

Li, Zizi. "Women Directors on the Edge of Hollywood: Agnès Varda/Shirley Clarke in and beyond *Lions Love* (1969)." *The Sustainable Legacy of Agnès Varda: Feminist Practice and Pedagogy*. Ed. Colleen Kennedy-Karpat and Feride Çiçekog#lu. London,: Bloomsbury Academic, 2022. 55–68. *Bloomsbury Collections*. Web. 9 Mar. 2022. <<http://dx.doi.org/10.5040/9781350240933.ch-5>>.

Downloaded from Bloomsbury Collections, www.bloomsburycollections.com, 9 March 2022, 00:03 UTC.

Access provided by: University of California, Los Angeles

Copyright © Colleen Kennedy-Karpat and Feride Çiçekog#lu 2022. All rights reserved. Further reproduction or distribution is prohibited without prior permission in writing from the publishers.

Women Directors on the Edge of Hollywood: Agnès Varda/Shirley Clarke in and beyond *Lions Love* (1969)

Zizi Li

Upon its initial release, *Lions Love* (*... and Lies*) (1969) stood as one of Agnès Varda's least-regarded films.¹ Set in Hollywood in 1968, at the time of Robert Kennedy's assassination, the film follows the life of three countercultural hippie icons—Jerry Ragni, Jim Pado, and Viva—living in a rental house and waiting for stardom. Playing herself, New York filmmaker Shirley Clarke joins the trio to negotiate her contract with a studio. *Lions Love* is partially an auto-fiction inspired by Varda's own troubled experience with the Hollywood film industry after she moved to the United States in 1967 to join her husband Jacques Demy, who secured a contract with Columbia Pictures for what would become *Model Shop* (1969). Columbia Pictures executive George Ayres approached Varda to work on a project about American hippies, *Peace and Love*, which fell through after the studio refused to give her final cut.² Varda ended up making *Lions Love* for one-tenth of Demy's one-million-dollar budget.³

Little has been written in the English language on *Lions Love*.⁴ Existing scholarly work focuses on Varda's intermedial references to Pablo Picasso, René Magritte, and Andy Warhol. However, this focus overlooks the possible implications of the relationship between Varda and filmmaker-as-actress Clarke in *Lions Love*. Most scholars never go beyond remarking that Clarke was playing herself or serving as an alter ego for Varda. This chapter argues for a reading of *Lions Love* that centers how Varda's and Clarke's individual experiences meet and unfold amid the social, political, and industrial movements and turmoil in the late 1960s.

During this same period, Hollywood studios reacted to their financial slippage in part by appealing to young moviegoers, who engaged in "cool" countercultural activities, and by participating in the Francophile turn to recruit

“chic” French auteurs.⁵ In large part through this casting, *Lions Love* uses self-reflexivity as social critique to expose the challenges facing women directors. Varda’s casting of Clarke intentionally foregrounds women directors’ personal experiences of structural exclusion in the 1960s, even as the women’s liberation movement and other countercultural forces were underway.

The Varda/Clarke dialogue weaves together their on-screen portrayals and off-screen experiences. When I watch the film, I hold onto the brief, precious moments of interaction and overlapping between Varda and Clarke, two of the few working women directors who managed to release feature-length films in the 1960s even if outside or at the periphery of commercial film industries. *Lions Love* is not only an example of Varda’s intermedial modes of filmmaking, but also a vehicle whereby we can unpack how women filmmakers in the late 1960s moved through *and* were trapped in-between various spaces. On one hand, *Lions Love* is a liminal space that encapsulates the interactions between various media circles, in particular among Hollywood, the French New Wave, and the New American Cinema. On the other hand, *Lions Love* serves as a contact zone through which we can explore how women’s experiences in the late 1960s have been unfolded and refolded, structured by the crossing of lines and collapsing of spaces as experienced by alienated, gendered bodies. The specificities of Varda’s and Clarke’s experiences are examined against the larger context of cultural convergences, collisions, and formations in the film industry. Seeing these formations as examples of the “contact zone”—proposed by Mary Louise Pratt as a “social space where disparate cultures meet, clash, and grapple with each other”—allows a critical engagement with the film’s negotiation of marginality and exclusion.⁶ Viewing *Lions Love* alongside paratexts such as published interviews and autobiographies also re/constructs Varda’s and Clarke’s experiences in between industries, communities, and movements. This study thus offers an integrated approach that blends production cultures research, film history, cultural history, and women’s studies to understand *Lions Love* as a reflection of women filmmakers at a time when Hollywood attempted to trifle with the youth counterculture and the French New Wave against a broad backdrop of countercultural and liberation movements.⁷

