

# PERSMAP



# VARDA PAR AGNÈS



CINE TAMARIS et ARTE France présentent  
Un film écrit et réalisé par AGNÈS VARDA

Présenté par ROSALIE VARDA. Producteurs associés JOEY FARE QANY BOON coproduit par HBB26 SCARLETT PRODUCTION mk2 films avec la participation de CINE+ avec le soutien de Ava DuVernay, Eva Longoria, Kat Candler, Vic Mahoney, Nicole Kassell, Array Alliance, Enrico Navarra et Emmanuel Barth. The Museum of Modern Art, New York - La Fondation Cartier pour l'Art Contemporain, Paris - Kering - Centre National du Cinéma et de l'Image Animée - ventes internationales mk2 films.

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VANAF 28 NOVEMBER IN DE FILMTHEATERS

# **VARDA PAR AGNÈS**

Een film van Agnès Varda

*In VARDA PAR AGNÈS blikt de Franse regisseur Agnès Varda (1928-2019) terug op haar leven achter de camera en richt hiermee de lens op zichzelf.*

*Agnès Varda, een van Frankrijks origineelste filmmakers en grootmoeder van de Nouvelle Vague-filmbeweging, overleed op 29 maart 2019 op 90-jarige leeftijd. Ze werkte tot haar dood en liet een omvangrijk oeuvre achter met films als CLEO DE 5 A 7 (1962), LE BONHEUR (1965), SANS TOI NI LOI (1985) en VISAGES VILLAGES (2017).*

*In haar laatste film, VARDA PAR AGNÈS, blikt ze terug op haar leven en indrukwekkend carrière.*

*VARDA PAR AGNÈS is geselecteerd voor IDFA (International Documentary Festival Amsterdam) en ging eerder in première op het Filmfestival van Berlijn, waar de film door de pers werd omarmd: 'Two hours of magic', schreef The Guardian. Varda ontving in 2018 een ere-Oscar voor haar gehele oeuvre.*



Speelduur: 115 min. - Land: Frankrijk - Jaar: 2019 - Genre: Documentaire  
Releasedatum bioscoop: 28 november 2019

Meer over de film:

<https://www.cineart.nl/films/varda-by-agnes>

Persmaterialen:

<https://www.cineart.nl/pers/varda-by-agnes>

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## SYNOPSIS

Agnès Varda takes a seat on a theatre stage. This professional photographer, installation artist and pioneer of the Nouvelle Vague is an institution of French cinema but a fierce opponent of any kind of institutional thinking. In this film, she offers insights into her oeuvre, using excerpts from her work to illustrate – more associatively than chronologically – her artistic visions and ideas. Her lively, anecdote-rich and clever talk is divided into two sections.

Firstly, she elucidates her ‘analogue period’ from 1954 to 2000, in which the director is in the foreground. This was the young woman who set out to reinvent cinema, someone who was always open to chance and to moments of documentary, even in fiction; who, with every new film, changed her narrative style. In the second part, Agnès Varda focuses on the years from 2000 to 2018, and shows how she uses digital technology to look at the world in her own, unique way. And started a new life as a visual artist, showing pieces that film goers have never seen.

Whether in front of the camera or behind it, Agnès Varda is a visual storyteller who eschews convention and prescribed approaches to drama. Together with some of her fellow travelers, she takes the audience on a journey through her world of unorthodox images.



1957



2018

## DIRECTOR'S STATEMENT



In 1994, with a retro at the French Cinémathèque, I published a book entitled VARDA BY AGNÈS. 25 years later, the same title is given to my film made of moving images and words, with the same project: give keys about my body of work. I give my own keys, my thoughts, nothing pretentious, just keys.

The film is in two parts, two centuries.

The 20<sup>th</sup> century from my first feature film LA POINTE COURTE in 1954 to the last one in 1996, ONE HUNDRED AND ONE NIGHTS. In between, I made documentaries, features, short and long. The second part starts in the 21<sup>st</sup> century, when the small digital cameras changed my approach to documentaries, from the GLEANERS AND I in 2000 to FACES PLACES, co-directed with JR in 2017. But during that time, I mostly created art installations, atypical triptychs, shacks of cinema and I kept making documentaries, such as THE BEACHES OF AGNÈS.

