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the affections and meanings they convey and uncovering the machineries of their persistence or disposal. Paratexts, which have long been considered only ancillary to a central text, interfere instead with textual politics by influencing the viewers' fidelity (or

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or future projections) and assess their increasing influence on our use of the past and present, on our temporal experience, and, consequently, on our social and political self-positioning through the media.

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(1969), which was nominated for a Best Picture Academy Award, and the editor in chief of Cahiers du cinéma from 1957 to 1963, Éric Rohmer set the terms by which people watched, made, and thought about cinema for decades. Such brilliance does not develop in a vacuum,

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Despite his privacy, he cared deeply about politics, religion, culture, and fostering a public appreciation of the medium he

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loved. This exhaustive biography uses personal archives and interviews to enrich our knowledge of Rohmer's public achievements and lesser known interests and relations. The filmmaker kept in close communication with his contemporaries and competitors: François

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Truffaut, Jean-Luc
Godard, Claude
Chabrol, and Jacques
Rivette. He held a
paradoxical
fascination with
royalist politics, the
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reveal which overlooked or critically savaged films they believe deserve a larger audience while offering advice on how to watch each film.

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