



**AGNÈS  
VARDA**

CLÉMENT CHÉRISS  
KAROLINA LEWANDOWSKA

**SALUT  
LES  
CUBAINS**

COLLECTION DE PHOTOGRAPHIES DU CENTRE POMPIDOU  
ÉDITIONS DU CENTRE POMPIDOU / ÉDITIONS XAVIER BARRAL

# Salut Cubains Agns Varda

**Julia Alekseyeva**



## Salut Cubains Agns Varda:

*The Cinema of Agnès Varda* Delphine Benezet, 2014-05-20 Agnès Varda a pioneer of the French New Wave has been making radical films for over half a century. Many of these are considered by scholars, filmmakers, and audiences alike as audacious, seminal, and unforgettable. This volume considers her production as a whole, revisiting overlooked films like *Mur Murs*, *Documenteur* (1980-81), and connecting her cinema to recent installation work. This study demonstrates how Varda has resisted norms of representation and dictats of production. It also shows how she has elaborated a personal repertoire of images, characters, and settings which all provide insight on their cultural and political contexts. The book thus offers new readings of this director's multifaceted r veries, arguing that her work should be seen as an aesthetically influential and ethically driven production where cinema is both a political and collaborative practice and a synesthetic art form. **Agnès Varda**

*Agnès Varda*, 2014. Collected interviews with the French filmmaker who is sometimes called the Mother of the New Wave. *The Sustainable Legacy of Agnès Varda* Colleen Kennedy-Karpat, Feride Çiçekoglu, 2022-03-24 Drawing especially on the encounters and relationships that defined her exceptional career, *The Sustainable Legacy of Agnès Varda* outlines a sustainable legacy for the celebrated director and visual artist. Over nine chapters, it unpacks how creation, connection, and environment form the core of Varda's artistry, which centers foremost on relationships with her family, with other artists, even with passersby she would meet in her travels around the world. Also celebrating her feminist legacy, the chapters cover a wide range from the classic *Cleo from 5 to 7* (1962) to documentaries *The Beaches of Agnès* (2008) and *Faces Places* (2017), as well as selected art installations. The book's final section is dedicated to teaching Varda's work; here, ten scholars from around the world consider how Varda's art and feminist pedagogies offer unique ways to bring crucial concepts into the classroom. By seeking a sustainable praxis to discuss and teach Varda's work and by making pedagogical concerns an explicit part of this approach, this book argues that Varda's insights about the nature of creative work will inspire new generations of viewers and audiences.

*Agnes Varda* Kelley Conway, 2015-11-15 Both a precursor to and a critical member of the French New Wave, Agnès Varda weaves documentary and fiction into tapestries that portray distinctive places and complex human beings. Critics and aficionados have celebrated Varda's independence and originality since the New Wave touchstone *Cleo from 5 to 7* (1962) brought her a level of international acclaim she has yet to relinquish. Film historian Kelley Conway traces Varda's works from her 1954 debut *La Pointe Courte* through a varied career that includes nonfiction and fiction shorts and features, installation art, and the triumphant 2008 documentary *The Beaches of Agnès*. Drawing on Varda's archives and conversations with the filmmaker, Conway focuses on the concrete details of how Varda makes films: a project's emergence, its development, and the shifting forms of its screenplay; the search for financing and the execution from casting through editing and exhibition. In the process, she departs from film history's traditional view of the French New Wave and reveals one artist's nontraditional trajectory through independent filmmaking. The result is an intimate consideration that reveals the artistic

