Cup for best actress at Venice.



ABOUT BRECHT DEBACKERE



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Brecht Debackere (1979) is an artist and filmmaker working at the intersection of visual media, technology, and research. He holds an MA in Image Synthesis and Computer Animation (HKU) and manages the three-year research curriculum for Audiovisual Arts at the Royal Institute for Theatre, Cinema & Sound (RITCS) in Brussels.

His practice explores how systems shape perception—ranging from investigations into laser diffraction to archival projects involving 8mm film. Guided by the concept of “digital permaculture,” he seeks resilient, mindful ways to engage with technology and memory. His work has been exhibited at the Stedelijk Museum Amsterdam, SMAK Ghent, and the Royal Museum of Fine Arts Antwerp.

Following his 2016 feature documentary *Exprmntl*, Debackere began a nearly decade-long immersion into the work and legacy of Chris Marker. This extensive research, enriched by access to Marker’s estate at the Cinémathèque française, has culminated in his latest film, *Nostalgia for the Future*.

CREDITS

NOSTALGIA FOR THE FUTURE

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BRECHT DEBACKERE

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STUDIO MANAGER
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FRANCESCO MOROSINI

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DIEGO VAN UDEN

SOUND FACILITIES
AGA AGA STUDIOS

ADR STUDIO
YELLOW CAB STUDIOS

ADR MIXER
THIBAUT ARNOLD

PLANNING MANAGER
LAURA REMBAULT

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INES ADRIAENS
FLORENCE MENARD

SUBTITLES
STUDIO L'EQUIPE

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GILLES VRANCKX

FOR LA CINÉMATHÈQUE FRANÇAISE

MARIE BERGUE
MARION LANGLOIS
KAREN MÉTIVIER
CHRISTOPHE DESJARDI

FOR CENTRE POMPIDOU

FILMED ARTWORKS
ZAPPING ZONE (PROPOSALS FOR AN IMAGINARY TELEVISION) CHRIS MARKER (1990)
EXHIBITED AT CENTRE POMPIDOU, MAY 15, 2021 – JUNE 28, 2022

ARCHITECTS OF CENTRE POMPIDOU
RENZO PIANO
RICHARD ROGERS
JEAN-FRANÇOIS ODIN

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ARCHIVE

JOLI MAI (1963)
DIRECTED BY CHRIS MARKER & PIERRE LHOMME © LA SOFRA

LE MYSTÈRE KOUMIKO (1965)
DIRECTED BY CHRIS MARKER © LA SOFRA

LOIN DU VIETNAM (1967)
DIRECTED BY CHRIS MARKER ET AL.
© LA SOFRA

CUBA SI! (1961)
DIRECTED BY CHRIS MARKER
© LES FILMS DE LA PLÉIADE

TOUTE LA MÉMOIRE DU MONDE (1956)
DIRECTED BY ALAIN RESNAIS
© LES FILMS DE LA PLÉIADE

LA SIXIÈME FACE DU PENTAGONE (1967)
DIRECTED BY CHRIS MARKER & FRANÇOIS REICHENBACH
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LA SOLITUDE DU CHANTEUR DE FOND (1974)
DIRECTED BY CHRIS MARKER
© HÉRITIERS MONTAND

MÉMOIRES POUR SIMONE (1986)
DIRECTED BY CHRIS MARKER
© LES FILMS DU JEUDI

THÉORIE DES ENSEMBLES (1990)
DIRECTED BY CHRIS MARKER
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CHAT ÉCOUTANT DE LA MUSIQUE (1990)
DIRECTED BY CHRIS MARKER
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LE 20 HEURES DANS LES CAMPS (1993)
DIRECTED BY CHRIS MARKER
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CLASSE DE LUTTE (1969)
DIRECTED BY CHRIS MARKER
© GROUPE MEDVEDKINE DE BESANÇON

LA BATAILLE DES SIX MILLIONS (1970)
DIRECTED BY CHRIS MARKER
© ISKRA

ON VOUS PARLE DE PARIS (1970)
DIRECTED BY CHRIS MARKER
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ON VOUS PARLE DE PRAGUE (1971)
DIRECTED BY CHRIS MARKER
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LE TRAIN EN MARCHÉ (1971)
DIRECTED BY CHRIS MARKER
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LE FOND DE L'AIR EST ROUGE (1977)
DIRECTED BY CHRIS MARKER
© ISKRA

2084 (1984)
DIRECTED BY CHRIS MARKER
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LES STATUES MEURENT AUSSI (1953)
DIRECTED BY CHRIS MARKER & ALAIN RESNAIS
© REVUE PRÉSENCE AFRICAINE ÉDITIONS

L'HÉRITAGE DE LA CHOUETTE (1989)
DIRECTED BY CHRIS MARKER
© FIT PRODUCTION – JEAN-PIERRE RAMSAY LEVY (EXCERPT)