In the middle of the two parts, there is a little reminder about my first life as a photographer.



I've made a wide variety of films in my life. So I need to tell you what led me to do this work for so many years.

Three words are important to me: Inspiration, creation, sharing.

**INSPIRATION** is why you make a film. The motivations, ideas, circumstances and happenstance that spark a desire and you set to work to make a film.

**CREATION** is how you make the film. What means do you use? What structure? Alone or not alone? In colour or not in colour? Creation is a job.

The third word is **SHARING**. You don't make films to watch them alone, you make films to show them. An empty cinema: a filmmaker's nightmare!

People are at the heart of my work. Real people. That's how I've always referred to the people I film in cities or the countryside.

When you film something, a place, a landscape, a group of people, even if the subject is specific, what you shot indicates your deepest project.

I like to bring together reality and its representation. But I also like to juxtapose moving images and still images, in video and in photography.

*Agnès Varda*







## DIRECTOR'S INTERVIEW

### **VARDA BY AGNÈS is a retrospective in some ways. What is your point of view in this film?**

It could be called a “masterclass”, but I don't feel like a master and I never taught. I don't like the idea. It is not so much about retelling the stories, but more about the structure and the intention and my sources. But I didn't want it to be very boring. So it's in a theater with people, or in a garden, and I try to be myself and communicate the energy or the intention or the feeling I'd like to share. It's what I call cine-writing, in which all the choices participate in something you could call “style.” But style is a literary word. So cine-writing is all the elements I think we have to think of, or choose, or use, to make a film.

### **Is it difficult to examine your own work to turn it into this film?**

It's not difficult, because I think deeply about what I do. And when it's finished I don't think of it as 'I could have done better' or 'I could have done worse,' but I try to understand the process of creating. It's not only technical, I try to be spontaneous. The process is how you can find the right images, the right words, following instinct. I really try to follow a filmic instinct. I'm an artist now, I'm preparing another exhibition, and I show it vaguely in the second part because the documentary has two parts, the 20<sup>th</sup> century and the 21<sup>st</sup> century. In the 20<sup>th</sup> century I was mostly a filmmaker and in the 21<sup>st</sup> century, I am an artist. I alternate documentaries and installations. I build houses, shacks, with the actual composite prints. I've done the installations for a different way of looking at things, putting people in chairs with headphones and I question the communication between the one who creates and the one who receives. It's like recycling my past as a filmmaker.

### **In a way, this is the 'last word.' Does this film say what you want to say about your idea of filmmaking?**

I never wanted to say anything, I just wanted to look at people and share. There never was a message that you should get and understand, so I can't say if I'm satisfied or not. But let's make it clear, the film I'm presenting in Berlin is maybe not so entertaining, but I will no longer accept to do a talk. This is it, this is my talk. You show [the film], don't ask me to come. I spoke so often, everywhere, including Harvard University, and a TED Talk when I was in Los Angeles. I don't want to do press, I don't want to speak about my work. I feel that I should spend two hours to look at a tree or to look at a cat, instead of speaking. After Berlin, the film will be showed instead of me speaking!

### **You've talked about “being a star of the margins”, of never being in the mainstream.**

#### **How has that impacted your point of view as a filmmaker?**

I have made few films in a way. I never made action films. I never made science-fiction films. I never made, really, very complicated settings, because I had modest ambitions. I knew they would never trust me to have the budget to do something different, so my mind was more focused on things I know. So they were always mental adventures I wanted to approach and share. The cinephile section of the Oscar has chosen me when they wanted to pay tribute to people who have worked for cinema with no special connection with success or money, and I'm proud that they picked me. Working for cinema with not only no money, but also no ambition for money. And I think I was happy and proud because of that, that they could understand what kind of work I have done over 60 years. I stayed faithful to the ideal of sharing emotion, impressions, and mostly because I have so much empathy for other people that I approach people that are not really spoken about.