consistencies and bold changes in the career of one of the world's most exuberant and intriguing directors **Agnes Varda** Alison Smith, 2019-01-04 The first introduction in English devoted wholly to Varda and aimed at a general and student audience Places Varda's major films in the context of her whole oeuvre and follows the development of important themes across her work *Portable Postsocialisms* Paloma Duong, 2024-01-02 A study of Cuban culture and media in the twenty-first century as both a global phenomenon and a local reality at a time when the declared death of socialism coexists in tension with emerging anticapitalist movements worldwide Why does Cuban socialism endure as an object of international political desire while images of capitalist markets consume Cuba's national imagination This bold new study argues that Cuba's changing media cultures are key to our understanding of the global postsocialist condition and its competing political imaginaries *Portable Postsocialisms* calls on a vast multimedia archive to offer a groundbreaking cultural interpretation of Cuban postsocialism Paloma Duong examines songs artworks advertisements memes literature jokes and networks that refuse exceptionalist and exoticizing visions of Cuba Expanding postsocialist critical theory to read this complex mediascape Duong argues that a materialist critique of Cuba's revolutionary legacy must account for Cubans' everyday demands for agency and self-representation This long overdue reassessment of Cuba's place in Latin American and post-Marxist studies shows Cuban postsocialism to be an urgent and indispensable referent for core debates on the politics of participatory cultures in new media studies *Portable Postsocialisms* performs the crucial task of redefining how we envision imaginaries of social change in Latin America and the Caribbean **Intermedial Dialogues** Schmid Marion Schmid, 2019-05-23 Casting fresh light on one of the most important movements in film history *Intermedial Dialogues* The French New Wave and the Other Arts is the first comprehensive study of the New Wave's relationship with the older arts Traversing the fields of literature theatre painting architecture and photography and drawing on Andre Bazin alongside recent theories of intermediality it investigates the impure intermedial aesthetics of New Wave cinema Filmmakers under discussion include critics turned directors Francois Truffaut Eric Rohmer Jean-Luc Godard Jacques Rivette and Claude Chabrol members of the Left Bank Group Alain Resnais Agnes Varda and Chris Marker but also lesser-known directors notably the secret child of the New Wave Guy Gilles This wide-ranging book offers an original reading of the complex often ambivalent ways in which the New Wave engages the other arts in both its discursive construction and filmic practice Key Features A wide-ranging study which explores the complex often ambiguous ways in which the New Wave engages with the other arts in both its discursive construction and cinematic practice Affords a new prism for understanding New Wave filmmaking and its legacy through comprehensive analysis of the ways in which the New Wave aesthetic was shaped through intermedial dialogue and medium rivalry Reassesses one of the most acclaimed movements in film history drawing on cutting-edge theory in the prominent field of intermediality studies Offers an inclusive heterogeneous view of the New Wave through inclusion of lesser-known directors such as Guy Gilles Jean-Daniel Pollet and Jacques Demy alongside renowned Nouvelle Vague filmmakers **The**

**Ethnographic Optic** Laure Astourian, 2024-06-04 The *Ethnographic Optic* traces the surprising role of ethnography in French cinema in the 1960s and examines its place in several New Wave fictions and cinéma vérité documentaries during the final years of the French colonial empire Focusing on prominent French filmmakers Jean Rouch Chris Marker and Alain Resnais author Laure Astourian elucidates their striking pivot from centering their work on distant lands to scrutinizing their own French urban culture As awareness of the ramifications of the shrinking empire grew within metropolitan France these filmmakers turned inward what their similarly white urban bourgeois predecessors had long turned outward toward the colonies the ethnographic gaze Featuring some of the most canonical and best loved films of the French tradition such as *Moi un Noir* *La jetée* and *Muriel* this is an essential book for readers interested in national identity and cinema [A Medium Seen Otherwise](#) Roger Hallas, 2023 Through a new look at how political historical and art documentaries engage with photographic images objects and archives *A Medium Seen Otherwise* argues that film allows us to better understand what people do with analog and digital photographs as material objects that enable social and political relations through multisensory experience Moreover as a time based medium with sound film can bring the event of photography into fuller view demonstrating how no single participant in it photographer subject camera photograph or viewer has sovereignty over its affect meaning or value The book thus explores the ways in which the innovative incorporation of photography into documentary film permits us to see both of these media otherwise Photographs whether professional or vernacular are conventionally understood to furnish documentaries with indexical evidence and visual illustration of history yet the spatio temporal and aural dimensions of film permit documentaries to illuminate photography's wider capacities beyond the merely representational Combining new critical perspectives on well known documentary filmmakers and photographers Agnès Varda Rithy Panh Edward Burtynsky Malick Sidib Vivian Maier JR Ken Burns Errol Morris and Akram Zaatari with analyses of lesser known but important documentaries author Roger Hallas investigates a global range of documentary and vernacular photographic contexts including Lebanon Palestine Mali Congo Cambodia Ireland Spain Mexico Chile Canada and the US While authorship and representation remain common rhetorical frameworks for documentaries about photography *A Medium Seen Otherwise* offers a compelling account of how the intermediality between documentary film and photography can posit far more expansive conceptions of both media A companion website shows clips of films discussed in the book