Varda, the French New Wave, and Hollywood

Albeit often referred to as the grandmother of the French New Wave, Varda was not among Hollywood’s initial French recruits. As previously mentioned,

Varda moved to Hollywood when Demy directed *Model Shop*—a film that continued his thematic interest in “elusive love” and fairy tale construction.⁸ But as Alison Smith notes, Varda “never secured a major studio deal, despite a number of efforts and near misses.”⁹ Hollywood may have been more inclined to work with Demy for his love of Hollywood musicals and fabrication of apolitical, escapist spectacle, whereas Varda was more socially conscious and hence more risky as a studio investment. Furthermore, as the lone woman in the New Wave, Varda held a marginal position in this Parisian boys’ club, making her work less financially promising and culturally attractive compared to the potential that Hollywood found in her male peers.

While Varda has been long associated with the New Wave, she was “always outside its inner circle” and, in her own words, “seemed to be there by mistake, feeling small, ignorant and the only woman among the guys from *Cahiers*.”¹⁰ In a 1982 interview, Varda explained:

I was never a member of [the] group. Pioneer, as they say, before the New Wave, I was entirely self-taught, not part of the film culture. I *was* in the wave of the New Wave. [...] But I’d never really belonged to [the] group so there was a tendency to forget me and exclude me. [...] I was just plain forgotten. [...] That really hurts.¹¹

Smith suggests two reasons for this exclusion: first, Varda never worked for *Cahiers*, and secondly, Varda oftentimes “abandoned” narrative in favor of investigating image-form, through her work in documentary and photography.¹² That is, Varda had a different understanding of and relationship to cinema compared to *Cahiers*-bred contemporaries such as Jean-Luc Godard and François Truffaut. Some critics refer to a “Groupe Rive Gauche” within the New Wave, a sub-movement that puts Varda alongside Alain Resnais and Chris Marker; others see the Rive Gauche as an entirely separate entity.¹³ Claire Clouzot has gone as far as positioning the Rive Gauche in opposition to the New Wave.¹⁴ Unlike the *Cahiers* club’s focus on “personal angst among the (male) Parisian middle class” against the *cinéma de papa*, Rive Gauche directors devoted deeper attention to sociopolitical themes and are known for their essay film practices.¹⁵

Like the French New Wave’s multiple and sometimes conflicting components, the 1960s American counterculture also had two strands: on the one hand, there were those who were actively engaged in political, on-the-street protest; on the other, there was the counterculturalist, who engaged in a personal journey of self-actualization by fleeing to live in communes.¹⁶ Youth classics of the 1960s, especially *Bonnie and Clyde* (1967) and *Easy Rider* (1969), were

partly successful because they captured and spoke to the ideals of rebellious youth on a journey of personal growth; they were aware of the social revolution but were not actively engaged in the protests. Put differently, these two films invoked the countercultural movement, but from a safe remove, by focusing on characters engaged in self-discovery. In this sense, Hollywood's countercultural films did not stray far from their classical narrative tradition, a conformity that decontextualized, aestheticized, and depoliticized them.¹⁷ In its bid for the youth audience, Hollywood also made several films about campus revolution, such as *The Strawberry Statement* (1970) and *Getting Straight* (1970). In the face of mounting pressure from the government and the military, Hollywood producers "quickly tried to deemphasize the politically oppositional potential of some of these productions by focusing attention on individual, character-driven elements of the movies."¹⁸ Hollywood's recruitment of New Wave directors was an extension of its strategy to incorporate the aesthetic lifestyle choice of the American counterculture.

