

Document Citation

Title	The world of Agnès Varda
Author(s)	
Source	<i>Film Forum (New York)</i>
Date	
Type	program note
Language	English
Pagination	
No. of Pages	5
Subjects	Varda, Agnès (1928), Brussels, Belgium
Film Subjects	Daguerréotypes, Varda, Agnès, 1976 Lions love, Varda, Agnès, 1969 Kung-fu master, Varda, Agnès, 1987 Jacquot de Nantes, Varda, Agnès, 1991 Les cent et une nuits de Simon Cinéma (A hundred and one nights), Varda, Agnès, 1995 Le bonheur (Happiness), Varda, Agnès, 1965 Cléo de 5 à 7 (Cleo from 5 to 7), Varda, Agnès, 1962 Les demoiselles ont eu 25 ans (The young girls turn 25), Varda, Agnès, 1993 Documenteur, Varda, Agnès, 1981 Sans toit ni loi (Vagabond), Varda, Agnès, 1985

Jane B. par Agnès V., Varda, Agnès, 1988

Mur murs (Mural murals), Varda, Agnès, 1981

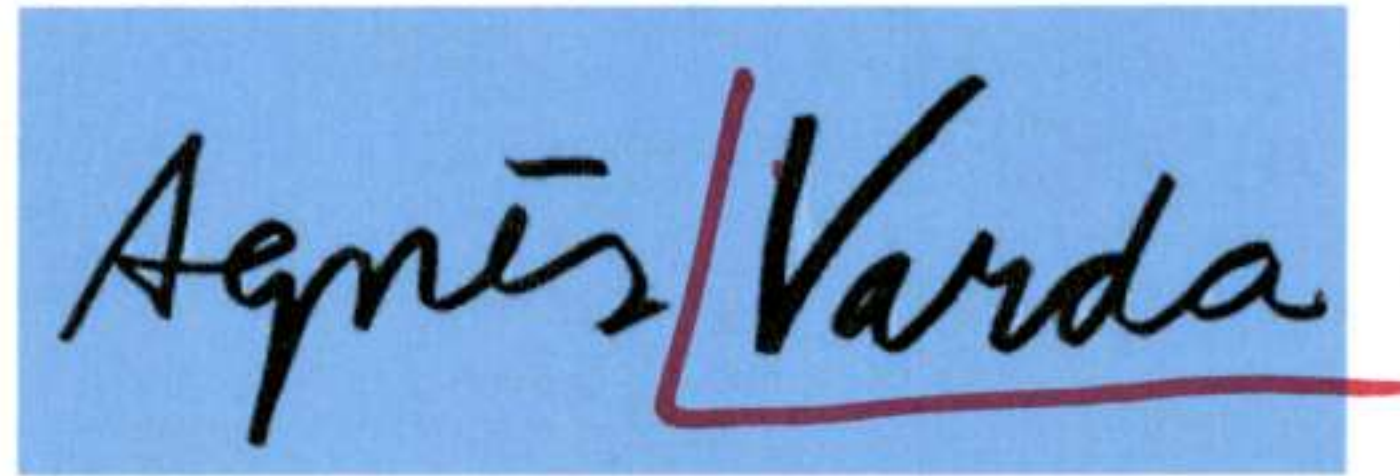
La Pointe-Courte, Varda, Agnès, 1956

L'univers de Jacques Demy (The world of Jacques Demy), Varda,
Agnès, 1995

L'une chante, l'autre pas (One sings, the other doesn't), Varda,
Agnès, 1977

ENDED

THE WORLD OF



Schedule of all films in **THE WORLD OF AGNÈS VARDA** Film Festival
[Go to Related Links & Books](#)

"In my films, I always wanted to make people see deeply. I don't want to show things, but to give people the desire to see."

Precursor of the New Wavers, but unlike them in not being a critic or even a moviegoer (viewing only twenty before her own debut), Agnès Varda was a successful photojournalist and official photographer of the *Théâtre National Populaire* before completing her first feature, *La Pointe Courte* ("certainly the first film of the *nouvelle vague*" - Georges Sadoul). Often grouped with Alain Resnais and Chris Marker as "The Left Bank Group," due to their documentary work and concern with film form (although Resnais claimed they had nothing in common "apart from cats"), she has consistently interspersed unique documentaries with an incredibly varied range of features, from neo-realism to surrealism, from giddy free-form improv to rigorous control, to hybrids that can only be called "Vardian." "A full-fledged visual filmmaker...Varda sustains an unsentimental yet subjective tone that is almost unique in the history of movies" - Pauline Kael.