I have 65 years of work in my bag, and when I put the bag down, what comes out? It's really the desire of finding links and relationships with different kind of people. I never made a film about the bourgeoisie, about rich people, about nobility. My choices have been to show people that are in a way like everybody and see that each of them has something special, interesting, rare and beautiful. It's my natural way of looking at people. I didn't fight my instincts. And maybe that has been appreciated in the famous circle of Hollywood.

**And aside from the Oscar, you also received an honorary Palme d'Or, a recent honor at Marrakech...**

I think they will give me something in Berlin too. Now that I'm old they want to give me something everywhere! It's like saying, you're old so we'll give you something. So I have two closets full. I say thank you, of course, as if someone gives you a gift, but I think it's unfair. Some other woman, some other director should have it. There are a lot of directors working, especially in France, a lot of them good and I'm the oldest so I look at it like, I'm a potiche now and it's easy to put me on the top [of a pedestal.] But I really respect a lot of women directors that don't get awards. So I feel a little like it's an alibi, like saying, 'We respect women' but it's too much for me. Some other women are really good, I would like them to be in light more often. I could say for example Céline Sciamma, Naomi Kawase, Ulla Stöckl, Maren Ade, Pascale Ferran, Claire Denis, Emmanuelle Bercot, Noémie Lvovsky, Ruth Beckermann, Sally Potter, Jane Campion and I could name many others.

**Does cinema have a responsibility to educate?**

I work hard to make honest cinema but I'm not pretentious to think I can change the world. JR says that art can change the world. No, we can sometimes change the mentality of people, or we can change the vision of people about the world or about other people. We have to know that being an honest artist is already something but I don't know if we can do much more.

**I appreciate that you took the time today.**

Well you should, because this is the end, my friend. I will do some art now after, because filming is tiring. I no longer want to work so hard. It's too difficult. I'd like to stay here a little, be calm, enjoy, even remembering peacefully can make my day. You don't disturb me. You did it with a good and friendly spirit, but you see, we spent an hour talking about my career and life is passing, every minute is passing.

I enjoy what is here. And even seeing the tulips aging, I love that. The more you wait, they become very bizarre. As it was with the heart-shaped potatoes aging in THE GLEANERS AND I. The aging process, I enjoy it a lot. I love what happens to things aging, and to people aging, and I love the wrinkles, the hands, I love all that. I'm really interested in what can happen to a hand. It can be a lovely landscape. So I have a good time aging, and I love to see things getting to be naturally, vaguely destroyed.

One of my art pieces is PATATUTOPIA. It is a triptych of heart-shaped potatoes. I kept the potatoes and checked on them to see how they were aging and aging potatoes are really beautiful. So you have to feel that way. Don't suffer. Be like a potato.

## ABOUT VAGABOND, THE REBELLIOUS GIRL ON THE ROAD



2018



1985

*“The film’s structure was precise. I wanted the camera to walk the roads with her. To do that, I used tracking shots. There are 13 in the film. The shots move from right to left, which is distributing: in the West, it is the opposite of how we read.”*

*Mona is rejected by the people, the tracking shots are the intervals of her adventures.*

*I met with Sandrine Bonnaire, we remembered our relationship on the shooting. No psychological talks. Only working on behaviors. How to put a backpack down, how to fix her rotten boots.”*



*Sandrine said that I was rough with her. I remember I wanted her to feel lonely.*

*We both remembered the opening scene in which she is dead: she is put in a plastic bag, closed with a zip. It’s a situation where the real shooting is emotional.”*

## *JANE B. BY AGNÈS V.*

At the time, Agnès got Jane Birkin to pose as Titian's Venus in jeans.



*“We played with cinema and painting. Goya, Vermeer, Salvador Dali.”*

Agnès also filmed Cubans  
in **SALUT LES CUBAINS**, ...



... the Black Panthers  
in **BLACK PANTHERS**...



... and Hollywood hippies  
in **LIONS LOVE and LIES**.



*“I shot that film in a very improvised way. Very natural. Quite sophisticated too.”*



## JACQUOT DE NANTES

Agnès talks about how she worked with Jacques Demy's memories, sometimes inventing them...



