



Varda's Gift of Postcards¹

Merci Agnès!

Dominique Bluher²

Submitted: 29th December 2018. Approved: 10th May 2019

Abstract. Postcards are prominent throughout Varda's oeuvre and she has displayed parts of her postcard collections on several occasions in her films and video installations. Her movie in which postcards play the most important narrative role is *One Sings, the Other Doesn't* (1976). As researchers in the field of postcard studies have pointed out, postcards are not only a means of communication, but also a sign of life or a confirmation of friendship, as well as a souvenir or a gift. The objective of this article is to reflect on how the self-contained episodes in some of Varda's later non-fiction films, *The Gleaners and I... Two Years Later* (2002) and her five-part documentary *Agnès Varda: From Here to There* (2008-2011), can be regarded as a sign of friendship or as souvenir. And last but not least, whether and in what way could one also appreciate Varda's films as a gift.

Key words: Agnès Varda, postcard, souvenir; gift; *One Sings, the Other Doesn't*; *The Gleaners and I... Two Years Later*; *Agnès Varda: From Here to There*

[es] El don de la postal de Varda

Resumen. La postal es un elemento recurrente a lo largo de la obra de Agnès Varda. La cineasta ha mostrado parte de sus colecciones en sus películas y video instalaciones en varias ocasiones. *Una canta, la otra no* (1976) es la obra en la que estas desempeñan una función narrativa determinante. Como han señalado los investigadores en el campo del estudio de las tarjetas postales, estas no solo son un medio de comunicación, sino también una señal de vida y una confirmación de amistad, así como un *souvenir* o un don. El objetivo de este artículo es reflexionar sobre cómo algunos episodios de los últimos films de no ficción de la cineasta, *Dos años después* (2002) y el documental de cinco partes *Agnès par ci par là Varda* (2008-2011), pueden ser considerados como un signo de amistad o como un *souvenir*. Por último, el artículo tratará de dilucidar igualmente si, y en qué sentido, los films de Varda pueden ser apreciados como dones.

Palabras clave: Agnès Varda; postal; *souvenir*; don; *Una canta, la otra no*; *Dos años después*; *Agnès de ci de là Varda*

[fr] Le don de la carte postale de Varda

Résumé. La carte postale occupe une place prépondérante dans l'œuvre d'Agnès Varda et elle a exposé à plusieurs reprises des parties de ses collections de cartes postales dans ses films et ses installations

¹ I would like to thank Julia Fabry, Cecilia Rose, and David Rodowick for their assistance, as well anonymous reviewers for the constructive comments they provided on earlier drafts of this manuscript.

² University of Chicago (USA)
E-mail: bluher@uchicago.edu

vidéo. *L'une chante, l'autre pas* (1976) est le film dans lequel la carte postale a une importante fonction narrative. Or, comme l'ont souligné des chercheurs dans le domaine de l'étude des cartes postales, elles ne sont pas seulement un moyen de communication, mais également un signe de vie ou une confirmation d'amitié, un souvenir ou encore un don. L'objectif de cet article est de réfléchir à la manière dont certains épisodes autonomes dans quelques de ses derniers films, *Les Glaneurs et la Glaneuse... deux ans après* (2002) et *Agnès de ci de là Varda* (2008-2011), peuvent être considérés comme un signe d'amitié ou comme un souvenir. Finalement, on tentera également d'élucider si, et de quelle manière, certains films de Varda pourraient être appréciés comme des dons.

Mots clé : Agnès Varda ; carte postale ; souvenir ; don ; *L'une chante, l'autre pas* ; *Les Glaneurs et la Glaneuse* ; *Deux ans après* ; *Agnès de ci de là Varda*

Summary. 1. Introduction. 2. Varda's postcards. 3. The postcard as message carrier. 4. The postcard in Varda's non-fiction films. 5. "I am thinking of you, wish you were here". 6. The postcard as a souvenir. 7. The postcard as a gift. 8. Conclusion. 9. Postscriptum. 10. References.

How to cite this article. Bluher, Dominique (2019). Varda's Gift of Postcards. *Área Abierta. Revista de comunicación audiovisual y publicitaria* 19 (3), 287-306. <https://dx.doi.org/10.5209/arab.62913>

1. Introduction

When I was asked to participate in this issue on filmic epistolary practices, my first inclination was to think about letters. There are not many filmmakers who make film or video letters. Of course, one thinks of Chris Marker's *Sans Soleil* (1982) and *Letter from Siberia* (*Lettre de Sibérie*, 1958). Even earlier, his *Sunday in Peking* (*Dimanche à Pékin*, 1956) is a letter, or maybe rather a postcard, because of its shortness and its picturesque feel that veers at times toward clichés influenced by Marker's then strong pro-Cultural Revolution stance.³ Thinking of Marker's films brought me quite naturally to think of his lifelong friend, Agnès Varda. Agnès Varda is an avid postcard writer and postcard collector. Varda has displayed parts of her postcard collections on a couple of occasions. In the exhibition catalogue *L'Île et Elle* (2006), she included postcards of Noirmoutier bought as far as possible from the actual island.⁴ In the fifth episode of *Agnes Varda: From Here to There* (*Agnès de ci de là Varda*, 2008-2011), we also see fine art postcards with reproductions of *Annunciations* drawn from her mother's collection that Varda inherited and continued, or in her last film, made with the visual artist JR, *Faces/Places* (*Visages/Villages*, 2017), we discover her collection of old postcards of miners in northern France. Whoever had the opportunity to spend some time with her while she is traveling has seen her buying and writing postcards to friends.

³ See André Bazin's reservations about *Dimanche à Pékin* in his praise of *Lettre de Sibérie*, "Bazin on Marker" [1958]. *Film Comment*, 39(4)(2003), 44-45, as well as Catherine Lupton's comments on *Dimanche à Pékin* in *Chris Marker: Memories of the Future* (2005). London: Reaktion Books, 50-53. Louis Shedy considers *Dimanche à Pékin* "more postcard than documentary; personal, sentimental, dog-eared and faded by sun and time"; see his "All the Thrills of the Exotic: Collective Memory and Cultural Performance in Chris Marker's *Dimanche à Pékin*". *Senses of Cinema*, 52 (2009): <http://sensesofcinema.com/2009/cteq/all-the-thrills-of-the-exotic-collective-memory-and-cultural-performance-in-chris-markers-dimanche-a-pekini/>

⁴ Varda, Agnes. (2006). *L'Île et Elle*. Arles: Fondation Cartier pour l'art contemporain, Actes Sud, 10-13.