PROGRAMMED BY MICHAEL SAYERS

Presented with support from the [National Endowment for the Arts](#). Thanks to Marie Therese Guirgis (Winstar Cinema), Kit Parker Films, Sony Classics, and Agnès Varda and her staff at Ciné-Tamaris.

Agnès Varda's newest film [THE GLEANERS AND I](#)
 also screened at Film Forum

MARCH 16/17/18 FRI/SAT/SUN
DOUBLE FEATURE!

CLÉO FROM 5 TO 7



(*Cléo de 5 à 7*, 1961) "*As long as I'm beautiful, I'm alive.*" Seemingly soulless chanteuse Corinne Marchand starts to get one as she treks across Paris via car, bus, taxi, and high heels, from a tarot reader's ominous prediction to a hospital for the results of her cancer test, stopping off for shopping, a musical interlude with pal Michel Legrand and a silent comedy starring [Godard](#) and Anna Karina. "*Nouvelle vague* at its freshest" - David Shipman. **3:00, 6:25*, 9:50**

CLÉO FROM 5 TO 7

LE BONHEUR

(1964) Jean-Claude Drouot's got it all - a beautiful home in the Paris burbs with wonderful wife and kids (the actor's own) - so when he falls for the post office girl, it's only natural she become part of the family too - right? Shot in Impressionistic colors to the strains of Mozart, Varda's musings on pure "happiness" won Berlin's Silver Bear award, among many others. "Superb, uncompromising...as breathtakingly beautiful as it is tough-minded." - *L.A. Times*. Shown with *Réponse de Femmes*, which poses the question "What does it mean to be a woman?" **1:20, 4:45, 8:10***



LE BONHEUR

AGNES VARDA IN PERSON on Fri, March 16, at the 6:25 PM screening of **CLEO FROM 5 TO 7** and the 8:10 PM screening of **LE BONHEUR**

[RETURN TO TOP.](#)

MARCH 20/21 TUE/WED

DOUBLE FEATURE!

NOTE: The print which we received of **LES CREATURES** is damaged to the extent that it cannot be screened. As there are no other prints available, we are showing **VAGABOND** in its place at the same showtimes (4:00 and 8:00) on Tuesday and Wednesday, March 21/22. **VAGABOND** will also play as scheduled [March 24/25](#). We are sorry for any inconvenience.



VAGABOND

(*Sans toit ni loi*, 1985) "**No one claimed the body: it went from the ditch to a common grave.**" César-winning role for Sandrine Bonnaire as Mona, a homeless drifter, recollected and reconstructed in flashback by those she encountered in her final weeks. Venice Golden Lion winner. "The purity and boldness of Varda's approach calls Bresson to mind." - Pauline Kael.

4:00, 8:00

VAGABOND

LIONS LOVE (...AND LIES)

(1968) "**The pressures here in Hollywood are so great, from all the dead people.**" Late 60s counter-culture California-style as Warhol superstar Viva and *Hair* creators Jim Rado and Jerry Ragni (all as themselves) play host to legendary underground filmmaker Shirley Clarke; goof off in bed; and riff on sex, religion and stardom in Hollywood while RFK's assassination plays on TV. "A beautiful, cockeyed movie about a *ménage à trois*." - Vincent Canby, *NY Times*. **2:00, 6:00, 10:00**

[RETURN TO TOP.](#)



LIONS LOVE (...AND LIES)

MARCH 22/23 THU/FRI

DOUBLE FEATURE!