The peripheral position of Varda in the New Wave both as a woman director and as a part of the Left Bank group directly translated into her (lack of) stake in Hollywood. Importantly, the kind of political awareness and social engagement captured in Varda's works was a bad fit for Hollywood's more superficial interest in profiting off of the chic and rebellious French culture. While Hollywood was looking to alternatives to expand its appeal, its profitable future would ultimately rely on the continuation of state and capitalist domination through maintaining existing socio-economic and cultural relations. Hollywood's backing away from Varda (and, later, campus revolution films) speaks to the centrality of its capitalist practices. Only projects that could be commodified and aestheticized were considered commensurable and worthy of investment.

In addition to wariness about radical politics, Hollywood's fiscal conservatism has often been used an excuse to exclude women directors from American filmmaking. From the mid-1930s to the mid-1960s, Dorothy Arzner and Ida Lupino were the only two women directors who secured work from the Hollywood studios, and both struggled to find it. Aspiring women filmmakers were forced to move to less commercial, yet no less discriminatory spaces, including public television stations, independent collectives, and art galleries. Shirley Clarke, Juleen Compton, and Storm de Hirsch were directing American independent features in the 1960s; their status as women and their daring style created additional barriers to industrial and critical respect in independent film circles, and even more so in Hollywood.¹⁹ In the late 1960s, against the

backdrop of the women's movement, it was ironically difficult for Varda to secure work even as her male counterparts in the New Wave were welcomed by the industry with open arms. According to Maya Smukler, 1967 was the first time in almost forty years when the number of women directors in the commercial US film industry began to increase.²⁰ So when Varda was negotiating her deal with Columbia Pictures, the environment in Hollywood had only just started gradually accepting more women directors; therefore, it is not surprising that Varda had trouble securing final cut. Hollywood films have to be done a certain way and, to use de Hirsch's words, "women were certainly never approached as directors."²¹

Varda/Clarke in *Lions Love*

Similar to Varda's position in the French New Wave, Clarke felt marginalized in a community that she helped develop. While directing dance films and abstract expressionist city symphonies in the 1950s, Clarke played a formative role in the New American Cinema movement influenced by cinema verité and European new wave cinemas. In 1958, Clarke and her peers—Willard Van Dyke, D. A. Pennebaker, Richard Leacock, David and Albert Maysles—established Filmmakers Inc., a co-op that served the independent film community in New York with production and networking support.²² Clarke ventured into feature filmmaking in the early 1960s with the critically acclaimed *The Connection* (1961), an adaptation of a play about heroin-addicted jazz musicians, and *The Cool World* (1964), the story of a Black teenager in early 1960s Harlem. Clarke co-founded the New American Cinema Group (NACG, aka the Film-Makers Coop.) in 1960 with Jonas Mekas and twenty other filmmakers to raise money to produce and distribute avant-garde and independent films.²³ *The First Statement of the New American Cinema Group* (1962) called out the moral corruption, aesthetic obsolescence, thematic superficiality, and temporal boredom of Hollywood and other mainstream cinemas, positioning itself in opposition to the Hollywood system and instead advocating for alternative methods of financing, budgeting, distribution, and exhibition.²⁴ In the mid-1960s, Clarke, Jonas and Adolfas Mekas, and Lionel Rogosin started the Film-Makers Distribution Center to distribute their features in commercial situations.²⁵ In an interview with Lauren Rabinovitz in the early 1980s, Clarke shared her anger toward being excluded while making essential contributions to the movement:

During the period that Jonas and I were running Film-Makers Coop and Film-Makers Distribution Center, he was putting together the Anthology Film Archives. Then in 1967 after Film-Makers Distribution Center had folded, I turned around and read in a magazine that Anthology Film Archives had not only officially started but that the list of filmmakers whose work would be in the archive did not include me. [...] I got very upset, absolutely furious. [...] the main problem was that the selection committee was five guys, and there was all this animosity going on among the filmmakers as well as a great deal of vying for place. I had a great deal of anger, and there's a part of me that still has it.²⁶

Frustrated by her unsustainable financial situation, her films' limited access to a broader audience, and her exclusion from the New York underground film circle, Clarke turned to Hollywood in the late 1960s and early 1970s—a period that coincided with Varda's short stint in Los Angeles. Flying out to Los Angeles for the filming of Varda's *Lions Love* in 1969, Clarke embarked on her journey in and around Hollywood. Around this time, Varda not only struggled in her negotiations in Hollywood but also in France. Her documentary *Black Panthers*—originally scheduled to be broadcast on the French television show *Five Headlines*—was pulled from the lineup at the last minute with concerns of its radical politics; Columbia Pictures also denied her final cut on *Peace and Love*.²⁷ These frustrations are echoed in two scenes in *Lions Love* that focus on the fictionalized Clarke's difficulties with financing and creative autonomy, specifically the power of final cut on her film. Character Clarke's experience with Hollywood mirrors Varda's experience as a woman director trying to obtain final cut from the studio making her movie. Clarke would soon face her own, similar problems seeking work as a director in Hollywood in the 1970s. Clarke shared her experience at a 1975 American Film Institute event:

People ask me why I haven't made Hollywood films. I reply, "If I were a man, I might have tried to be Orson Welles." But as a woman and an artist, it's impossible. Producers think of us in childlike terms, as cute, or sweet, or cunning. During a meeting it's always "honey" or "sweetheart" they don't take us seriously.²⁸

As Varda and Clarke converge in *Lions Love*, it creates a Brechtian moment of disorientation that collapses the fictional and real-world frustrations of these two women directors in Hollywood. It speaks to the larger social and cultural obstacles they faced in the late 1960s and 1970s.

Another woman behind the camera for *Lions Love*, assistant director Lynne Littman, also faced challenges in her career. After graduating in 1962, Littman started a secretarial position at WNET in New York and worked up to an associate producer for *Black Journal* in 1968.²⁹ Littman met Varda via a mutual friend,

moved to Hollywood in 1969 to join the production of *Lions Love*, and remained in LA afterward, joining KCET and spending the 1970s making documentary shorts. However, it would be another decade after *Lions Love* before Littman was able to direct her first feature film *Testament* (1983). Littman disclosed in an interview:

I never worked in Hollywood. This one got picked up by Hollywood, but probably would never have been made there. Cable would never have given me production money on a gamble [...]. I'd never directed a film. I'm a woman. And the material is completely difficult.³⁰

Varda/Clarke/Littman's various efforts to forge alliances with other filmmakers ultimately failed to help them secure work as directors in Hollywood. At the same time, their exclusion from these groups attests to the forced fluidity women filmmakers of this moment obtained in the 1960s and beyond as they straddled different media industries to find their footing. Nonetheless, *Lions Love* provided an opportunity for these three women to express their solidarity and their mutual frustration with being excluded from holding positions of power in Hollywood and elsewhere.³¹

Notably, in an attempted suicide scene in *Lions Love* (Figures 5.1 and 5.2), Varda and Clarke break the fourth wall by exchanging opinions, clothes, and positions. Clarke is about to make a phone call when she sees a bottle of sleeping pills. After taking just one pill, she turns to the camera (and Varda) and explains her unwillingness to commit suicide on camera (or in life):

I'm sorry. I just can't do it Agnès. I'm sorry. I'm not an actress and I wouldn't take pills anyway. [...] I certainly wouldn't kill myself about not being able to make any goddamn movie. As far as I'm concerned, if I never make another movie the rest of my life, it's alright with me. The only thing I really care about is if something awful happens to my daughter Wendy. Anything else is just absolutely—I don't care. [...] I know I said I would, but I just can't. I'm sorry. Not for any Hollywood producers.³²