Postcards are prominent throughout Varda's oeuvre. Certain works are inspired by its iconography and in others the postcard functions as a means of communication, as between the protagonists in *One Sings, the Other Doesn't* (*L'une chante l'autre pas*, 1976). As we will see, the cryptic written messages on the postcards exchanged in this film expand into filmic episodes to the point that postcard becomes even an actual short film *Pleasure of Love in Iran* (*Plaisir d'amour en Iran*) meant to be inserted in the middle of the feature film. The filmic postcard as an autonomous, self-contained episode, or a mini short film, also underpins her five-part documentary series, *Agnes Varda: From Here to There*. On its French DVD cover, Varda presents the episodes and sub-sections of this film as "travel postcards." One can indeed consider *From Here to There* as a collection of filmic travel postcards. In regard to Varda's body of work the cinematic epistle takes rather the form of postcards, short missives instead of elaborated letters. Just as the actual picture postcard, her filmic postcards are serving as souvenirs, images and notes sent from places you have traveled to, signs of friendship, and even maybe more surprisingly also as a gift.

The study of picture postcards is nearly as old as the postcard itself. Postcards have a long association with holidays and travel; they are intricately linked to the emergence of mass tourism in the late 19th century. There was a veritable craze for the picture postcard at the beginning of the 20th century, whose first two decades now have been called the Golden Age of the picture postcard. According to Wikipedia, deltiology, that is, collecting postcards, is the third largest collecting hobby. The most valued cards are real photo postcards, in other words, postcards printed on actual photographic paper using the photographic process rather than cards created on a printing press. Collected by individuals and institutions, picture postcards have become a valuable source for researchers with interests in the fields of social science, cultural and social anthropology, ethnography, history, tourism, and geography. Some scholars are more interested in the documentary role of the images; others focus on the postcard as a marketing device aimed at tourism or as a means of communication. Researchers on the postcard have pointed out that communication is the first and most important function of the postcard, but also that it has a very important memorial function as a souvenir of a trip or of a person, since the postcard is usually chosen with its addressee in mind.⁵ In this manner, Bjarne Rogan considers that the postcard's main purpose is "to keep up reciprocal social contacts" and to give "a sign of life or a confirmation of friendship" (2005: 16, 18), as we do today with text messages rather than with actual postcards. This social function is emphasized in phrases like, "I am thinking of you," or "I wish you were here," so commonly used on postcards. However, Rogan also underlines that the postcard is an "entangled object" whose "iconography, representational and ideological connections, production techniques, distribution networks, and collecting modes – however fascinating – are only a part of the story. It is not possible to explain the enormous popularity of this non-essential material item and the billions of cards sold and mailed every year un-

⁵ Hossard, Nicolas (2005). *Recto-verso. Les faces cachées de la carte postale*. Paris: Arcadia, 54-62. See also : Ripert, Aline and Frère, Claude. (1983). *La Carte postale, son histoire, sa fonction sociale*. Paris: Editions du CNRS; Ostman, Jan-Ola. (2004). "The postcard as media". *Text & Talk: An Interdisciplinary Journal of Language, Discourse & Communication Studies* 24(3), 423-442; Ferguson, Sandra. (2005). "'A Murmur of Small Voices': On the Picture Postcard in Academic Research". *Archivaria*, 60, 167-184.

Translations of original French quotations are mine.

less we also consider the card as an exchange object, a gift, and a message carrier” (2005: 1-2). So how do these characteristics of the picture postcard relate to Varda’s oeuvre? Which films can be considered as filmic postcards that serve as message carrier, sign of friendship, souvenir, collectible, and last but not least whether and in what way one could appreciate Varda’s films also as a gift?

2. Varda’s postcards

Along the coast (Du côté de la côte, 1958), Varda’s second *tourist short* commissioned by the French National Tourist Office, is certainly one of the first examples that comes to mind since she introduces the different towns of Côte-d’Azur by filming antique travel posters or postcards.⁶ At a closer look, however, it turns out that there are no actual postcards in the film, though the vintage railway posters appearing during the opening credits may well have ended up on a postcard, and one might well imagine that Varda used postcards as iconographic source material for the film.⁷ Why does this impression prevail? Possibly because one could easily create superb postcard sets from frames in *Along the coast* that promote iconic and stereotypical sights of natural and architectural landmarks of the French Riviera. There are also some funny sequences in the film that recall another popular type of postcard, namely sea resort postcards with bathing beauties on the beach. I am thinking in particular about a couple of shots where the low angle camera perspective produces a comical collage-like assemblage pairing a woman’s body in a bikini with the head of a toddler or a dog.

In her 2006 installation, *La Grande Carte postale or Souvenir de Noirmoutier* (2006), Varda created another collage. *La Grande Carte postale* is a huge photograph of a suggestively lascivious naked body of a girl as featured in thousands of postcards sold in sea resorts. However, here Varda replaces the head of the girl with that of her daughter, Rosalie. She also inserted into the *postcard* five little doors that the viewer can open by activating a button on a control desk, thus revealing short videos that portray very different aspects of the beach, like the animals killed by the Erika disaster. The sinking of the oil ship Erika off the coast of Brittany in 1999 spilled thousands of tons of oil into the sea, causing one of France’s greatest environmental catastrophes.⁸

Pin-up postcards are also shown at the beginning of *Vagabond (Sans toit ni loi, 1985)*. After Mona emerges from the sea like a Botticelli Venus, the following sequence opens with two motorcyclists browsing beach beauty postcards on a spinning rack. This juxtaposition in *Vagabond* shows above all, and once again, Varda’s interest and fascination with icons of high and low culture, where she often turns

⁶ See, for example, Blümlinger, Christa. (2012). “Postcards in Agnès Varda’s Cinema.” In Laurent Guido and Olivier Lugon (eds.), *Between Still and Moving Images*. New Barnet: John Libbey Pub. Ltd, 275-290.

⁷ Several postcards appear in the illustrated publication of *Du côté de la côte* as a book. See Varda, Agnès. (1961). *La Côte d’Azur*. Paris: Les Éditions du Temps.