*“At a very sad time of my life, when Jacques Demy was ill, he shared his memories, wrote them down. Fond memories of his childhood. He was raised in Nantes, in the garage where his father worked. He was taking notes. Every few days he showed them to me. I said, “This would be a great film. Will you make it?” He said, “You do it, I’m too tired.” So I made a film about Jacques Demy’s childhood.”*

## *ONE HUNDRED AND ONE NIGHTS*

How the 100<sup>th</sup> anniversary of cinema prompted the comedy *One Hundred and One Nights*.

Many stars visiting Mister Cinema, Michel Piccoli, and his close friend, Marcelo Mastroianni.





## *MURAL MURALS*

In her documentaries, Agnès likes to discover people and images. In 1979, nobody spoke about the murals. She made her film to find out who paints them, who sees them, who pays them.



## *DOCUMENTEUR (AN EMOTION PICTURE)*

In *DOCUMENTEUR*, she also shows how random footage shot here and there can be used to create an emotionally meaningful language in a feature film. Her experimentation with writing goes hand in hand with her delight at discovering faces, places and the movements of life.





## *THE GLEANERS AND I*

In their own words, gleaners discuss overproduction, waste and how they salvage as people who “pick up and eat what we throw away.” The film still has a strong impact today.



## *PATATUTOPIA*

Agnès has three lives: photographer, filmmaker and visual artist

Her life as an artist began at the Venice Biennale in 2003 with the triptych video installation *Patatutopia*, celebrating wizened heart-shaped potatoes, their sprouts and roots.

She talks about how she managed her installation, but also the surprises, emotions and inventions that sprang from this newfound freedom.



*“This triptych is in celebration of the world’s most modest vegetable: the potato. On the central screen: heart shaped potatoes breathe. They are old wizened crumpled potatoes but that have sprout. On the side screens, variations of sprouts. Roots, blossoms. On the floor, 700 kg potatoes.”*



## *THE BEACHES OF AGNÈS*

In her cinema, Agnès already used installations.

In *THE BEACHES OF AGNÈS*, she set mirrors on the beach to make her self-portrait featuring the men and women who shaped her life on the beaches nearby where she lived all her life, as a common landscape. The film gave her an opportunity to explore themes touching on memory, beached whales, toy train collectors...



*“If you opened people up, you will find landscapes,  
if you opened me up, you would find beaches.”*



## *FACES PLACES*

Agnès Varda collaborated with the artist JR to make the documentary *FACES PLACES*, a merger of their two artistic visions.

This modest documentary about modest people was noticed up to the Oscars.



*“We wanted to make a film of our encounters with people. We listened to them, made them speak and took big images of them that we pasted on the walls in reaction to the usual and invasive huge advertising faces. Our social and sociological experiment was full of surprises.”*



“

## INSTALLATIONS

Shifting from cinema to video, from colour to black & white, from stillness to movement, she created the *Atypical Triptychs* and a multiple installation, *The Widows of Noirmoutier*.





## THE CINEMA SHACKS

Agnès seeks passages, intersections and fusions. Always striving to share and recycle, she built *Cinema Shacks* out of waste reels of 35mm prints.



*“My nostalgia for 35mm cinema turned into a recycling whim...”*

*I build shacks with the waste reels of my movies. Tossed aside because no longer screened, the silver stock of the composite print itself becomes a shack. I build them on a metal structure and we carefully chose the images at eyesight level.*

*The last one made from a print of my film HAPPINESS is a greenhouse full of sunflowers.”*



## PHOTOBOX

Agnès started her life as a photographer, took many portraits, including three self-portraits. From the start of her first life to her current 90 years, Agnès Varda's life as artist-filmmaker has been creative and original.



1953



1962



2009

## BIOGRAPHY

Agnès Varda was born in Ixelles, Belgium in 1928 and grew up alongside four brothers and sisters. In 1940, her family moved to the south of France to escape the war. Agnès Varda spent her teenage years in Sète then moved to Paris where she studied at the École du Louvre and took evening classes in photography at the École de Vaugirard.

