The association of the French New Wave with the kind of movement through urban space that has been called *flânerie* is a familiar one. A defamiliarising strategy in this chapter, and in my research more broadly, is to examine and occupy the spaces in which New Wave films come to rest, countering a general assumption that cinema is always about movement. The hotel is a peculiarly cinematic stopping place because, it has been argued, it is ‘always already in motion’, a ‘ceaseless flux of reservations, occupations and vacancies’. By fixing exactly the locations of Paris hotels in New Wave films and by looking closely at the contents of the rooms in those hotels, this chapter will try to resist the appeal of such mobility and fix its gaze firmly on its object, unmoved. The suggestion will be, finally, that the French New Wave is less a cinema of *flânerie* than it is a cinema of stasis; is as much a cinema of interiors as it is a cinema of the street.

What, cinematically, is particular about the New Wave’s use of hotels? New Wave hotels are places of passage, temporary stopping places that signify transience and, in the end, mobility. In her study of cinematic *flânerie*, Suzanne Liandrat-Guigues defines the cinematographic image as ‘passage’, and though she goes on to illustrate the point through New Wave films that follow characters as they walk in streets, fixing on their ‘singular mobility’, here we will be following the New Wave’s characters into spaces where walking is restricted. In those spaces they talk, read, listen to music, eat, have sex, sleep, and so on. They also look out from those spaces onto the street. The emblematic shot of the New Wave hotel film is a view from a window.

The first shot of François Truffaut’s 1962 short film *Antoine et Colette* pans from street level up past a cinema towards the upper storeys of a hotel. The next shot is a closer view of a window on the second floor, and the third takes us into the room beyond the window, where we see Antoine Doinel (Jean-Pierre Léaud) waking for the day. A minute later he goes to the window and we are offered a view from inside the room over the city, complementing and expanding what was shown in the opening shot. The vis-à-vis of room and street reminds us that the novelty of New Wave cinema was not that it filmed in real exteriors but that it filmed in real interiors – cafés, shops, cinemas, dance halls, Métro carriages, apartments and, of course, hotels.

*Antoine et Colette* provides some useful illustrations of how hotels signify in New Wave cinema. Of the 40 or more Paris hotels that feature in New Wave films, almost all are, like Doinel’s, localisable, either from being named or from the distinctiveness of the vicinity. Hotels are landmarks in the topography of New Wave Paris. That topography is often articulated in a film through contrasts between different hotels, or between a hotel and a different type of place. In *Antoine et Colette* Doinel moves from the Modern-Hôtel,
rue Forest (18th arrondissement) to the Hôtel de l’Europe, on the rue Lecluse (17th arrondissement), just two streets away. The room he moves into is of exactly the same type as the one he moves from, but the hotel is immediately opposite the building where Colette lives with her family. The first point of contrast is between the family’s comfortable bourgeois apartment and Doinel’s small, shabby room, but more significant is the contrast between the two hotel rooms: in moving to be nearer the object of his desire, Doinel exchanges an expansive view for a restricted one, a panorama over the boulevard de Clichy for an ordinary apartment building across a narrow street. The failure of his pursuit of Colette is intensified by the loss of the city as spectacle.

The boulevard de Clichy is Truffaut’s territory, and a topographical intertext for the New Wave: to film there is to refer explicitly to Truffaut. He himself returns there in *Domicile conjugal*/*Bed and Board* (1970), showing Doinel once again looking out from a room at the Modern-Hôtel. That Truffaut places his character in a room one storey higher than the one he occupied in *Antoine et Colette* is a nice topographical refinement.