ONE HUNDRED AND ONE NIGHTS

(*Les cent et une nuits*, 1995) A "delirious birthday party in honor of filmmaking's first century" (*NY Times*), as reclusive, slipping-into-senility film buff Michel Piccoli, plagued by a fortune-hunting film student, entertains Mastroianni, Moreau, Belmondo, Deneuve, De Niro, Delon, Depardieu and other no-first-names-necessary superstars. "Free as a bird, magical and mysterious." - *Le Figaro*. Preceded by *T'as de beaux escaliers...tu sais*(1986) which celebrates the Cinémathèque

Fraincaise (and its 50 steps) on its 50th anniversary. 1:00, 4:30, 8:00

THE YOUNG GIRLS TURN 25

(*Les demoiselles ont eu 25 ans*, 1992) Varda in Rochefort to celebrate the 25th anniversary of Demy's *The Young Girls of Rochefort*, which one resident claims "belongs to the people of Rochefort, like a gigantic home movie." Clips from Demy's film, behind-the-scenes footage and interviews with cast and crew illuminate the influence of the town on the film and vice versa. Shown with *Uncle Yanco* (1967), Varda's summer-of-love visit with her uncle, a painter and bohemian denizen of a Sausalito houseboat community. 2:55, 6:25, 9:55



THE YOUNG GIRLS TURN 25

[RETURN TO TOP.](#)

MARCH 24/25 SAT/SUN
DOUBLE FEATURE!

VAGABOND



(*Sans toit ni loi*, 1985) "No one claimed the body: it went from the ditch to a common grave." César-winning role for Sandrine Bonnaire as Mona, a homeless drifter, recollected and reconstructed in flashback by those she encountered in her final weeks. Venice Golden Lion winner. "The purity and boldness of Varda's approach calls Bresson to mind." - Pauline Kael. 3:10, 6:35, 10:00

KUNG-FU MASTER (Le Petit Amour)

VAGABOND (1987) "Do all women, once in their life, fall for a young boy?" Single mom Jane Birkin goes head-over-heels for her daughter's 14-year-old classmate, a video game whiz-kid with a passion for *Kung-Fu Master*. With Birkin's actual daughter, Charlotte Gainsbourg, and Varda's son Mathieu Demy. 1:40, 5:05, 8:30



KUNG-FU MASTER
(Le Petit Amour)

[RETURN TO TOP.](#)

MARCH 27 TUE
DOUBLE FEATURE!

JANE B. PAR AGNÈS V.

(1987) Portrait of actress Jane Birkin (ex-wife of singer/ songwriter Serge Gainsbourg), her "real" self as well as a multitude of characters she's asked to play by Varda in sketches and *tableaux vivants* - painterly reconstructions of historical and mythological moments. 3:20, 6:30, 9:40

STRANGE VISITS

Les dites caryatides (1984) tours the architectural statues of Paris.

Du cote de la cote (1958) contrasts the haves and have-nots of the Riviera. (*NOTE: SHOWING AGAIN AT FILM FORUM)

In *7 rms, kit, bath... (grab it)* (1984) a realtor's tour through an abandoned apartment (and ex-hospice) conjures up fractured narratives and surreal imagery of previous inhabitants. 2:00, 5:10, 8:20

[RETURN TO TOP.](#)

MARCH 28/29 WED/THU
TRIPLE FEATURE!

MUR MURS (Mural... Murals of L.A.)

(1980) A documentary look at the outdoor murals of Los Angeles - "who paints them, who pays for them, who looks at them, how this city, which is the film capital of the world, reveals itself by its whispering walls" (Varda). **2:10, 6:10, 10:10**

NOTE: Though we were promised subtitled prints of all the Agnes Varda films, the print we received for today of **MUR MURS** (MURAL MURALS OF L.A.) is an unsubtitled print containing untranslated narration by Agnes Varda. Many of the interviews with the artists of Los Angeles, however, are in English. The film is a visual voyage through the outdoor artwork of Los Angeles and (we feel) can be enjoyed without the narration.

We are very sorry for the inconvenience.

DOCUMENTEUR (An Emotion Picture)

(1981) After her lover splits, Emilie (Sabine Mamou, film editor of *Mur Murs*) tries to rebuild a life with her son (Mathieu Demy), in a harsh Los Angeles, hostile to outsiders. "L.A. without sun, fun or puns." - Varda. **3:45, 7:45**

Politics and Rhythm

Black Panthers (1968) focuses on an Oakland rally to free imprisoned leader Huey Newton and interviews key figures Bobby Seale, Stokely Carmichael, et al.