This scene, which is a complete rupture of the fourth wall, provides a glimpse of the behind-the-scene dynamic unfolding between the two women directors. Considering Varda's tendency to blur the line between fiction and nonfiction, it is hard to gauge whether this scene is a real documentation or constructed representation. Just like what character Clarke said when she was on her way from the airport to Viva's place: "I don't know the difference between whether I'm in a movie or making a movie, you know. Which comes first: the movie or reality?" Nonetheless, the imaginary conceit retreats in this scene and we witness



Figure 5.1 Director Shirley Clarke, playing herself in *Lions Love ... and Lies* (1969), attempts to act out a suicide scene with a drug overdose upon Varda's request.



Figure 5.2 Agnès Varda, wearing Clarke's outfit, carries out the same scene, lying on the bed after swallowing an excessive number of pills in *Lions Love ... and Lies* (1969).

their frank conversation about the challenges they face in Hollywood. In a film that is in part about Hollywood's unreality, Varda slips in a brief breakdown that exposes some real emotions and interactions taking place behind the scenes of this movie and probably countless others that women were making

in a stubbornly unaccommodating industry. As Clarke and Varda debate the question, Varda intervenes and temporarily takes over Clarke's on-screen role. The scene evokes the uncanny by unmasking the fictional conceit in favor of portraying the emotional bonds and frictions between these two women. However, in the end, after Varda steps back into the role of director, Clarke, once again, in character, downs the entire bottle of sleeping pills. Such a "detour" is kept as a slippage between the fictional reality on screen and the behind-the-scene exchanges between these two women directors, giving audiences a glimpse into the collaboration between Varda and Clarke. *Lions Love* provides a vision of what a collaborative, transnational feminist praxis could look like in film production, through the un/folding and re/layering of Varda/Clarke's struggles with creative and economic control in Hollywood and elsewhere as two individual women directors were forced to navigate across industries, movements, and groups.

Varda and Clarke came into filmmaking with prior art experiences (photography and dance, respectively) and self-identified as "artist-filmmakers" with creative control of their materials and arts.³³ Yet the harshness of monetary/industrial reality did not allow for such "luxury." In *Lions Love*, character Clarke rehearsed the difficulty of working with Hollywood regarding the size of crew, budget, and values before her meeting with the producers. She boldly stated: "I can tell that they're afraid of me because we're not talking about the same thing." Notably, during the meeting scene, the camera only showed three male producers arguing among themselves. Either Clarke was not allowed in the room, or her marginal position left her literally outside the camera frame. Regardless, the negotiation did not benefit Clarke. Nor did it benefit Varda, who would go on to produce all of her own films after co-producing *Lions Love* with Max Raab, which "didn't go quite so well":

I want to be paid to do what I do best, which is to write and direct. I tend to hide the fact that I'm out of work by becoming both the employer and (unpaid) employee on the set. After ten, twelve years of such badly disguised unemployment, I have had enough! [...] As a filmmaker, I could say 'Everyone loves me, but no one wants me!'³⁴

The lack of respect and support from film industries turned Varda into a "virtuoso budget-cruncher" as she sharpened her producing skills.³⁵ Some have pinpointed the desire for artistic control and independence as the main reasons why Varda could not find financial support, but Littman rebuts such logic by highlighting the paradox in a sexist film industry that makes the very trait for

which Varda was rejected the same trait that was rewarded in her male New Wave contemporaries.³⁶ While it is commonly acceptable—if not encouraged—for men to demand artistic control yet still attract financing, women directors lacked this privilege and instead looked to adjacent industries for opportunities: public television for Varda and Littman, independent collectives and film schools for Clarke. Women filmmakers deemed radical did not have much chance in less-commercial spaces either. Varda, for instance, stopped being a darling of “state-founded films and liberal productions” once she spoke against social ills.³⁷ She did not secure funding for many projects; French television refused to broadcast several of her films such as *Black Panthers* (1968) and *Nausicaa* (1970).³⁸ Varda frankly comments, “with each film I have to fight like a tiger.”³⁹ In other words, French public television joined Hollywood in considering Varda too risky and radical for their financial and political futures.