⁸ Varda writes that “*La Grande Carte postale or Souvenir de Noirmoutier* depicts the beach in front of our house upon which lies a beautiful girl with my beautiful daughter Rosalie’s head. I wanted to complete and complicate this simple, neutral, happy image, and I thought of those postcards from the 30’s and 50’s, now hard to find, that unfolded to reveal little touristy views of the island. I used the same idea another way, with drawers that curious visitors can open to see what’s inside” (2006: 26). English translation in the exhibition press kit.

her gaze towards both old masters and vernacular imagery, including them side by side in her work. In *The Gleaners and I* (*Les Glaneurs et la Glaneuse*, 2000), for example, Varda sees landscapes or abstract paintings in water and mildew stains on her ceiling. She presents these spots in golden frames and compares them to the work of Antoni Tàpies, Cai Guo-Qiang, and Clément Borderie. In this complex and emotionally charged sequence, Varda relates her return from a trip to Japan, and tells us that for someone as forgetful as her, it's what she has gleaned that tells where she has been. She opens her suitcase and shows us the souvenirs collected during her journey: mundane and precious objects, such as tea boxes, green and pink sponges, a Japanese cloth, a maneki-neko (the famous cat figurine believed to bring good luck to the owner), catalogs, news clippings, pictures of her daughter Rosalie and her son Mathieu, and even postage stamps with Varda's image. She also displays a pile of postcards bought back from Japan, many of which we have come to identify as typically Japanese, such as sumo wrestlers, sushi, Mount Fuji, and Hokusai's Great Wave. She ends the sequence by showing a couple of fine art postcards of Rembrandt paintings found in a department store in Tokyo that represent portraits of Rembrandt and of his wife Saskia. This leads Varda into a meditation about the nature of her project. While one of her hands is hovering over the paintings, she films in close-up details of her other hand, and says: "this is my project: to film with one hand my other hand, to enter into the horror of it. I find it extraordinary. I feel as if I am an animal; worse, I am an animal I don't know. And here's Rembrandt's self-portrait, but it's just the same in fact, always a self-portrait." As unforgettable as this moment is, her self-portraiture takes up ultimately only a small proportion of *The Gleaners and I*. Though these moments are metaphorical expressions of her vision of her artistic practice the film as a whole is about her disquietude about over-consumerism and trash, and her interest in rural and urban gleaners who have to glean in order to provide for their most basic needs, even though she discovers that she is a gleaner as well, gleaning images and impressions for her documentary, thus joining those who are gleaning for pleasure or for artistic purposes.⁹

3. The postcard as message carrier

Varda's movie in which postcards undoubtedly play the most important narrative and figural role is *One Sings, the Other Doesn't*, her feminist movie that chronicles the friendship between two women, Pomme and Suzanne, against the background of the struggles for women's rights in France in the early 1970's. The film starts in the 1960s when the two very different heroines become best friends but are separated when Suzanne's partner commits suicide, an event that forces her to leave Paris in order to raise their two children with her conservative parents in rural France. Both Pomme and Suzanne engage eventually with the feminist cause: Pomme by founding a feminist performance group and Suzanne by working for a Center for Planned Parenthood. They meet by chance again ten years later in 1972 in Paris at a protest outside a court-

⁹ I have written about Varda's practices and conceptions of the self-portrait in "The Other Portrait – Agnès Varda's Self-Portraiture." In Muriel Tinel, Laura Busetta, and Marlène Monteiro (eds.) (2019). *From Self-portrait to Selfie: Representing the Self in Moving Images*. Oxford, Bern, Berlin, Brussels, New York, Wien: Peter Lang, 47-76.

house where a young woman is on trial for having an abortion. The girl is acquitted. The represented trial actually took place and is based on historical facts. The attorney Gisele Halimi (who appears as herself briefly in the film) won this trial that catalyzed the so-called Veil law giving women the right to abortion in France.¹⁰ Pomme and Suzanne are thrilled to have found each other again and promise to keep in touch by writing each other long letters. However, despite this promise, they only find the time to write some words on a postcard. As written or read by the protagonists, these postcards exhibit a familiar cryptic and telegraphic style. The film, however, is filling us in on the events that Pomme and Suzanne would have liked to tell each other, thus creating what Varda's voiceover calls "a quiet imaginary dialogue punctuated by postcards."

One striking example of how this "imaginary dialogue punctuated by postcards" unfolds, is the interlude, *Pleasure of Love in Iran*, in the middle of the film. *Pleasure of Love in Iran* is actually a short film. However, the French film distributor who released the film in 1977, did not agree to show the short *Pleasure of Love in Iran* within *One Sings, the Other Doesn't* but decided that it had to precede the feature film. Ever since *Pleasure of Love in Iran* is either shown as an independent short film without *One Sings, the Other Doesn't* or as a short film before *One Sings, the Other Doesn't*. Still, an insert in the middle of *One Sings, the Other Doesn't* does announce where this "artistic, exotic and rather (verbally) erotic short film," as the title card says, should have been. Pomme and her feminist performance group have just been denied a subvention from Ministry of Culture that jeopardizes their new show. Pomme's Iranian boyfriend Darius, who has to return to Iran, invites her to join him. Once in Iran, Pomme feels, as she says in her thoughts to Suzanne, that she has "become a postcard [herself]. Or an extra in an arty short subject." As in other scenes in *One Sings, the Other Doesn't*, the film develops and shows the events that the two friends would like to share with each other but eventually do not put into writing (Images 1-3).



¹⁰ Simone Veil is famous for having pushed forward two notable laws. The first, passed in December 1974, facilitated access to contraception; the second, passed in January 1975, legalized abortion in France.



Images 1-3. Details from *One Sings, the Other Doesn't* (Agnès Varda, 1976).
Source: Screenshot.

Pleasure of Love is not a travelogue about Iran but, as Varda's voiceover says, a love story: it is about "a man and a woman [...] in love in Ispahan in Iran. Dazzled by the beauty of the mosques and excited by one another, they found that the architecture measured up to their voluptuous emotions." In an interview with *Cahiers du cinéma* Varda explained that she wanted to use the sublime look of "these penis-minarets and breast-domes, this sexualization of architecture displayed in the most sacred places [...] to express indirectly in pure form the delights of love" (Kline, 2014: 86).¹¹

¹¹ Narboni, Jean; Toubiana, Serge and Villain, Dominique (1977). "L'une chante, l'autre pas (entretien avec

Pomme is enthralled by the erotics present in the Persian-Islamic architecture as well as in Persian miniatures and poetry, and when the feature resumes, she becomes pregnant. As much as *Pleasure of Love* depicts unequivocally the sexually charged surroundings and relationship between Pomme and Darius, Pomme sends only some cryptic notes to Suzanne: “I’m far away, Darius has kidnapped me, and I love it. But I haven’t forgotten you. Apple”; or “Dear Suzanne. What a trip I’m on! I’m high, flying high. It’s love on the Orient Express. To be continued. No postcards here in the desert. Love your Flying-Carpet Apple.” When *One Sings, the Other Doesn’t* resumes, it continues by alternating between their respective love stories in Iran and France. Suzanne’s postcards are equally and unsurprisingly laconic, and as such are reflective of the brevity of postcard messages, and the fact that typically postcards provide very little information since “their main function is to keep up reciprocal social contacts” and to give “a sign of life or a confirmation of friendship” (Rogan, 2005: 16, 18).