Several places in New Wave Paris were, in a similar way, territorially marked by Jean-Luc Godard in *A bout de souffle*/*Breathless* (1960). When, for example, the protagonist of Agnès Varda’s *Cléo de 5 à 7/Cleo from 5 to 7* (1962) passes the junction of the rue Campagne-Première and the boulevard Raspail in the 14th arrondissement, or when, in Jacques Rozier’s *Adieu Philippine* (1962), his characters walk down the boulevard des Italiens (9th arrondissement), both films prompt us to remember Godard’s film. A more striking example concerns the hotel in *A bout de souffle*, memorialised in the title of Claude Ventura’s 1993 documentary, *Chambre 12, Hôtel de Suède*. Ventura revisits the famous hotel that takes up 25 minutes of Godard’s film but he doesn’t mention that it had been revisited earlier, in 1962, by Jean-Louis Trintignant as Clément in Alain Cavalier’s *Le Combat dans l’île*. Clément is looking for his wife, who had been staying at the Hôtel de Suède. Told that she is no longer there, he nonetheless – like Jean-Paul Belmondo in *A bout de souffle* – grabs the room key to see for himself. The room is number 12, the same as in *A bout de souffle*. The room over which Trintignant casts his gaze is empty not just of his wife’s possessions but also of everything that had filled it when the occupant had been Jean Seberg’s character, Patricia. By visiting an already emblematic New Wave hotel room, Cavalier incites an intertextual reading of his film as a New Wave film.

The Modern-Hôtel and the Hôtel de Suède are, I think, the only New Wave hotels to function as intertextual signposts between films. More common are the connections made within a film between different hotels, as in *Le Signe du lion/The Sign of Leo* (Eric Rohmer, 1959), whose protagonist moves from one Latin Quarter hotel to another and then to another, or when, in *L’Amour à la mer/Love at Sea* (Guy Gilles, 1963), we pass hotel after hotel along the boulevard de Rochechouart (18th arrondissement). These cheap hotels contrast collectively with higher-class establishments, a pattern reproduced in *A bout de souffle* when, in Patricia’s room at the Hôtel de Suède, Michel quips that he always stays at the Claridge, and when, in Godard’s *Alphaville* (1965), Lemmy Caution (Eddie Constantine) goes from the luxury of the Hôtel Scribe to the Hôtel de
l'Orient, a squalid establishment in the 13th arrondissement. Less dramatic but still discernible is the difference between the one-star hotel where Nana is with her first client in Vivre sa vie/My Life to Live (Godard, 1962) and the two-star hotel where she is put to work by her pimp.

Room 12 at the Hôtel de Suède is the New Wave hotel room, but there is no New Wave hotel film, no film situated in and centred on a specific hotel, in the manner of Godard’s later Détective (1985) or of several films from the Swiss New Wave, where the setting itself becomes the subject. The hotel film typically presents its location as an internally articulated space, and its characteristic elements are all there in the 30 minutes that Alphaville spends at the Hôtel Scribe – entrance, lobby, reception desk, dining room, bar, telephone exchange, lift, corridors, hotel room and view from the room’s window; doorman, manager, desk clerks, bellboys, lift attendants, maids, guests – but of course Alphaville is a film about something other than hotels.

Elements of a New Wave discourse on hotels could be assembled from the contrasts of place and type already mentioned, and from occasional passages of explicit comment. In L’Amour à la mer Guy Gilles remembers the misery of earlier days in Paris:

Because I was poor I lived in depressing rooms in sordid hotels that all looked alike, rooms that sometimes I shared with boys in the same situation as me. Sometimes we slept four in a room, but that wasn’t a record. For us it was temporary but once, in the same hotel as me at Barbès, there was a family of North Africans who had been living there, all six, for ten years.

All other North Africans in New Wave cinema live in bidonvilles, not hotels – see Les Lâches vivent d’espoir/My Baby is Black! (Claude Bernard-Aubert, 1961) or L’Amour existe (Maurice Pialat, 1960). The latter makes a joke about the contrast between the two kinds of domicile, showing a sign that reads ‘Hôtel Floride’ affixed to a makeshift shack.