**French-speaking Women Documentarians** Janis L. Pallister, Ruth A. Hottell, 2005 *French Speaking Women Documentarians* is a guide for teachers of French and others interested in selecting and researching the work of female French speaking documentarians Represented in this book are filmmakers from Canada various African nations the Antilles Lebanon Switzerland Belgium and several other countries with emphasis on Agnès Varda of France arguably the greatest female documentarian of all The book includes information on each filmmaker classified by country of origin and lists and describes her works giving factual information such as date duration credits and synopses and pointing out critical

treatments both in English and in French of her most important films. Shorts, docudramas and works of animation are also discussed as they too reflect history and culture. This guide will lead to the viewing of films that shed understanding on the culture being portrayed and to a greater appreciation of the contribution of French speaking women filmmakers to this important if not always objective film genre.

**Traveling Auteurs** Luca Caminati, 2024-04-30. What tensions characterized the relationships between cinema European Leftists and emerging postcolonial ideologies after World War II? In *Traveling Auteurs*, author Luca Caminati analyzes the work of influential Italian filmmakers Roberto Rossellini, Pier Paolo Pasolini and Michelangelo Antonioni as they engaged politically and aesthetically with the global landscapes and politics of the Cold War period. As documentaries, the films considered in this book record specific manifestations of political sensibilities of the twentieth century. As bodies of work, they reveal that the traveling auteurs who made them were symptomatic actors in complex geopolitical networks. As cultural objects reflecting and shaping contemporaneous debates, they provoke a complex afterlife at home and abroad. In the three chapters dedicated to Rossellini in India, Pasolini in Africa and the Middle East and Antonioni in China, Caminati pays particular attention both to the reception that these films had in the countries where they were shot and to their legacies in Italian film history. As it follows the entanglements of filmmakers, artists and activists involved as allies or direct witnesses to momentous political change, this book sheds new light on anticolonial struggles, the reaffirmation of the Non Aligned Movement and the consolidation of the Chinese Communist Party.

*Encyclopedia of French Film Directors* Philippe Rège, 2009-12-11. Cinema has been long associated with France, dating back to 1895 when Louis and Auguste Lumière screened their works, the first public viewing of films anywhere. Early silent pioneers Georges Méliès, Alice Guy Blaché and others followed in the footsteps of the Lumière brothers and the tradition of important filmmaking continued throughout the 20th century and beyond. In *Encyclopedia of French Film Directors*, Philippe Rège identifies every French director who has made at least one feature film since 1895. From undisputed masters to obscure one timers, nearly 3 000 directors are cited here, including at least 200 filmmakers not mentioned in similar books published in France. Each director's entry contains a brief biographical summary including dates and places of birth and death, information on the individual's education and professional training and other pertinent details such as real names when the filmmaker uses a pseudonym. The entries also provide complete filmographies including credits for feature films, shorts, documentaries and television work. Some of the most important names in the history of film can be found in this encyclopedia, from masters of the Golden Age, Jean Renoir and René Clair, to French New Wave artists such as François Truffaut and Jean-Luc Godard.

**The Cinema of Sara Gómez** Susan Lord, María Caridad Cumaná, 2021-07-06. Throughout the 1960s until her untimely death in 1974, Afro-Cuban filmmaker Sara Gómez engaged directly and courageously with the social, political, economic and cultural transformations promised by the Cuban Revolution. Gómez directed numerous documentary films in 10 prolific years. She also made *De cierta manera*, her only feature length film. Her films navigate complex experiences of

social class race and gender by reframing revolutionary citizenship cultural memory and political value Not only have her inventive strategies become foundational to new Cuban cinema and feminist film culture but they also continue to inspire media artists today who deal with issues of identity and difference The Cinema of Sara G mez assembles history criticism biography methodology and theory of G mez s work in scholarly writing interviews with friends and collaborators the film script of De cierta manera and a detailed and complete filmography Featuring striking images this anthology reorients how we tell Cuban cinema history and how we think about the intersections of race gender and revolution By addressing G mez s entire body of work The Cinema of Sara G mez unpacks her complex life and gives weight to her groundbreaking cinema

**Screened Encounters** Caroline Moine, 2018-09-21 Established in 1955 the Leipzig International Documentary Film Festival became a central arena for staging the cultural politics of the German Democratic Republic both domestically and in relation to West Germany and the rest of the world Screened Encounters represents the definitive history of this key event recounting the political and artistic exchanges it enabled from its founding until German unification and tracing the outsize influence it exerted on international cultural relations during the Cold War