The postcards in *One Sings, the Other Doesn’t* are indeed first and foremost signs of life expressive of the fact that the protagonists are still thinking of each other. The succinct inscriptions are too short to recount their years apart or their complex feelings. Furthermore, neither Pomme nor Suzanne simply say out loud what they are writing but also address their thoughts to the each other. Thus, Varda makes Suzanne wonder how a few words (or words themselves) can describe “what is frozen and still?” or Pomme ask herself: “How can I condense ten years into a few words? I could say Darius, chance encounter, Amsterdam, abortion, coincidence. It’s not enough. I want to tell you how we really met in Amsterdam.” As the saying goes, “a picture is worth a thousand words,” but a film is not just one still picture but moving images plus sound. Suzanne and Pomme are perhaps failing to put into words their experiences, but not so the film since it narrates in length the episodes evoked in the few words. After their reunion in Paris, Suzanne remembers the awful years spent with her hostile parents raising her children in a cold and rural environment. The flashbacks that accompanies her memories are composed in various shades of gray and appear as an interminable gloomy winter. As for Pomme, her encounter with Darius during a trip to Amsterdam, where she traveled to get an abortion like many French women had to do before the legalization of abortion in France, is recounted in a five-minute flashback. These are memories that Pomme and Suzanne would have liked to tell or to write to each other, but the respective flashbacks generated by their thoughts can’t be seen and heard by their respective diegetic addressees; solely the film spectators hear what Pomme or Suzanne are thinking and see what they are evoking. Thus we, spectators, are ultimately the sole beneficiaries of the *imaginary dialogue* between Pomme and Suzanne.

Or to give a more precise narratological description: there are three voiceovers in *One Sings, the Other Doesn’t*. Varda’s voiceover takes the form of the classic extradiegetic voiceover of an omniscient narrator speaking of Pomme and Suzanne in the third person, whereas Pomme and Suzanne’s voiceovers in the first person are “juxtadiegetic I-voices” (Metz, 2016: 113) – these voices function simultaneously as extradiegetic, like voiceover narrator and, diegetically as characters’s speech. The juxtadiegetic I-voice is a common cinematic device especially when characters nar-

Agnès Varda)”. *Cahiers du cinema*, 276. English translation in Kline, T. Jefferson. (ed.) (2014). *Agnès Varda: Interviews*. Jackson: University Press of Mississippi, 78-88.

rate episodes from the past in flashbacks, morphing gradually without any noticeable changes into a delegated narrator in charge of the onscreen world. Usually the voice-over ceases, and the past unfolds without any verbal intervention. Diegetic narrators and their counterparts, the narratees, are frequent means behind which the author of a fiction retreats in order to pretend that the story is told from the point of view of the characters and not from an omniscient narrator. It is also a common device in epistolary films such as Max Ophüls' *Letter from an Unknown Woman* (1948), which is probably the most famous example where the film's structure seems to adhere (nearly) completely to the process of reading a letter, in this case, the letter from an unknown woman addressed to a man who has always failed to recognize her.

In *One Sings, the Other Doesn't* the postcards serve as a narrative tool on the diegetic and discursive level. Within the diegesis they have essentially a social function: signs of friendship that the protagonists are thinking about each other. Their seeming dialogue is indeed only *punctuated* by postcards since the notes are short and cryptic. But most importantly they are justifying the discursive shift to visualize the character's verbal narrative. These visualisations hinging on the words of the characters are also known in filmic enunciative narratology as transvisualisations. Transvisualisations are often flashbacks but they don't have to be, herein lies the advantage of the term: it can also refer to any audiovisual rendering of what a character is saying or could have said, is "replaced", enacted, by the images and sounds" (Metz, 2016: 96).¹² As mentioned the Pomme and Suzanne are not solely addressing each other in writing but also in their thoughts. Needless to say that these flashbacks and transvisualisations are developing much further what is verbally mentioned. It goes also without saying that this *imaginary dialogue* is imagined and orchestrated by Varda, and that they are only seen by us, spectators and not by the two protagonists. In this respect it is also not surprising that the actual postcards as objects are hardly seen and that the written notes are very short. On the other side, the extent of what they *want* to share, rendered through the lengthy transvisualisations, is a measure of the profoundness of their friendship.

Films and letters have a long history of affinities and have attracted the attention of filmmakers, critics, and scholars alike. In his forward to the 1988 issue of the French journal *Vertigo* devoted to films and letters, Patrice Rollet has given a concise summary and a short typology of the major forms of letters in movies and letters as movies. Rollet also singles out the fact that "Cinema itself is in a certain way always written, posted, addressed. Like the letter, a film is based on an essential deferment, a relay and a delay: a material means of transport [...] (the print) and a time lag between its production and reception." Rollet also shrewdly observes that "as the letter can be lost, a film might not find its audience. [...] Isn't any film as well a letter of uncertain destination?" (1988: 7-8). However, Varda didn't make her heroines write letters, which would have been a simpler way to justify the narrative breadth of the storylines. Instead, Varda reminds us through her characters of the discrepancy between the quasi epic length of the events and the telegraphic keywords on the postcards. Certainly, Varda has always had a taste for episodic and interlaced narratives, and here postcards are a convenient means for alternating between her two protagonists and to parallel and contrast their journeys as women and feminists.

¹² See also Gaudreault, André and Jost, François. (1999). "Enunciation and Narration." In Toby Miller and Robert Stam (eds.), *A Companion to Film Theory*. Oxford: Blackwell, 45-63.

Varda's own voiceover is also a kind of reminder that the narrative is mediated by providing hints of modern metanarrative comments. Even if the narrative is posed as an imaginary dialog between Pomme and Suzanne, they are nonetheless effectively soliloquizing, and the addressee of their monologues are eventually the spectator. If one wants to consider narrative as a dialogue with the spectator, one should not forget that the film presents a fundamental asymmetry in comparison to the oral exchange. As Christian Metz has reminded us, in an oral exchange enunciator and addressee can or are constantly swapping places. In our relation with the film as a dialogue, one pole is always absent, either the receiver (*aka* the spectator) while the film is in the making, or the sender (*aka* the filmmaker) when the film is received, that is, if we disregard here the particular case of the presentation of films in presence of the filmmaker (Metz, 2016: 5-11).

4. The postcard in Varda's non-fiction films

According to Rollet, epistolary cinema can be distributed between two poles: on the one side epistolary fiction, and on the other first-person documentary (without being necessarily or properly speaking autobiographical). It goes without saying that these two sets contain many fairly diverse forms that overlap, imbricate, or entangle to the point of indiscernibility. Now I would like to turn to some of Varda's non-fiction works and dare a transition à la Varda by jumping from the heavily pregnant women, *aka* "women balloons"¹³ celebrated in *One Sings, the Other Doesn't*, to the "balloons [...] sent as travel postcards" in *Agnes Varda: From Here to There*, which is how Varda presents her five-part documentary series on the DVD cover.¹⁴ *From Here to There* comprises five episodes, each approximately forty-five minutes long, which Varda edited out of footage filmed over the course of her travels around the world while presenting her films and art work, meeting old friends and making new friends, and making stunning but also some disconcerting chance encounters on markets and streets. A large part of the series is devoted to art and conversations with old artist friends like Chris Marker, Christian Boltanski, Annette Messager, or Pierre Soulages. She (re)visits old masterpieces as the paintings by her beloved Rogier van der Weyden, and her natural curiosity makes her discover a multitude of new artists and their work.