New Wave hotels accommodate a different class of foreigner. In a key hotel sequence of Paris nous appartient/Paris Belongs to Us (Jacques Rivette, 1961), a character describes the Finnish, Hungarian and German migrants who live in his hotel; he himself is American, like most of the foreigners in New Wave hotels. The most assiduous frequenter of hotels in New Wave cinema is the protagonist of Le Signe du lion. Played by Jess Hahn, an expatriate American with a German name, Pierre Wesselrin’s nationality is obscure. He boasts that ‘I am everything, American, Austrian, Swiss …’, and on the registration card he completes at the Hôtel de Senlis he gives his name as Peter Winter, his place of birth as Vienna and his nationality as French. He illustrates well one narrative function of the hotel in New Wave cinema, as a locus for the displaced.

The long-term residents of New Wave hotels tend to be either workers or students. The students are all in the 5th or 6th arrondissements: Patricia at the Hôtel de Suède (A bout de souffle), Katherine at the Hôtel du Pas de Calais, rue des Saint Pères (Jean Douchet’s ‘Saint-Germain-des-Prés’ in Paris vu par …/Six in Paris [1965]), Cathy
at the Hôtel Bossuet, rue de Grenelle (Le Signe du lion), Bertrand at the Hôtel de l’Observatoire, boulevard Saint Michel (Rohmer’s La Carrière de Suzanne/Suzanne’s Career [1963]). The workers are spread around Paris, like Antoine Doinel near the place de Clichy (Antoine et Colette) or later in Montmartre (Truffaut’s Baisers volés/Stolen Kisses [1968]), the journalist Jean-François near the Champs-Elysées (Le Signe du lion) and Léon the dishwasher on the rue Saint-Denis (Jean-Daniel Pollet’s ‘Rue Saint-Denis in Paris vu par …’). There are two unemployed women who live precariously in cheap hotels – in Marcel Hanoun’s Une simple histoire/A Simple Story (1959) and Jean Eustache’s Du côté de Robinson/Robinson’s Place (1963); neither lives in the Latin Quarter or Saint-Germain-des-Prés.

Residence in a New Wave hotel is associated with the character’s narrative situation. Since at least the 1930s the Paris hotel film as a genre has engaged with the hotel not only as residence but also as place of work. The New Wave, however, tells no stories about the workers in its hotels, with the exception of Doinel in Baisers volés, employed as a night clerk at the Hôtel Alsina in Montmartre, and then the story we are told is of how he loses this job. We occasionally see receptionists, concierges and cleaners in New Wave hotels, but the type of labour most frequently represented in these places, and to which narratives are attached, is prostitution.

The briefest instance is in Truffaut’s Jules et Jim (1962), where the narrator relates that Jules, in search of a woman, had frequented ‘professionals’ without finding satisfaction. The mention is accompanied by a shot of a ceramic sign that reads ‘HOTEL’ and archive footage of a prostitute’s leg. Prostitution plays a more substantial role in the Doinel films, from the 12-year-old Antoine’s story in Les Quatre cents coups/The 400 Blows (1959) about waiting for a prostitute at a hotel on the rue Saint-Denis to Antoine’s retelling of the same story 20 years later in L’Amour en fuite/Love on the Run (Truffaut, 1979), the last film of the series. That last film also retells Antoine’s visit to a hotel for prostitution in Baisers volés (supposedly near the boulevard de Clichy but actually just off the rue Cardinet in the 17th arrondissement).

Young Antoine had been told that he would find prostitutes in the rue Saint-Denis area, a truth confirmed by grown men in later New Wave films: Emile, in Une femme est une femme/A Woman Is a Woman (Godard, 1961), quotes Plato to a prostitute in her room on the rue Sainte-Foy; Claude, in Janine (Pialat, 1962), falls in love with the woman he visits at a hotel in the vicinity; Léon, in ‘Rue Saint-Denis’, brings a prostitute to his hotel room on that street – though by making a hotel on the rue Saint-Denis the home of the client rather than of the prostitute, Pollet’s film inverts the cliché.10

Through Anna Karina as Nana, Vivre sa vie gives the New Wave’s most detailed account of prostitution in hotels, above all in its eighth tableau, with ‘les hôtels’ included among the headings and in the voice-over’s quotation of a 1959 study of prostitution in France: ‘The sheets are not usually changed between two occupancies, only the bathroom towels. In some hotels the beds have no blankets, only a bottom sheet.’ 11