LE TOMBEAU D'ALEXANDRE (1992)
DIRECTED BY CHRIS MARKER
© LES FILMS DE L'ASTROPHORE

DIMANCHE À PÉKIN (1956)
DIRECTED BY CHRIS MARKER
© ARGOS FILMS

LETTRE DE SIBÉRIE (1957)
DIRECTED BY CHRIS MARKER
© ARGOS FILMS

LES ASTRONAUTES (1959)
DIRECTED BY WALERIAN BOROWCZYK
© ARGOS FILMS

DESCRIPTION D'UN COMBAT (1961)
DIRECTED BY CHRIS MARKER
© ARGOS FILMS

LA JETÉE (1962)

DIRECTED BY CHRIS MARKER
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LA BRÛLURE DES 1000 SOLEILS (1965)

DIRECTED BY PIERRE KAST
© ARGOS FILMS

JUNKOPIA (1981)

DIRECTED BY CHRIS MARKER
© ARGOS FILMS

SANS SOLEIL (1983)

DIRECTED BY CHRIS MARKER
© ARGOS FILMS

LEVEL FIVE (1997)

DIRECTED BY CHRIS MARKER
© ARGOS FILMS – LA SEPT CINÉMA

MUSIC

“ON THE BEAUTIFUL BLUE DANUBE, OP. 314”

COMPOSED BY JOHANN STRAUSS JR.
PERFORMED BY PETER FALK & VIENNA VOLKSOPER
ORCHESTRA
COURTESY OF ONE MEDIA IP LTD

**“SUITE PUNTA DEL ESTE - I. INTRODUCTION:
ALLEGRO PESANTE”**

COMPOSED BY ASTOR PIAZZOLLA
PUBLISHED BY CHESTER MUSIC LTD / CAMPBELL
CONNELLY BV
ADMINISTERED BY CTM PUBLISHING BV
PERFORMED BY CAMERATA BARILOCHE
COURTESY OF NAXOS GERMANY - WWW.NAXOS.DE

“IMPRESIONES INTIMAS - PAJARO TRISTE”

COMPOSED BY FEDERICO MOMPOU
PUBLISHED BY UNION MUSICAL EDITIONES SL /
CAMPBELL CONNELLY BV
ADMINISTERED BY CTM PUBLISHING BV
PERFORMED BY FEDERICO MOMPOU
COURTESY OF ENSAYO RECORDS

“JOLIE MÔME”

WRITTEN BY LEO FERRE
COURTESY OF PEERMUSIC HOLLAND BV ON BEHALF
OF LA MEMOIRE ET LA MER AND LES NOUVELLES EDI.
MERIDIAN
PERFORMED BY JULIETTE GRÉCO
COURTESY OF DECCA RECORDS FRANCE

“LE CHANT DES PARTISANS”

MUSIC & LYRICS BY ANNA BETOULINSKY / MAURICE
DRUON DE REYNIAC / JOSEPH KESSEL
PUBLISHED BY RAOUL BRETON EDITION / COLLECT!©
MUSIC PUBLISHERS BV
PERFORMED BY YVES MONTAND

“LYNDON JOHNSON TOLD THE NATION”

WRITTEN BY THOMAS PAXTON
PUBLISHED BY EMI MUSIC PUBLISHING
PERFORMED BY TOM PAXTON
COURTESY OF WARNER MUSIC

“LA ERA ESTÁ PARIENDO UN CORAZÓN”

LYRICS AND MUSIC BY SILVIO RODRÍGUEZ DOMÍNGUEZ
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“LETTRE DE SIBÉRIE”

ORIGINAL FILM MUSIC COMPOSED BY PIERRE
BARBAUD
PUBLISHED BY ENOCH & CIE

“STRING TRIO - I. MODERATO”

COMPOSED BY ALFRED SCHNITTKE
BY PERMISSION OF BOOSEY AND HAWKES MUSIC
PUBLISHERS LIMITED
PERFORMED BY INGEGERD KIERKEGAARD, HELENA
NILSSON, PATRIK SWEDRUP
COURTESY OF NAXOS GERMANY - WWW.NAXOS.DE

“WITHIN 4 WALLS”

WRITTEN AND PERFORMED BY NIELS BORREY
BASED ON A COMPOSITION BY MODEST
MUSSORGSKY

**“CONCERTO NO. 3 FOR PIANO AND ORCHESTRA IN
C MAJOR, OP. 26 II. ANDANTINO CON VARIATION”**

COMPOSED BY SERGEI PROKOFIEV
PERFORMED BY EMIL GILLELS
COURTESY OF NAXOS GERMANY - WWW.NAXOS.DE

“MOZ-ART A LA HAYDN”

WRITTEN BY ALFRED SCHNITTKE
BY PERMISSION OF BOOSEY AND HAWKES MUSIC
PUBLISHERS LIMITED
PERFORMED BY GIDON KREMER, TATJANA
GRINDENKO, CHAMBER ORCHESTRA OF EUROPE
COURTESY OF DEUTSCHE GRAMMOPHON GMBH,
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**“NOSTALGHIA FOR SOLO VIOLIN AND STRING
ORCHESTRA”**

COMPOSED BY TÔRU TAKEMITSU
PUBLISHED BY SCHOTT MUSIC
ADMINISTERED BY ALBERSEN VERHUUR
PERFORMED BY YURI BASHMET, MOSCOW SOLOISTS,
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“GONNA GET ALONG WITHOUT YA NOW”

WRITTEN BY MILTON KELLEEM
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