



# *Vagabond*

Agnès Varda and  
Feminist Filmmaking

# Topics for Discussion

- Varda's process, inspirations, and style
- Narrative structure and effects
- Constructing the woman
- Alternative gaze structure

# Process

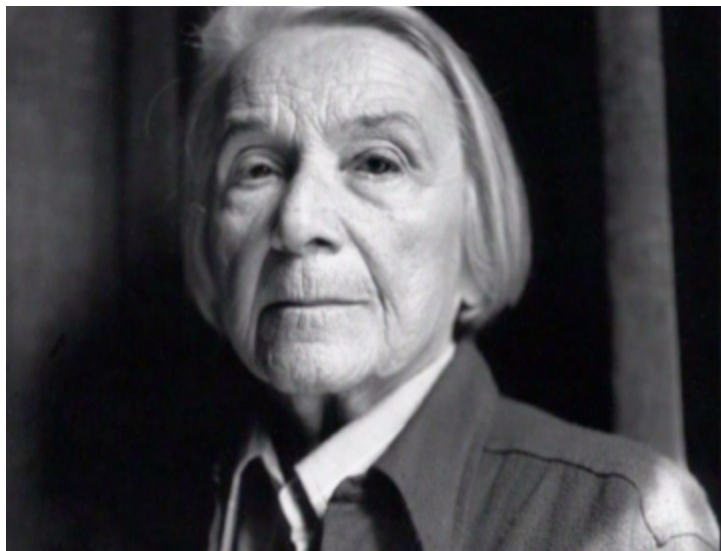
- Travel and research as preproduction
- Encounters  
shaping story



Varda and Sandrine Bonnaire on the set of *Vagabond*. Image source: [The Hollywood Interview](#)

# Inspirations

Nathalie Sarraute



Setina



# Style

- Cinéécriture--Film Writing
  - Left-Bank Group: Concerns with time, memory, narration and a form of cinematic writing that parallels the novel
- French New Wave Style
  - Jump cuts, editing not motivated by narrative
  - Emphasis on form (demonstrates director's understanding of film language)
  - Fragmentation of narrative form
  - Self-reflexive cinema
  - Blurring of documentary and fiction line
- Mix of realism and mythical, pagan, Judeo-Christian figures



Still from *Vagabond* (1985).  
Image source: [British Film Institute](#)

# Narrative

- What narrative structures does Vagabond use to relate Mona's encounters and the reflections these encounters inspire?
- What is the relationship between the film's various segments (spatial, chronological, thematic, parallelism, etc.)?
- How does the film alter presentation of cause and effect?
- What is the effect of the film's integration of multiple points of view?

Stills from *Vagabond* (1985)



Image source: [Slant Magazine](#)

## Identity Construction

- What characteristics do the various witnesses ascribe to Mona?
- How are their views informed by particular notions of femininity?

# Gaze

- How does the film structure gazing?



Still from *Vagabond* (1985).  
Image source: [DavidBordwell.net](http://DavidBordwell.net)