Aside from a brief glimpse of prostitutes standing outside a hotel on the rue Saint-Denis, Vivre sa vie avoids the clichéd location. The hotel in which were filmed the accompanying illustrations of Nana’s daily routine was on the boulevard de Grenelle, near the Eiffel Tower, and was not actually a hôtel de passe, an establishment used
for prostitution. The owners of hotels that did serve that purpose had refused to allow their premises to be filmed, for fear of scaring away clients. Nonetheless, the hotel we see has an air of authenticity, not least when compared to the setting for Karina’s role as a prostitute in the New Wave parody Dragées au poivre/Sweet and Sour (Jacques Baratier 1963), where the rue Saint-Denis hotel is, inside and out, a studio set.

Seven of Godard’s New Wave Paris films feature prostitution, four of them in hotels. Two of these contrast prostitution in luxury and lower-class hotels. Matching Alphaville’s contrast between the Hôtel Scribe and the Hôtel de l’Orient, Deux ou trois choses que je sais d’elle/Two or Three Things I Know about Her (1967) shows prostitution in first a one-star then a five-star hotel. We don’t see the exterior of the former but a bad joke told by the client indicates what class of hotel it is. Godard’s last New Wave film featuring hotel-set prostitution is ‘Anticipation’, his contribution to the sketch film Le Plus vieux métier du monde/The Oldest Profession (1967). ‘Anticipation’ is set and filmed at the Hilton Orly, a four-star hotel near the airport.

This airport setting recalls Godard’s earlier visit to Orly in Une femme mariée/A Married Woman (1964), that time using the Air Hotel, a more modest establishment within the terminal building. This brings us to a third narrative function of the New Wave hotel, after home and workplace: as place of adulterous assignation. Three films in particular present this activity in great detail. The 10-minute sequence at a hotel in Versailles that opens Louis Malle’s Le Feu follet/The Fire Within (1963) is matched by the even longer sequence that closes Une femme mariée. Between these, Truffaut’s La Peau douce/The Soft Skin (1964) conducts its affairs in five different hotels, in the New Wave’s most complicated articulation of hotel topography. Tom Conley describes the topography of La Peau douce as one of ‘connections, displacements and deviations’. Not one of the film’s five hotels is exactly what it seems; each is in some way displaced. The first is a composite of the Hotel Tivoli in Lisbon, seen from the exterior, with interiors filmed in Paris, at the Hôtel Lutetia on the boulevard Raspail. The second is first presented in an advertisement: ‘Résidence La Parisienne, 6 rue Bouffemont’, but the address of this high-class hôtel de passe is a fiction – the street on which the couple park is the avenue Foch, near the Arc de Triomphe, and the exterior we see in the next shot is somewhere else (unidentified). The third and fourth are supposed to be hotels in Reims. On the
way there the couple consult the Michelin guide and run through possible hotels, firstly
the Grand Hôtel, which doesn't exist, then the Lion d'Or, which does, then the Hôtel
Michelet, which doesn't. When they arrive at this last hotel, what we see is the Hôtel
Michelet in Paris, on the rue de Vaugirard, near the place de l'Odéon, and when the man
goes to the Grand Hôtel, what we see is the Hôtel Trianon Palace at Versailles. The fifth
hotel, renamed La Colinière in memory of Jean Renoir's La Règle du jeu/Rules of the
Game (1939), is actually the Hôtel des Saisons at Vironvay in Normandy.