From Here to There is a very personal film as suggested by Varda's introduction that precedes each episode: "I embarked on a series of trips, filming here and there, faces and words, museums, rivers and art. I listened to people I met by chance, and to artists whose work I like [...] I traveled, by train or by plane, filming in each town, not to file a report, but to capture fragments, moments, people." Ultimately, *From*

¹³ *One Sings, the Other Doesn't* argues forcefully for abortion rights, yet it is also an ode to motherhood and pregnancy as epitomized in the song, "La femme bulle" ("Balloon Women") performed by Pomme and her group Orchidée in the penultimate scene of the film. By the way, *One Sings, the Other Doesn't* is not the first and only film in which Varda celebrated motherhood; she did it already in *Réponse de femmes* (1975) and in *Diary of a pregnant woman (L'Opéra-Mouffe)*, (1958).

¹⁴ "Sont-ce des ballons que j'ai envoyés comme des cartes postales de voyage ou est-ce moi qui voyage de bulle en bulle, de ci de là?" DVD cover. My translation: "There are balloons that I have sent as travel postcards or is it me who travels from bubble to bubble, here and there."

Here to There is an unclassifiable, hybrid film. Though the finished work loosely follows the chronology of her journeys, it is also suspended here and then by associative excursions awoken by locations, memories, emotions, motifs, or topics that matter to her like chairs, angels, or the difference between still and moving images. Although mainly assembled out of Varda's personal footage, *From Here to There* also includes additional material like photographs or film excerpts made by herself or others. The work is a collage, one of Varda's favorite art forms. Depending on disposition and mood we will be attracted to one or the other episode. Chris Marker aficionados, for example, have cut and posted online the segment on her visit to Marker in his studio and to his archipelago *Ouvroir* in the virtual world of *Second Life*. Like Marker, and in a homage to Henri Michaux, Varda is *writing* from distant countries – some countries are far away, some close-by, some are existent, and others are immaterial or virtual.

5. “I am thinking of you, wish you were here”

In contrast to her fiction, *One Sings, the Other Doesn't*, Varda does not retreat behind fictional narrators in her non-fiction, *From Here to There*. She assumes the role of the world traveler akin to “the role of a little old lady, pleasantly plump and talkative, telling her life story,” as she describes herself in *The Beaches of Agnès* (*Les Plages d'Agnès*, 2008). Each episode in *From Here to There* comprises multiple sub-sections whose locations, people, or topics Varda announces at the beginning of each episode. For example, in the first episode, she tells us that “we'll go to Berlin and Boston. We'll see Chris Marker, Nantes, and Portugal, and peek into the crack between photo and cinema,” or “[f]or the last episode of this series, we have Los Angeles, the painter van der Weyden, Avignon sur Rhône. Then Mexico and back to Paris for skulls and *vanitas*.” As a travelogue, *From Here to There* is less a succession of slides than a succession of filmic travel postcards sent from here and there. But just as the travelogue is meant to be public these missives more resemble *open letters* than private letters in closed and sealed envelopes. They are *open postcards* even if this idea seems to be tautological since postcards, if not sent in an envelope, are always *open* to the readers through whose hands they pass.

As a series of travel postcards, *From Here to There* are signs of voyages and of friendship in line with the classic phrases, “I am thinking of you” and “Wish you were here” that often appear on postcards. While *film writing*¹⁵ the different installments of each episode, however, Varda's thoughts also went to some long-time friends who were not far away like Chris Marker but who she wished that they would be part of the film. These friends were captured in a premeditated shoot as is

¹⁵ Varda coined the term *cinécriture* (film writing) initially in the credits of *Vagabond* and clarified its meaning more in detail in her book *Varda par Agnès* (1994). Paris: Cahiers du cinema, 14. After *The Gleaners and I*, she returned to this term and wrote: “The definition I gave to film writing (*cinécriture*) applies more specifically to documentary films. The encounters I make and the shots I take, alone or together with a team, the editing style, with echoing or counter pointing moments, the wording of the voiceover commentary, the choice of music, all this isn't simply writing a script, or directing a film or wording a commentary, all this is chance working with me, all this is the film writing that I often talk about.” (Agnès Varda, press kit *The Gleaners and I* (2001). New York: Zeitgeist Film, 4).

obviously the case with Marker's studio visit. This section is also a good example of how a personal souvenir has left the original private realm in order to become a part of a collective history of cinephiles. As mentioned before the section with Marker's studio visit is now available on the Internet.

The fragments and moments captured while traveling around the world are indubitably souvenirs. They are also a gesture of affection towards the people she met on her trips. Moreover, she felt also compelled to include not only old and new friends encountered abroad but to arrange shootings with longstanding friends in Paris like Marker or Boltanski. Thus, we have travel-related and home or Paris related souvenirs. One might consider that the latter also as a sign of friendship, as an expression of whom she was thinking of or to whom she might have sent a postcard while traveling. Yet for the final form of her filmic travel postcard collection, she felt the need to add also some episodes that show some of those she wished they were "here" in her film, thus creating filmic versions of the archetypal postcard phrases "I am thinking of you" and "Wish you were here." In a certain way it constitutes a variation of what she has done in *The Beaches of Agnès* when she created a *beach* in front of her home and production company in the rue Daguerre. *The Beaches of Agnès* is structured around the beaches that played a crucial role in her life. The rue Daguerre is also essential; therefore she transforms it into a beach. Marker is a very important companion; therefore she creates a *postcard* in Paris. True to herself, Varda sets side by side a postcard or mini-short film of internationally renown figures with segments about her translators, drivers or people met on markets, like the woman who gives her the list of the ingredients to make the best Mexican *mole*.

6. The postcard as a souvenir

In contrast to the written letter, the written postcard does not only serve as a means of communication, but as Rogan has pointed out, also as a souvenir, as a collectible, or as a gift (2005: 3). The travel-related footage in *From Here to There* function as souvenirs and gives the film much of its diaristic form in its presentations of the memory of persons, places, and events. Along with her gleaned images, Varda also shows us some actual memorabilia brought back from her trips around the world like a beautiful handmade pottery cat that will be joining the other Tonalá pottery animals acquired twenty years ago, and some of the typical little skeletons from Mexico (episode 5), or the amazing Pomba Gira statuette, a goddess of protection, bought in a hardware store in Brazil (episode 2).

