



*Introducing
Agnès Varda*

Biography

- Born 1928 in Brussels
- Studied photography and art history at Ecole du Louvre
- Worked as photographer for Théâtre National Populaire
- Currently installation artist and photographer as well as filmmaker



Image source: [Senses of Cinema](#)

“Mother” of the French New Wave

- *La Pointe Courte* (1954)
 - Made by Varda’s own production company, Ciné-Tamaris, without Varda undergoing apprenticeship and credentialing process dictated by French film industry
 - Narrative structure from Faulkner’s *The Wild Palms*
 - Focused on neighborhood in city of Sète, in which she had lived as teenager
 - Viewed as precursor to French New Wave films in blend of documentary and fiction, mixture of neorealist aesthetics and high cultural artifacts, and self-reflexivity



Still from *La Pointe Courte* (1954).
Image source: [Criterion Collection Database](#)

Selected Filmography

Varda working
across (and
integrating)
multiple cinematic
genres

Documentary/Autobiography

- [L'Opera-Mouffe](#) (1958)
- [The Gleaners and I](#) (2000)

Fiction

- [Cléo de 5 à 7](#) (1961)
- [Le Bonheur](#) (1964)
- [One Sings, The Other Doesn't](#) (1976)
- [Vagabond](#) (1985)
- [Kung Fu Master](#) (1987)

Experimental

- [Lion's Love](#) (1969)

Varda's Cinécriture

- Literally “cinematic writing”
- Interest in filmic writing placing Varda within [Left Bank group](#) of filmmakers, but her vision distinct
- For Varda, cinécriture involves composition of screenplay, cast, location, camera position and movement, editing rhythm, and sound to create specific meanings



Image source: [Reverseblog](#)

Varda on Cinécriture

“A well written film is also well filmed, the actors are well chosen, so are the locations. The cutting, the movement, the points-of-view, the rhythm of filming and editing have been felt and considered in the way a writer chooses the depth of meaning of sentences, the type of words, number of adverbs, paragraphs, asides, chapters which advance the story or break its flow, etc. In writing it’s called style. In the cinema style is cinécriture” (qtd. in Alison Smith, *Agnès Varda*, 14).