One narrative function rarely served by the New Wave hotel is tourism. In A bout
de souffle Michel complains that the hotels are full of 'ces cons de touristes', but we
hardly ever see those 'stupid tourists' in New Wave hotels. In 'L'Homme qui ven-
dit la tour Eiffel', Claude Chabrol's contribution to Les Plus belles escroqueries du
monde/The World's Most Beautiful Swindlers (1964), the stupid German who has
come to buy the Eiffel Tower resides in a 'discreet hotel' nearby. To finalise the deal
he has to go to a more luxurious hotel that is ostensibly in Paris but actually is the
Hôtel Trianon Palace at Versailles – the same hotel that Truffaut situates in Reims
that same year.\textsuperscript{17}

The real New Wave tourists are the filmmakers themselves, exploring the hotel-
topography of Paris and surrounding region in search of stopping places for their itin-
erant characters. Narrative needs determine whether they book into a palace, a fleapit
or somewhere in between. A classification of New Wave hotels according to degree of
luxury might have been a simpler alternative, from the five-star George V in Deux ou trois
choses que je sais d'elle to the no-star Regina Hotel in L'Amour à la mer.

The groupings would not be the same as with narrative function, chiefly because of
the ubiquity of prostitution, present in every class of New Wave hotel. A further alter-
native might have been to mark the locations of these hotels on the map of New Wave
Paris, reinforcing the concentrations around Pigalle, the Latin Quarter and the rue Saint-
Denis that correspond more or less to narrative function.

I said at the beginning of this piece that the novelty of the New Wave is in its inte-
riors. The New Wave interior is a cinematically singular space, tellingly exemplified
by the New Wave hotel room, though the hotel room shares features with the multi-
roomed apartment and the one-room garret. A bout de souffle features homes of each
type: Patricia's hotel room, Liliane's 'chambre de bonne' and the Swedish model's
apartment-cum-studio. In each type of space the restless mobility of characters has
as correlative the restless mobility of the camera, enabled by the New Wave's tech-
nical characteristics: lightweight camera, minimal crew, basic augmentation of availa-
ble light, post-synchronisation. Room 12 at the Hôtel de Suède is the locus classicus
of the small-space construction. Larger spaces allow for more complex compositions,
with cameras tracking down corridors or between rooms, and montage enabling play
between subdivisions of the space. The best example of this is room 344, Lemmy
Caution's room at the Hôtel Scribe, in Alphaville.

A further particularity of these New Wave spaces is confined to the longer-term
residences and, as far as hotel rooms are concerned, to those at the lower end of the
scale. In L'Amour à la mer, Guy Gilles describes how he would make his tawdry hotel
room liveable 'with books, a few records and some photographs that I fixed to the wall
each time'. What we see, when he says this, is a room transformed into an intertextual
space by the accumulation of images, more than 20 of them, including photographs of
Rimbaud and Marilyn Monroe, a poster of a Greek kouros and a postcard of a painting
by Braque. These images are motifs thematised within the film, but Gilles has also put
on the wall a painting of his mother, an object that reappears in the apartment of a dif-
f erent character in his next film, *Au pan coupé/Wall Engravings* (1968), reflecting the
intertextual through personal association.

Pictures on the walls of higher-class New Wave hotel rooms are rare. There is
none at the Palais d’Orsay in *Tirez sur le pianiste/Shoot the Pianist* (Truffaut, 1960),
none at the Hôtel du Palais in *Le Feu follet*, none at the Scribe in *Alphaville*. A print
of an 18th-century seascape by Joseph Vernet on the wall at the George V is hard to
connect to the themes of *Deux ou trois choses que je sais d’elle*, and Vernet is not
one of Godard’s known enthusiasms, so we can say that it is a function of realist set
décor rather than the inscription of a personalised or thematised intertextuality. On
the other hand, Chagall’s *Le Cirque* (1956) on the wall at the Air Hotel in *Une femme
mariée*, if its subject is hard to thematise, does match a taste elsewhere in Godard for
this artist.

What we don’t see in the higher-class hotel rooms are images pinned to the wall, the
personalisation of the space by its occupant. In *Paris nous appartient* Philip’s room is dec-
orated with more than twenty of his own drawings and a photograph of Antonin Artaud;
his neighbour Birgitta’s room is decorated with photographs of herself. In Godard’s
short film *Charlotte et son Jules/Charlotte and Her Boyfriend* (1960), the boyfriend’s
room at the Unic-Hôtel, rue de Rennes, is decorated with photographs of Charlotte
— that is, of Anne Colette, Godard’s partner at the time. This is character-centred
décor, with a twist. The same is true of Antoine Doinel’s room in *Antoine et Colette*: as
a music lover he has record covers pinned to the wall, and as a Balzacian he has a pho-
tograph of Rodin’s Balzac. However, his poster of himself, unfeasibly based on a scene
from *Les Quatre cents coups*, is décor that moves beyond character into the intertextual
space of the Doinel cycle.