For the final structure of the nearly four-hour long film, Varda does not hesitate to break the chronology and pause in order to deliver her thoughts on photography and cinema, or to place certain events in a specific context, like the visit to a museum of Flemish 15th century art in Frankfurt. This trip to Frankfurt, which chronologically should have been at the beginning of the series, finds its logical place in the very last episode where it serves as a transition to a long and complex sequence devoted to van der Weyden, whose work touches Varda deeply. Beginning with his *Annunciation* (1434), Varda moves off to display and comment on a massive series of fine art postcards with reproductions of *Annunciations* by old masters. She inherited this collection from her mother along with her curiosity about the encounter between the Angel and the Virgin. Eventually, she circles back to some other pieces

by van der Weyden. The sequence is in itself a journey within a journey, and less so because she ties together works on display in France, Spain, and Belgium, but also because she moves from details to emotions, from to tears in paint to grief and pain, and from faces back to places.¹⁶

7. The postcard as a gift

I come now to an important last question: can Varda's filmic postcards also be regarded as gifts? When it comes to the study of the postcard as a gift, researchers generally consider the gift within the framework of Marcel Mauss' (1923-1924) classical theory of gift-giving, that is to say, as a practice of reciprocal exchanges. In Mauss' account of the gift in so-called primitive societies, the gift is made under the obligation to return it or to make a counter-gift. Mauss' essay has been fundamental and very influential, overshadowing alternative considerations of the gift.¹⁷ Jacques Derrida (1992), for example, understands, unsurprisingly, the gift in its very literal sense. He contemplates the gift as given gratuitously, without being earned and without any expectation of receiving anything in return. In Derrida's view, one could criticize Mauss's essay for speaking "of everything but the gift: It deals with economy, exchange, contract (*do ut des*), it speaks of raising the stakes, sacrifice, gift and counter-gift – in short, everything that in the thing itself impels the gift and the annulment of the gift" (1992: 24). Derrida thus arrives at a paradoxical understanding of gift giving and receiving: "*At the limit, the gift as gift ought not appear as gift: either to the donee or to the donor [...] Neither the 'one' nor to the 'other'*" (1992: 14) (emphasis in the original).

Where does this all lead in the case of cinema? Usually, neither making nor watching a movie is conceived or received as a gift but rather as an economic exchange: one buys a ticket in order to see a movie, and ideally the ticket sales will cover the costs of making the film. Of course, the process of financing and amortization of a film is more complicated than that, and non-commercial cinema like home movies, or all the private footage shared via Internet or smartphones, would deserve a more complex analysis. Still, if filmmakers have to be gifted (if I may say so) neither mainstream movies, independent art house films, nor non-commercial cinema *appear as a gift*. And yet, I know of no other filmmakers apart from Varda whose works have been understood as gifts and who has received so many gifts. (As a curator and presenter of her work, even I have received many thank-you presents from completely unknown people. The most moving one were some potato plants in a little pot made out of a recycled piece of a tree trunk).

Two years after *The Gleaners and I*, Varda made a follow-up film, aptly named *The Gleaners and I... Two Years Later (Les Glaneurs et la Glaneuse... deux ans après,*

¹⁶ Emma Wilson (2014) has devoted a fine article to Varda's representation of grief and pain in the fifth episode: "Mortal Flesh: *Agnès Varda de ci de là*". *Forum for Modern Language Studies* 50(1), 57-68.

¹⁷ Alan D. Schrift's anthology, *The Logic of the Gift: Toward an Ethic of Generosity*, provided me a valuable source to other major conceptions of the gift. His selection of texts and excellent introduction present a wide range of reflections on the theme of gifts and gift giving, and of more current discussions related to deconstruction, gender, ethics, philosophy, anthropology, and economics. See Schrift, Alan D. (ed.) (1997). *The Logic of the Gift: Toward an Ethic of Generosity*. New York: Routledge.

2002). *Two Years Later* originated in the letters and gifts she received in response to *The Gleaners and I*. The film begins with Varda showing the trophies awarded to *The Gleaners and I*: “the medals, diplomas, pyramids, columns, etc., and the prizes given to me in my old age.” She doesn’t linger on these items but rather moves on to display the “other rewards: letters and gifts” while her voiceover explains: “None of my films prompted so many letters. Often containing original items, embroidered cards, unusually-sized envelopes, tiny wallets, fragile little notes, feathers, images, photos, beautiful pictures. Sometimes I replied, not always. [...] If I didn’t reply, I apologize and say thank you.” Throughout the film we are given to see more gifts: drawings, books, projects on the subject of leftovers, jam made from gleaned grapes, heart-shaped potatoes and carrots, and countless letters and postcards. No wonder she couldn’t reply to them all, yet she made the sequel so as to express her gratitude and amazement: “I can’t get used to all the gifts from the audience. I’m filled with wonder.” The sequel recounts what has become of the participants of *The Gleaners and I* and introduces us to some of the letter writers and gift-givers she scouted out. Or, as Varda puts it in her director’s statement: “Instead of a ‘making of,’ we decided to do a ‘post-making of’” (Varda, 2002). *Two Years Later* is an expression of how Varda remained in touch with the people who made *The Gleaners and I* possible; a *thank-you note film* to them as a *thank-you note film* to the people who reacted to the film (Images 4-6).

Une autre forme
de récompenses :
LES LETTRES
ET LES CADEAUX

Other rewards: letters and gifts



Images 4-6. Details from *The Gleaners and I... Two Years Later* (Agnès Varda, 2002).
Source: Screenshot.

Given the gravity of the topics dealt with in *The Gleaners and I*, and even if Varda is always mindful of treating her subject in a nondidactic but sensitive way that doesn't exclude some cheerful moments, the film was clearly not intended as a *gift*, but the spectators' gifts turned it into a gift. However, *Two Years Later* was designed from the outset as a response to the gifts received for the earlier film. The presents from the audience have thus created a circle of reciprocity and exchange just as Mauss describes. But since *The Gleaners and I* wasn't intended or presented as a gift, it becomes a gift only in retrospect. In this manner, it corresponds to Derrida's

conception of the gift, which cannot appear as such to either the donor or the receiver. If I follow Derrida's argumentation, this would mean that the spectators who reacted to the film by giving Varda presents, annul the gift; yet, it seems to me quite the opposite. *The Gleaners and I* is a gift beyond recognition. The film doesn't appear or present itself as a gift until the spectators acknowledge and express their appreciation of the film as a gift with their (counter)gifts. Contrary to Derrida, I would argue that these (counter)gifts do not annul but establish the work's gift character.