In *Salut les Cubains* (1963), winner of the Bronze Lion at Venice, 1500 still photos are edited to the rhythms of Cuban dance music. "Socialism and cha-cha-cha." - Varda. **1:00, 5:00, 9:00**

RETURN TO TOP.

MARCH 30/31 FRI/SAT
DOUBLE FEATURE!

JACQUOT DE NANTES

(1990) "*He had known what he called 'a happy childhood.'*" Varda's evocation of husband Jacques Demy's youth and his passion for cinema - finished the year after his death - is interspersed with interviews with Demy himself and clips from his movies - *Lola*, *Bay of Angels*, *Umbrellas of Cherbourg*, and more - relating directly to re-staged events shot on the actual locations. **2:00, 5:50, 9:40**



JACQUOT DE NANTES

THE WORLD OF JACQUES DEMY

(1993) Extensive film clips and interviews with Demy and legendary collaborators Catherine Deneuve, Jeanne Moreau, Michel Legrand, Anouk Aimée, Bertrand Tavernier, Dominique Sanda, et al., highlight this overview of the director's career. **4:10, 8:00**

RETURN TO TOP.

APRIL 1 & 3 SUN & TUES
DOUBLE FEATURE!

LA POINTE COURTE

(1954) Philippe Noiret tries to save his marriage by returning to his home village, where the fishermen are facing economic turmoil, two stories unfolding separately in counterpoint (inspired by Faulkner's *Wild Palms*), edited by Alain Resnais. A true precursor of the New Wave in its low budget, location shooting, non-pro cast among the villagers, and Brechtian 'alienation.' "A miraculous film, in its existence and its style." - André Bazin. "Ambitious, honest and intelligent." - François Truffaut.

1:00, 4:00, 7:00, 10:00

CASTLES, LOVE AND A NAKED MAN

Ulysse (1982) investigates an enigmatic photograph and its meanings 30 years later to its participants.

O saisons, ô châteaux (1957) sardonically poses fashion models amidst the castles of the Loire region;

Elsa la rose (1964) is a portrait of literary heavyweights Elsa Triolet and Louis Aragon;

O SAISONS and **ELSA LA ROSE** (both are 20 minutes) are in French without subtitles. A detailed synopsis summarizing the French will be available at the box office.

2:40, 5:40, 8:40 (Note Showtime Change)



O SAISONS, Ô CHÂTEAUX

[RETURN TO TOP.](#)

APRIL 4/5 WED/THU
DOUBLE FEATURE!

ONE SINGS, THE OTHER DOESN'T

(*L'une chante, l'autre pas*, 1976) Within a fifteen-year friendship, two women share - and one *does* sing about - their differing experiences with children, men, marriage, careers, parenting and the shifting political landscapes of the 60s and 70s. "The only *truly* woman's film so far made." - Dilys Powell. Plus *Plaisir d'amour en Iran* (1976), love and architecture, the sacred and profane, in the land of the shah. **2:00, 5:50, 9:40**



**ONE SINGS,
THE OTHER DOESN'T**

DAGUERREOTYPES

(1975) Portrait of the shopkeepers and *habituées* of a short stretch of the Rue Daguerre (named for the French photo pioneer), Varda's residence for over 40 years. "Neighborhood cinema, the collective myth of people anchored in the past, in their natural tendencies." - Varda. **4:20, 8:10**

[RETURN TO TOP.](#)

FILM FORUM

[ONLINE TICKETS](#) | [MEMBERSHIP](#) | [NOW PLAYING](#) | [COMING SOON](#) | [TABLE OF CONTENTS](#)
[FAQ](#) | [ART & MERCHANDISE](#) | [FILM SOURCES](#) | [SPECIAL EVENTS](#) | [SEARCH](#) | [LINKS](#) | [HOME](#)

Questions/Comments? E-mail Film Forum. Box Office: 212-727-8110. Repertory screen is programmed by Bruce Goldstein. (Schedule subject to change). © 2001, The Moving Image, Inc. All rights reserved. Not to be reproduced without permission. Website Manager: Richard J. Hutchins. This page was last updated on May 13, 2003