



PROJECT MUSE®

Eric Rohmer's Film Theory (1948-1953)

Grosoli, Marco

Published by Amsterdam University Press

Grosoli, Marco.

Eric Rohmer's Film Theory (1948-1953).

Amsterdam University Press, 2018.

Project MUSE., <https://muse.jhu.edu/>.



➔ For additional information about this book

<https://muse.jhu.edu/book/66281>

Table of contents

Acknowledgments	9
Introduction	11
1. A Novelistic Art of Space	37
1.1. Sartre's ontology	39
1.2. A novelistic ontology?	43
1.3. Cinema: Novelistic consciousness qua actual nothingness	48
1.4. An art of space	53
1.5. An art of appearance for appearance's sake	63
1.6. Space vs. language	67
1.7. An art more novelistic than the novel itself	71
2. Alexandre Astruc: An Early but Decisive Influence	81
2.1. Kant's transcendental aesthetics – and Heidegger's reinter- pretation	82
2.2. 'Dialectique et cinéma'	87
2.3. From and beyond Sartre's Heideggerian perspective	96
2.4. The 'Camera-Stylo'	98
3. Under and On the Volcano: Rohmer's Conversion	105
3.1. The Other	105
3.2. The triumph of exteriority over interiority	108
3.3. Pulling phenomenology back to its Kantian roots	110
3.4. Ethics	117
3.5. God?	122
3.6. Echoes of the conversion	132
4. The Art of Nature	149
4.1. To show and not to tell	149
4.2. Natural beauty	158
4.3. Immediate mediation	165
4.4. Movement and narrative	169
4.5. Mechanism as the background for freedom	176
5. Ethics at the Heart of Aesthetics	181
5.1. On abjection: The Wages of Fear	181
5.2. Films with a soul	193
5.3. Tragedy	210
5.4. Solitude morale	219
5.5. The vertiginous moment: The reversal between inside and outside	229

6. After Modernity: Rohmer's Classicism and Universalism	251
6.1. Beyond modern art	251
6.2. Classic = Modern	256
6.3. An anti-evolutionist approach	261
6.4. Universalism	265
6.5. Authorship and mise en scène	270
Conclusion	283
About the Author	297
Index of Names	299