Alternatively, these manifestations are also an expression of something that cannot be *kept*, namely the spectator's film experience, and in this respect, I am returning to Derrida because he is discussing the *impossible* question of gift in conjunction with time (hence the title of his book *Given Time*). I do not dare to venture into Derrida's purely philosophical debate, but if "time does not belong to anyone as such," and "[i]f a time belongs, it is because the word time designates metonymically less time itself than the things with which one fills it" (1992: 3), then one could understand the film experience in similar temporal terms. The individual film experience manifests itself metonymically as a phenomenon in the *things* that function as substitutes for the experience itself. The gifts from the spectators are making manifest the invisible dimension of Varda's gift literally and figuratively, thus inaugurating a cycle of exchange whose cause begins effectively after the return. This lack of clear beginning affects the obligation of return central to Mauss' and Derrida's understanding of the gift. Nobody ought to give something in return; the gift is given gratuitously, and the donee ought not to "give back, amortize, reimburse, acquit himself, enter into a contract" and the donor "ought not count on restitution" (Derrida, 1992: 13).

8. Conclusion

In *One Sings, the Other Doesn't* the postcards are on the one hand or on the diegetic level, first and foremost signs of friendship; on the other hand, or on the discursive level, they are a crucial narrative tool in order to introduce and visualize the embedded sub-narratives of the two protagonists. These transvisualisations – eventually only accessible to the spectators and not to the characters – translate for us the extent of their feelings for each other. Especially in the light of the autonomous short *Pleasure of Love in Iran* in regard to which Varda has her protagonist Pomme saying that she has the impression that she has "become a postcard [herself]. Or an extra in an arty short subject," one can see these transvisualisations as self-contained episodes or as mini short films.

Thirty-five years later Varda makes *From Here to There*, a five-part documentary that she describes herself as a series of "travel postcards" film written by Varda in her name. The episodes with its various sub-sections, moments and fragments can indeed be regarded collection of filmic travel postcards. These different segments or mini short films are souvenirs, hence its diaristic appearance. They are also sign of friendship towards known and unknown people encountered along her journeys. For the less renown, like those who have invited Varda to show her work or the chance encounters that have been expanded into lengthier segments it is most likely a delightful surprise to show up as souvenirs in a film by Varda. From that perspective, *From Here to There* bears resemblance with the *thank-you note film* *The Gleaners and I... Two Years Later*. If you consider with Derrida gift-giving not in the context of an exchange economy as

an *obligation* to return the gift or to make a counter-gift, then *Two Years Later* reveals the most clearly the gift aspect of this film as well as of *From Here to There*. The strong response of the spectators to *The Gleaners and I* in form of letters and gifts prompted Varda to make *Two Years Later*. Neither the spectators ought to react to the film with gifts, nor did Varda ought to make a film in return. Still these (counter)gifts from the spectators and Varda's thank-you films create a deferred exchange. Like epistolary practices, they are based on a delay and are a relay though their overall message seems to be *in fine*: encounter, gratitude and sharing.

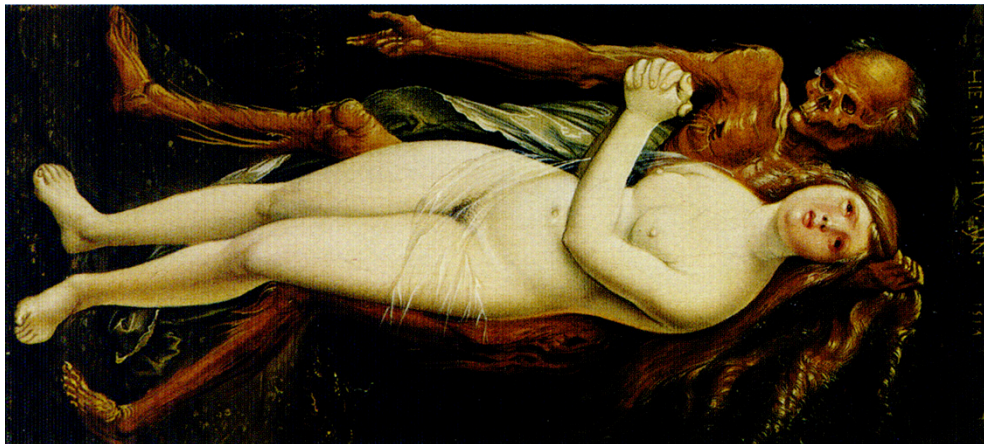
9. Postscriptum

2010, twenty years after Jacques Demy's passing, his adopted daughter, Rosalie Varda-Demy, conceived a beautifully illustrated book about his films: *Jacques Demy* (2010).¹⁸ Agnès Varda contributed by writing five vintage and fine art postcards, all are addressed to: Jacques Demy, Raffet Alley, Montparnasse Cemetery, in the 14th arrondissement of Paris. Everyone who buys the book will thus acquire this set of postcards. Varda sent the postcards between March and June 2010, from Paris, the island of Noirmoutier, London, Cannes, and Basel – each postcard is handwritten and postmarked with the stamp from the place from which it has been posted.¹⁹ Varda chose cards that *concern* Demy and which “are speaking to us,” as she notes on one of them. She writes to the father, the new grandfather, the inhabitant of Noirmoutier, the filmmaker, and above all to the love of her life. She gives him some news about his children, about some of her current works, and the projects that brought her to London, Cannes, or Basel. Each postcard has some connection with the life and experiences of Jacques Demy. The most touching example is a postcard with the reproduction of Baldung Grien's *Death and the Maiden* (1518-1520), an image that haunts her²⁰ (Images 7 and 8). In her hands, it becomes an image of their life as a couple with “her in flesh, and him in bones. I am waiting that you come to drag me by the hair. You, my dearest love. You, skeleton with a wedding ring on your finger.” Because of the nude maiden, Varda meant to conceal only this card (and not the others) in the envelope so not to disconcert the postal workers. For technical reasons, however, all the postcards have been enclosed in an envelope in the inside of the back cover.

¹⁸ Père, Olivier and Colmant, Marie. (eds.) (2010). *Jacques Demy*. Paris: La Martinière. In the first episode of *From Here to There*, we can see parts of the celebration of the 20th anniversary of Jacques Demy's death, and the 50th anniversary of the release of Demy's film, *Lola* (1961), in Nantes.

¹⁹ Noirmoutier is an island off the Atlantic coast of France near the city of Nantes, where Jacques Demy was born. Demy introduced Varda to this island. They married on the island and bought a vacation home there where they spent the greater part of their holidays. See Varda, Agnès. (1994). “N comme Noirmoutier”. In *Varda par Agnès*. Paris: Éditions Cahiers du cinéma, 26.

²⁰ As a matter of fact, this is one of the paintings by Baldung Grien that was a source of inspiration for *Cleo From Five to Seven* (*Cléo de 5 à 7*, 1961).



pour Jacques Demy

juin 2010
 Cette carte, il me faut te l'envoyer sous
 enveloppe. Tu imagines les postiers, hésitant
 entre excitation et horreur.