**Making Waves, Revised and Expanded** Geoffrey Nowell-Smith, 2013-06-20 The 1960s was famously the decade of sex drugs and rock n roll It was also a decade of revolution and counter revolution of the Cuban missile crisis of the American intervention in Vietnam of economic booms and the beginning of consumerism and the rebellion against it In Hollywood the genres which had held audiences captive in the 1940s and 50s musicals Westerns melodramas were losing their appeal and their great practitioners were approaching retirement The scene was therefore set for new cinemas to emerge to attract the young the discriminating the politically conscious and the sexually emancipated Making Waves Revised and Expanded is a sharp focused and brilliant survey of the innovative filmmaking of the 1960s placing it in its political economic cultural and aesthetic context capturing the distinctiveness of a decade which was great for the cinema and for the world at large Geoffrey Nowell Smith pays particular attention to a handful of the most remarkable talents Godard Antonioni Oshima that emerged during the period and helped to make it so special Nowell Smith updates his classic text with a focus on 1960s Japan and the burgeoning New York scene

Antifascism and the Avant-Garde Julia Alekseyeva, 2025-02-25 Leftist filmmakers of the 1960s revolutionized the art of documentary Often inspired by the radical art of the Soviet 1920s filmmakers in countries like France and Japan dared to make film form a powerful weapon in the fight against fascism weaving fiction into nonfiction and surrealism with neorealism to rupture everyday ways of being seeing and thinking Through careful readings of Matsumoto Toshio Jean Luc Godard Chris Marker Agn s Varda Hani Susumu and others Julia Alekseyeva shows that avant garde documentary films of the 1960s did not strive to inoculate the viewer with the ideology of Truth but instead aimed to unveil and estrange so that viewers might approach capitalist imperialist and fascist media with critical awareness Antifascism and the Avant Garde thus provides a transnational ecology of antifascist art that resonates profoundly with our current age

**The A to Z of French Cinema**

Dayna Oscherwitz, MaryEllen Higgins, 2009-09-02 It can be argued that cinema was created in France by Louis Lumière in 1895 with the invention of the cinématographe the first true motion picture camera and projector While there were other cameras and devices invented earlier that were capable of projecting intermittent motion of images the cinématographe was the first device capable of recording and externally projecting images in such a way as to convey motion Early films such as Lumière's *La Sortie de l'usine* a minute long film of workers leaving the Lumière factory captured the imagination of the nation and quickly inspired the likes of Georges Méliès Alice Guy and Charles Pathé Through the years French cinema has been responsible for producing some of the world's best directors Jean Renoir Jean-Luc Godard François Truffaut and Louis Malle and actors Charles Boyer Catherine Deneuve Gérard Depardieu and Audrey Tautou The *A to Z of French Cinema* covers the history of French film from the silent era to the present in a concise and up to date volume detailing the development of French cinema and major theoretical and cultural issues related to it This is done through a chronology an introduction photographs a bibliography and hundreds of cross referenced dictionary entries on many of the major actors directors films movements producers and studios associated with French cinema Going beyond mere biographical information entries also discuss the impact and significance of each individual film movement or studio included This detailed scholarly analysis of the development of film in France is useful to both the novice and the expert alike Digital Storytelling Mark

Dunford, Tricia Jenkins, 2017-12-07 This edited collection brings together academics and practitioners to explore the uses of Digital Storytelling which places the greatest possible emphasis on the voice of the storyteller Case studies are used as a platform to investigate questions of concept theory and practice and to shine an interrogative light on this emergent form of participatory media The collection examines the creative and academic roots of Digital Storytelling before drawing on a range of international examples to consider the way in which the practice has established itself and evolved in different settings across the world **Rhythms** Elizabeth Lindley, Laura McMahon, 2008 Drawing on thinkers such as Deleuze and

Guattari Kristeva Lefebvre Meschonnic and Virilio this book explores the concept of rhythms in relation to questions of temporality and the everyday technology and the city poetry and autobiography space and the body in performance

*Phenomenology and the Future of Film* J. Chamarette, 2012-09-28 Using hybrid phenomenological approaches to film this book focuses on how moving images are experienced and encountered as well as read and viewed Its close engagements with films and installations by four contemporary French filmmakers explore the limits and possibilities of cinematic subjectivity



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