Agnès Varda became a photographer for Jean Vilar when he founded the Avignon theater festival in 1948, then for the Théâtre National Populaire at the Palais de Chaillot in Paris. She held her first personal exhibition in 1954 in the courtyard of her home.

That same year, Agnès Varda made the move to cinema without any formal training. She founded Ciné Tamaris (a cooperative) to produce and direct her first feature, *LA POINTE COURTE*, which has earned her the title "Godmother of the French New Wave." She has since directed short films and features, both fiction and documentaries.

In 2003, she began her third career as a visual artist at the Venice Biennale.

She lives on Rue Daguerre in the 14th arrondissement of Paris. Agnès Varda was married to filmmaker Jacques Demy (deceased in 1990) and together they raised Rosalie Varda-Demy, costume designer and producer and Mathieu Demy, actor and filmmaker.



Agnès Varda on the set on the first day of her first film, *LA POINTE COURTE*, July 1954

# FILMOGRAPHY

## SHORT FILMS

**Ô SAISONS Ô CHÂTEAUX** (1957) – **DIARY OF A PREGNANT WOMAN** (1958) – **DU CÔTÉ DE LA CÔTE** (1958) – **SALUT LES CUBAINS** (1963) – **ELSA LA ROSE** (1965) – **UNCLE YANCO** (1967) – **BLACK PANTHERS** (1968) – **WOMEN REPLY** (1975) – **PLAISIR D'AMOUR EN IRAN** (1976) – **ULYSSE** (1982) – **UNE MINUTE POUR UNE IMAGE** (1982) – **THE SO-CALLED CARYATIDS** (1984) – **7 P., CUIS., S. DE B.** (1984) – **YOU'VE GOT BEAUTIFUL STAIRS, YOU KNOW...** (1986) – **LE LION VOLATIL** (2003) – **YDESSA, THE BEARS and ETC...** (2004) – **THE THREE BUTTONS** (2015) and other short films that appeared as part of the installations since 2003.

## FEATURE FILMS AND DOCUMENTARIES

- 1954 **LA POINTE COURTE** *Age d'Or Prize, Brussels (1955)*  
1961 **CLÉO FROM 5 TO 7** *Cannes Film Festival, Prix Méliès (1962)*  
1964 **HAPPINESS** *Silver Bear at the Berlin Film Festival, Louis Delluc Prize, David Selznick Award (1965)*  
1966 **THE CREATURES**  
1969 **LIONS LOVE (...AND LIES)**  
1970 **NAUSICAA** (*lost*)  
1975 **DAGUERRÉOTYPES** (documentary) *Prix du Cinéma d'Art et Essai (1975), Academy Award nominee for Best Documentary (1975)*  
1976 **ONE SINGS THE OTHER DOESN'T** *Grand Prize at the Taormina Film Fest (1977)*  
1980 **MUR MURS** (documentary) *Grand Prize at the Festival dei Populi Florence (1981), Josef von Sternberg Mannheim Award (1981)*  
1981 **DOCUMENTEUR** *Audience Award at the Women's Film Festival Brussels (1982)*  
1985 **VAGABOND** *Golden Lion at the Venice Film Festival (1985), Prix Méliès (1985)*  
1987 **JANE B. BY AGNÈS V.** *Berlin Film Festival (1988)*  
1987 **KUNG-FU-MASTER** *Berlin Film Festival (1988)*  
1990 **JACQUOT DE NANTES** *Out of Competition Cannes Film Festival (1991)*  
1992 **THE YOUNG GIRLS TURN 25** (documentary) *Un Certain Regard Cannes Film Festival (1993), Gold Plaque at the Chicago Film Festival (1993)*  
1993 **L'UNIVERS DE JACQUES DEMY** (documentary)  
1994 **ONE HUNDRED AND ONE NIGHTS** *Berlin Film Festival (1995)*  
2000 **THE GLEANERS AND I** (documentary) *Out of Competition Cannes Film Festival (2000), Prix Méliès, Best European Documentary (2000)*  
2002 **DEUX ANS APRES** (documentary)  
2006 **QUELQUES VEUVES DE NOIRMOUTIER** (documentary) *montage-adaptation of the installation THE WIDOWS OF NOIRMOUTIER.*  
2008 **THE BEACHES OF AGNÈS** *Venice Film Festival (2008), César Award for Best Documentary Feature (2009), Prix Henri Langlois (2009), Award for Best French Film, National Society of Film Critics Award (2008), Étoile d'Or for Documentary film, French Cinema Press Award (2009), SACD Grand Prize (2009)*  
2010 **AGNÈS DE-ÇI DE-LÀ VARDA** (documentary) *Series of chronicles, journeys and encounters with artists.*  
2018 **FACES PLACES** *co-directed with French artist JR, Academy Award and César nominee for Best Documentary Feature (2018), Golden Eye Prize Cannes Film Festival (2018)*  
2019 **VARDA BY AGNÈS** *Out of Competition Berlin International Film Festival (2019)*