Cher Jacques
 le 5 juin jour de ton anniv versaire, j'étais à Bla-
 xelles pour le vernissage de mon exposition de
 portraits. Qui je me suis remise à la photographie.
 Des visages brisés, bousculés. Mon autoportrait
 est en pièces! --- Et me voici à Bâle, pour une
 foire d'art. j'expose une cabane faite de bâches
 et de filets, posée sur du sable. Dedans on
 voit un film de 7 minutes.

Je suis super active mais je m'impatiente.

Hier au Muséi, j'ai revu cette peinture de Bal dung
 rien qui est toujours dans ma tête.

Ah quel couple! Elle est en chair il est en os.

J'attends que tu viennes me tirer par les cheveux

Toi mon cher amour

Toi squelette avec une alliance au doigt ♡ A.

HANS BALDUNG, gen. GRIEN (1484/85-1545)
 Der Tod und das Mädchen - La mort et la jeune fille - Death and the Maiden. 1517
 Öffentliche Kunstsammlung Basel, Kunstmuseum
 Verlag Öffentliche Kunstsammlung Basel - Vertrieb F. Retler
 Kunstverlag, CH-8123 Erlenmatten
 (Colorfoto Hinz, Ailschwiß)
 Reproduktion verboten - © 92/2

Image 7 and 8. Agnès Varda's postcard to Jacques Demy. Baldung Grien's *Death and the Maiden*. Source: Jacques Demy (Olivier Père and Marie Colmant [eds.] 2010).

Did these postcards actually arrive at the cemetery? Presumably, but not to the addressee to whom she sends these signs of life and whom she engages in an imaginary dialogue, twenty years after his disappearance. She is speaking into the void of the enduring loss of Jacques Demy. Holding these postcards in my hands, I cannot help but feel like Varda when she wrote about her postcard collections: “Reading these private correspondences seemed to me less indiscreet when they traveled in the open but since we find them in attics or flea markets those which had traveled in envelopes, we are reading them with more affection than curiosity” (2006: 12).²¹

10. References

- Bazin, André. (2003). “Bazin on Marker” [1958]. *Film Comment*, 39/4, 44-45.
- Bluher, Dominique. (2019). “The Other Portrait – Agnès Varda’s Self-Portraiture”. In Tinell, Muriel, Laura Busetta, and Marlène Monteiro (eds.), *From Self-portrait to Selfie: Representing the Self in Moving Images*. Oxford, Bern, Berlin, Brussels, New York, Wien: Peter Lang, 2019. 47-76.
- Blümlinger, Christa. (2012). “Postcards in Agnès Varda’s Cinema”. In Laurent Guido and Olivier Lugon (eds.), *Between Still and Moving Images*. New Barnet: John Libbey Publishing Ltd., 275-290.
- Derrida, Jacques. (1992). “The Time of the King”. In *Given Time. I. Counterfeit Money*. Chicago: University of Chicago Press, 1-33. / (1991). “Le temps du roi”. In *Donner le temps. I. La fausse monnaie*. Paris: Galilée, 11-50.
- Ferguson, Sandra. (2005). “‘A Murmur of Small Voices’: On the Picture Postcard in Academic Research”. *Archivaria*, 60, 167-184.
- Gaudreault, André and Jost, François. (1999). “Enunciation and Narration”. In Toby Miller and Robert Stam (eds.), *A Companion to Film Theory*. Oxford: Blackwell, 45-63.
- Hossard, Nicolas. (2005). *Recto-verso. Les faces cachées de la carte postale*. Paris: Arcadia.
- Kline T. Jefferson. (ed.) (2014). *Agnès Varda: Interviews*. Jackson: University Press of Mississippi, 78-88. / Narboni, Jean, Toubiana, Serge and Villain, Dominique. (1977). “*L’une chante, l’autre pas* (entretien avec Agnès Varda)”. *Cahiers du cinéma* 276, 21-26.
- Lupton, Catherine. (2005). *Chris Marker: Memories of the Future*. London: Reaktion Books.
- Mauss, Marcel. (1923-1924). “Essai sur le don. Forme et raison de l’échange dans les sociétés archaïques”. *L’Année sociologique* (1896/1897-1924/1925), Nouvelle série, 1ère Année (1923-1924), 30-186 / (1990). *The Gift: The Form and Reason for Exchange in Archaic Societies*. London: Routledge.
- Metz, Christian. (2016). *Impersonal Enunciation, Or the Place of Film* [1991]. New York: Columbia University Press.
- Ostman, JanOla. (2004). “The postcard as media”. *Text & Talk: An Interdisciplinary Journal of Language, Discourse & Communication Studies*, 24/3, 423-442.
- Père, Olivier and Marie Colmant (eds.). (2010). *Jacques Demy*. Paris: La Martinière.
- Ripert, Aline and Frère, Claude. (1983). *La Carte postale, son histoire, sa fonction sociale*. Paris: Éditions du CNRS.
- Rogan, Bjarne. (2005). “An Entangled Object: The Picture Postcard as Souvenir and Collec-

²¹ “Lire ces correspondances privées me semblait moins indiscret quand elles voyageaient à ciel ouvert, mais puisqu’on trouve dans les greniers ou dans les brocantes celles qui avaient voyagé dans des enveloppes, on les lit avec plus d’affection que de curiosité.”

- tible, Exchange and Ritual Communication”. *Cultural Analysis*, 4, 1-27.
- Rollet, Patrice. (1988). “En-tête”. *Vertigo*, 2, 7-11.
- Schrift, Alan D. (Ed.). (1997). *The Logic of the Gift: Toward an Ethic of Generosity*. New York: Routledge.
- Sheddy, Louis. (2009). “‘All the Thrills of the Exotic’: Collective Memory and Cultural Performance in Chris Marker’s *Dimanche à Pekin*”. *Senses of Cinema*, 52. Retrieved from <http://sensesofcinema.com/2009/cteq/all-the-thrills-of-the-exotic-collective-memory-and-cultural-performance-in-chris-markers-dimanche-a-pekini/>
- Varda, Agnès. (1961). *La Côte d’Azur*. Paris. Les Éditions du Temps.
- Varda, Agnès. (1994). *Varda par Agnès*. Paris: Cahiers du cinéma.
- Varda, Agnès. (2001). Press kit *The Gleaners and I*. New York: Zeitgeist Film.
- Varda, Agnès. (2002). “Director’s statement *Les Glaneurs et la Glaneuse... deux ans après*”. Retrieved from <http://www.cine-tamaris.fr/films/deux-ans-apres>. English translation: <https://en.unifrance.org/movie/24017/the-gleaners-and-i-two-years-later>
- Varda, Agnès. (2006). *L’Île et Elle*. Arles: Fondation Cartier pour l’art contemporain, Actes Sud.
- Wilson, Emma. (2014). “Mortal Flesh: Agnès Varda de ci de là”. *Forum for Modern Language Studies*, 50(1), 57-68.