My reading of *Lions Love* captures Varda’s and Clarke’s encounters of sexist practices and experiences of rejection, alienation, and compromise against the backdrop of the women’s liberation movement. It is an attempt to open up future directions to discuss women’s experiences in filmmaking. For Clarke, who had been working with men exclusively and “didn’t even know other women filmmakers,” *Lions Love* was arguably the turning point for her career.⁴⁰ Rabinovitz sees Clarke’s social protest cinema in the 1960s as prefeminist in that Clarke “displaces her sense of marginalization and Otherness onto a cinema of expressionistic urban alienation and the physical bodies of social outcasts and misfits—personified by African Americans, homosexuals, and drug addicts.”⁴¹ Before she moved to Los Angeles and “became active in women’s groups and found out where other women were coming from,” Clarke had felt she could only empathize and identify with the problems of other minority groups.⁴² That is, she used varying stand-ins for her own feelings and experiences as “an alienated woman who doesn’t feel part of the work and who wants in” because she didn’t think anyone would be interested in her personal life as a woman.⁴³ What does it mean for Clarke to be a woman filmmaker after joining the women’s movement and collaborating with other women filmmakers? For Varda, what does it mean to be absent from France during the tumultuous year of 1968, and engaging instead with American feminist theories and movements? How did this transnational experience with English-language scholarship on intellectual and militant feminism, “the ‘women in the movement,’ the American radicals, or theorists, then the French women after May 68” inform Varda’s later works and career?⁴⁴ Though not explored in this essay, these questions linger and call for answers in future writings and discussions.

The microhistory presented as part fact and part fiction in the self-reflexive and collaborative film *Lions Love* offers a slice of Varda's and Clarke's experiences. It presents a contact zone where disparate media industries, cultural movements, and individual experiences meet, clash, and grapple with the sociopolitical upheaval of the late 1960s. Looking back from the twenty-first century, as both Varda and Clarke have received posthumous recognition for their work, it is all the more important not to downplay or erase their lived experiences as talented yet marginalized women directors. Analyzing the convergence of Varda and Clarke in *Lions Love*, an overlooked film in Varda's filmography, foregrounds their experiences of exclusion from the varying industries and movements they inhabited as driven but marginalized artists. In *Lions Love*, Varda continued troubling the fiction-documentary border, allowing the reality of being a woman filmmaker in the male-dominated industry to seep into her fiction.

The collaboration in *Lions Love* also made feminist conversations and personal growth possible. Clarke had previously observed how the heroes in Varda's earlier works had been men, and "her women may or may not be what brings them to their salvation, or whatever."⁴⁵ While Varda's participation in the 1972 Bobigny demonstrations was commonly considered as the launching point for her more overtly political feminist engagements, this chapter reminds us that the late 1960s was an important step in Varda's growing understanding of radical movements, feminist theories, and activism.⁴⁶ This was a period of radicalization and growth, which led to her 1970s and 1980s films that centered women with diverse experiences and framed their narratives on feminist interactions. The rocky process that eventually produced *Lions Love* was a collaborative feminist space that allowed for productive conversations, disagreements, and solidarities.