## AWARDS (selection)

- 1965 Silver Bear Jury Prize at the Berlin Film Festival and the Louis Delluc Prize for **HAPPINESS**
- 1984 César Award for Best Documentary Short Film for **ULYSSE**
- 1985 Golden Lion at the Venice Film Festival for **VAGABOND**
- 2001 European Film Award for **THE GLEANERS AND I**
- 2009 César Award for **THE BEACHES OF AGNÈS**
- 2017 Golden Eye Documentary Prize, Cannes Film Festival and Spirit award for best documentary for **FACES PLACES**

## HONORARY AWARDS

- 2001 César - Honorary Award
- 2002 René Clair Award, Académie Française
- 2008 Honorary Doctorate, The Faculty of Fine and Applied Arts, University of Gothenburg
- 2010 Carrosse d'Or, S.R.F. (Société des Réalisateurs de Films)
- 2010 Honorary Doctorate, Liège University
- 2014 Leopard of Honor, Locarno Film Festival
- 2015 Honorary Palme d'Or, Cannes Film Festival
- 2016 Roger Ebert Tribute & inauguration of the Varda Lounge – TIFF, Toronto
- 2017 Honorary Oscar for Lifetime Achievement
- 2018 Etoile d'or at the International Film Festival of Marrakech

## EXHIBITIONS (selection)

- 2003 **Biennale de Venise**, Section Utopia Station
- 2004 **Biennale d'Art de Taipei**
- 2005 **Galerie Martine Aboucaya**, Paris  
« *3 + 3 + 15 = 3 installations* »  
**Abbaye de Ronceray**, Angers  
« *Patatutopia* »
- 2006 **Fondation Cartier pour l'Art Contemporain**, Paris  
« *L'Ile et Elle* »  
**SMAK**, Gand
- 2007 **Commande publique, Panthéon**, Paris  
« *Hommage aux Justes de France* »  
**Festival d'Avignon**, Chapelle Saint-Charles  
« *Je me souviens de Vilar en Avignon* »
- 2009 **Cambridge, Carpenter Center**  
« *Les Veuves de Noirmoutier* »  
**CRAC**, Sète  
« *La Mer... Etsetera* »  
**Biennale, La Sucrière**, Lyon  
**Musee Serralves**, Porto
- 2010 **Basel Art Fair, Art 41**, Section Art Unlimited  
**Galerie Nathalie Obadia**, Bruxelles  
« *Portraits Brisés, 2009* »  
**MAC/VAL**, Vitry-sur-Seine  
« *Never More* »
- 2011 **Musée Paul Valery**, Sète  
« *Y'a pas que la mer* »
- 2012 **CAFA Art Museum**, Pékin  
**Hubei Art Museum**, Wuhan  
« *1957, The Beaches Of Agnes Varda In China, 2012* »  
**Estuaire**, Nantes  
« *Des chambres en ville* »  
**Centro Andaluz**, Séville
- 2013 **Galerie d'Art des Bouches du Rhône**, Aix-en-Provence  
**LACMA**, Los Angeles  
« *Shack of Cinema* »
- 2014 **Galerie Nathalie Obadia**, Paris  
« *Triptyques atypiques* »
- 2015 **Logan Center Chicago**  
« *Photographs Get Moving (Potatoes and shells, too)* »  
**Centre Georges Pompidou**, Paris  
« *Varda Cuba* »

