# 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 reinterpretation 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