Notes

- 1 Variety Staff, "Lions Love," *Variety*, December 31, 1968, sec. Film Reviews; Jonathan Hoops, "Lions Love," *Film Quarterly* 23, no. 4 (Summer 1970): 60–1.
- 2 Agnès Varda, *The Beaches of Agnès (Les Plages d'Agnès)*, Documentary, 2008.
- 3 Kevin Thomas, "Life Comes First, Films Second for Agnes Varda," *Los Angeles Times*, September 7, 1969: Q63.
- 4 J. Brandon Colvin, "Explaining Varda's *Lions Love*: A European Director Responds to an American Cultural Marketplace," *Studies in French Cinema* 16, no. 1 (January 2, 2016): 19–31; François Giraud, "Intermediality and Gesture: Idealising the Craft of Filmmaking in Agnès Varda's *Lions Love (... and Lies)*," *Studies in French Cinema* 19, no. 2 (April 3, 2019): 122–34; Marion Schmid, "Painterly Hybridisations," in

- Intermedia Dialogues: The French New Wave and the Other Arts* (Edinburgh, UK: Edinburgh University Press, 2019), 86–126.
- 5 Aniko Bodroghkozy, “Reel Revolutionaries: An Examination of Hollywood’s Cycle of 1960s Youth Rebellion Films,” *Cinema Journal* 41, no. 3 (2002): 38–58; Sasha Archibald, “End of the End of the End: Agnès Varda in Los Angeles,” *East of Borneo*, September 15, 2014.
 - 6 The original discursive context refers more to highly asymmetrical relations, like colonialism. Mary Louise Pratt, “Arts of the Contact Zone,” *Profession*, 1991, 34.
 - 7 Archibald, Bodroghkozy and Diana Holmes, “Sex, Gender and Auteurism: The French New Wave and Hollywood,” in *World Cinema’s “Dialogues” with Hollywood*, ed. Paul Cooke (London, UK: Palgrave Macmillan, 2007), 154–71.
 - 8 Caroline Layde, “Jacques Demy: Personal Worlds,” *Senses of Cinema*, 2003, <http://sensesofcinema.com/2003/great-directors/demy/>.
 - 9 Alison Smith, *Agnès Varda* (Manchester, UK: Manchester University Press, 1998), 7–8.
 - 10 Smith, *Agnès Varda*, 7; Agnès Varda, *Varda par Agnès* (*Cahiers du cinéma*, 1994), 13: “Moi j’étais là comme par anomalie, me sentant petite, ignorante, et seule fille parmi les garçons des *Cahiers*.” Quoted in Smith, *Agnès Varda* with the English translation in the footnote.
 - 11 Françoise Aude and Jean-Pierre Jeancolas, “Interview with Agnès Varda,” in *Agnès Varda: Interviews*, ed. and trans. Thomas Jefferson Kline (Jackson, MS: The University Press of Mississippi, 2014), 117.
 - 12 Smith, *Agnès Varda*, 7.
 - 13 Ibid; Richard John Neupert, “On the New Wave’s Left Bank: Alain Resnais and Agnès Varda,” in *A History of the French New Wave Cinema* (Madison, WI: University of Wisconsin Press, 2007), 299–354; Dudley Andrew, “On Certain Tendencies of the French Cinema,” in *A New History of French Literature*, ed. Denis Hollier (Cambridge, MA: Harvard University Press, 1989), 993–1000; Robert Farmer, “Marker, Resnais, Varda: Remembering the Left Bank Group,” *Senses of Cinema*, no. 52 (2009).
 - 14 Sandy Flitterman-Lewis, *To Desire Differently: Feminism and the French Cinema* (New York, NY: Columbia University Press, 1996), 262.
 - 15 Ginette Vincendeau, *The Companion to French Cinema* (London, UK: Cassell-BFI, 1996), 110.
 - 16 Fred Turner, *From Counterculture to Cyberculture: Stewart Brand, the Whole Earth Network, and the Rise of Digital Utopianism* (Chicago, IL: University of Chicago Press, 2008).
 - 17 Bodroghkozy, “Reel Revolutionaries,” 46.
 - 18 Ibid., 41.
 - 19 Ally Acker, *Reel Women: Pioneers of the Cinema, 1896 to the Present* (New York, NY: Continuum, 1991); Louise Heck-Rabi, *Women Filmmakers: A Critical Reception*