- 2016 **Musée d'Ixelles**, Bruxelles  
 « *Agnès Varda Patates & Compagnie* »  
**Cité des sciences**, Paris  
 « *Patatutopia* »
- 2017 **Château de Noirmoutier**  
 « *Une île au cinéma* »  
**Galerie Blum & Poe**, New York  
 « *Agnès Varda* »
- 2018 **Galerie Nathalie Obadia** rue du Bourg Tibourg, Paris  
*Agnès Varda La Cabane du Bonheur*  
**Pazo da Cultura**, Pontevedra, Espagne  
*Agnès varda, Variacions ao redor do mar, (Variations autour de la mer)*  
**Liverpool Biennale**, England
- 2019 **Espace Jean Lurçat**, Juvisy-Sur-Orge,  
*Agnès Varda, Visages, Mouvements*  
**Domaine de Chaumont-sur-Loire**,  
 Installations at the Festival International des Jardins

## BIBLIOGRAPHY

- 1961 **La Côte d'azur, d'azur, d'azur**, Éditions du Temps, Paris  
 1962 **Cléo de 5 à 7**, NRF, Gallimard, Paris  
 1994 **Varda par Agnès**, Editions des Cahiers du Cinéma, Paris  
 2006 **L'Île et Elle**, Actes Sud Beaux Arts, Fondation Cartier pour l'Art Contemporain 2010  
 2010 **Les Plages d'Agnès**, illustrated text of the film by Agnès Varda, collection Mémoires de César, Éditions de l'œil,

## EXHIBITION CATALOGUES

- 2006 **L'Île et Elle** - Regards sur l'exposition, Actes Sud Beaux Arts, Fondation Cartier pour l'art contemporain  
 2011 **Y'a Pas Que la Mer**, Musée Paul Valéry, Sète, Éditions Au Fil du Temps  
 2013 **The Beaches of Agnès Varda in China 1957-2012**, CAFA Art Museum & Hubei Museum of Art  
**Agnès Varda**, Bildmuseet (Sweden)  
 2015 **Varda/Cuba**, Editions du centre Pompidou, Éditions Xavier Barral  
 2016 **Patates & compagnie**, Musée d'Ixelles (Belgium), Éditions Silvana Editoriale Italy



# CREDITS

**CINÉ TAMARIS** and **ARTE France**  
present

**VARDA BY AGNÈS**

a film written and directed by  
**AGNÈS VARDA**

produced by  
**ROSALIE VARDA**

associate producers  
**JOËY FARÉ**  
**DANY BOON**

coproduced by  
**HBB26**  
**SCARLETT PRODUCTION**  
**MK2 FLMS**

with the participation of  
**CINÉ +**

with the support of  
**AVA DUVERNAY - EVA LONGORIA – KAT CANDLER**  
**VIC MAHONEY – NICOLE KASSEL - ARRAY ALLIANCE**

**ENRICO NAVARRA** and **EMMANUEL BARTH**

**THE MUSEUM OF MODERN ART, NEW YORK**  
**LA FONDATION CARTIER POUR L'ART CONTEMPORAIN, PARIS**

**KERING**

**CENTRE NATIONAL DU CINEMA ET DE L'IMAGE ANIMEE**

1<sup>st</sup> part codirected by  
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Agnès Varda's artistic director  
**JULIA FABRY**

production manager  
**CECILIA ROSE**

images  
**FRANÇOIS DÉCRÉAU**  
**CLAIRE DUGUET**

**JULIA FABRY**

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**DAVID CHAULIER**  
**ALAN SAVARY**

editing

**AGNÈS VARDA**

with

**NICOLAS LONGINOTTI**  
chief editor

sound editing and mixing

**BORIS CHAPELLE**

colour grading

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with the kind participation of

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**HERVÉ CHANDÈS**

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**JÉRÉMY LESQUENNER**

unit manager

**JULIEN RAMBAUD**

chief electrician

**STÉPHANE MACHET**

**ÉTIENNE BERNARDOT**

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**DAVID CAMPBELL**

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