- (Metuchen, NJ: Scarecrow Press, 1974); Karyn Kay and Gerald Peary, eds., *Women and the Cinema: A Critical Anthology* (New York, NY: E. P. Dutton, 1977).
- 20 Maya Montañez Smukler, *Liberating Hollywood: Women Directors & the Feminist Reform of 1970s American Cinema* (New Brunswick, NJ: Rutgers University Press, 2019), 2.
 - 21 Shirley Clarke and Storm de Hirsch, "A Conversation," *Film Culture*, 1968.
 - 22 Smukler, *Liberating Hollywood*, 19.
 - 23 Melinda Ward, "Shirley Clarke: An Interview," in *The American New Wave 1958–1967* (Minneapolis, MN: Walker Art Center, 1982), 18; Lauren Rabinovitz, "Shirley Clarke and the Expansion of American Independent Cinema," in *Points of Resistance: Women, Power & Politics in the New York Avant-Garde Cinema, 1943–71* (Champaign, IL: University of Illinois Press, 2003), 92–149.
 - 24 Film-Makers Coop, "A Brief History," accessed March 26, 2021. <http://film-makerscoop.com/brief-history/>.
 - 25 Ward, "Shirley Clarke: An Interview," 18.
 - 26 Lauren Rabinovitz, "Choreography of Cinema: An Interview with Shirley Clarke," *Afterimage*, December 1983, 10.
 - 27 Philippe Carcassonne and Jacques Fueschi, "Agnès Varda," in *Agnès Varda: Interviews*, ed. and trans. Thomas Jefferson Kline (Jackson, MS: The University Press of Mississippi, 2014), 102–7.
 - 28 Shirley Clarke, interview at the American Film Institute, 1975, Harold Lloyd Master Seminars, Louis B. Mayer Library, Los Angeles, quoted in Smukler, 21.
 - 29 Joshua Glick, *Los Angeles Documentary and the Production of Public History, 1958–1977* (Berkeley and Los Angeles: University of California Press, 2018), 91.
 - 30 "Lynne Littman," IMDB, n.d., https://www.imdb.com/name/nm0003313/?ref_=tt_ov_dr.
 - 31 Lynne Littman, "Portrait of a Vagabond: An Appreciation of Agnès Varda," *IDA*, 2002, <https://www.documentary.org/feature/portrait-vagabond-appreciation-agnès-varda>.
 - 32 Agnès Varda, *Lions Love (... And Lies)*, Fiction, 1969.
 - 33 Aude and Jeancolas, "Interview with Agnes Varda," 110.
 - 34 *Ibid.*, 108–9.
 - 35 Littman, "Portrait of a Vagabond."
 - 36 *Ibid.*
 - 37 Mireille Amiel, "Agnès Varda Talks about the Cinema," in *Agnès Varda: Interviews*, ed. and trans. T. Jefferson Kline (Jackson, MS: The University Press of Mississippi, 2014), 75.
 - 38 *Ibid.*, 76.
 - 39 Barbara Quart, "Agnès Varda: A Conversation," in *Agnès Varda: Interviews*, ed. and trans. T. Jefferson Kline (Jackson, MS: The University Press of Mississippi, 2014), 137.

- 40 Smukler, *Liberating Hollywood*, 21.
- 41 Rabinovitz, "Shirley Clarke and the Expansion of American Independent Cinema," 93.
- 42 Smukler, *Liberating Hollywood*, 21–2.
- 43 Ibid.
- 44 Amiel, "Agnes Varda Talks about the Cinema," 72–3.
- 45 Clarke and de Hirsch, "A Conversation."
- 46 Varda partook in these demonstrations in Bobigny that protested against the French court's guilty verdict in an abortion case concerning an adolescent girl who was raped and chose to abort. See: Thomas Jefferson Kline, "Introduction," in *Agnès Varda: Interviews*, ed. and trans. T. Jefferson Kline (Jackson, MS: The University Press of Mississippi, 2014), xiii; Amiel, 76.