Patricia’s room at the Hôtel de Suède is, unsurprisingly, the most heavily person-
alised New Wave hotel room. The walls are covered with posters and postcards of
paintings by Fragonard, Degas, Renoir, Klee and Picasso, alongside a photograph of
Jean Seberg by her husband François Moreuil. Like the photographs of Anne Colette in
*Charlotte et son Jules*, this predates the shoot and is, effectively, the insertion into the
fiction of the actor’s reality. The fashion shots of Birgitta in *Paris nous appartient* are in
the first place photographs of the actress, Birgitta Juslin, and secondly photographs of
the character (‘Birgitta’). In the two other homes shown in *A bout de souffle*, Liliane’s
‘chambre de bonne’ and the Swedish model’s apartment, the walls are similarly deco-
rated with photographs from the preceding career of each actress, alongside postcards
of paintings in the former case, and actual paintings in the latter.18

A photograph of the actress who plays the room’s occupant remains readable as
character-centred décor, even if it personalises the space beyond the confines of char-
acter. The other images that decorate the room are more detached from the occupant.
Patricia is shown putting up a poster of a Renoir painting in her bathroom, and though
her admiration of the painter is in character, the personal investment in Renoir – and in Fragonard, Degas, Klee and Picasso – is not Patricia’s but Godard’s. These are his references, exhibits from an imaginary museum installed across his work, with a privileged place of exposition on the walls of apartments and hotel rooms. Truffaut, Rivette, Rohmer, Chabrol, Varda, Eustache and others form similar habits in the New Wave period, producing a set of individualised representations that are peculiar to and characteristic of the New Wave. These musées imaginaires illustrate forcefully the point that the New Wave is as much a cinema of interiors as it is a cinema of the street.19

Focusing on the New Wave’s interiors rather than its exteriors would be a good strategy for taking our sense of New Wave cinema ‘beyond the flâneur’, if the New Wave flâneur were not just a myth; there is only one genuine flâneur or flâneuse in New Wave Paris, and that is Nadine in Jean Rouch’s La Punition/The Punishment (1962).20 At one point, very briefly, the neon sign of a hotel can be seen ahead of Nadine as she continues her nightwalking, but she doesn’t stop there. This essay has been an attempt to engage with the hotel’s particular significance for the New Wave’s mobile subjects, enough of whom stop at, work in or reside in hotels for these to warrant such close attention. Other constituent parts of the hotel should also be examined as cinematic spaces. Some of these, like neon signage or the registration desk, are hotel specific, inviting comparative analysis with those elements in other hotel-heavy corpuses.21 Other parts connect with other types of space within the New Wave corpus. There will, I hope, be work done on New Wave corridors, on New Wave lifts and New Wave staircases; on New Wave windows and New Wave balconies; on New Wave bedrooms.22 The stopping place examined here, in this chapter, is just a starting point.

Notes
4. ‘Antoine et Colette’ is François Truffaut’s contribution to the sketch film L’Amour à vingt ans/Love at Twenty (1962), and the second of the five films that make up the Antoine Doinel cycle, starring Jean-Pierre Léaud.
5. I apply the broadest possible definition of what makes a New Wave film, with a timeframe from the mid-1950s to the late 1960s that includes filmmakers from five distinct groupings: 1.) former Cahiers du cinéma critics; 2.) the Left Bank group; 3.) the cinéma-véritistes; 4.) the unaffiliated, making a first film in the New Wave period and in a New Wave style; 5.) those filmmakers with independently established reputations who make New Wave or para-New Wave films in this period. On this basis I have constituted a corpus of about a hundred films in which Paris is a location.
7. The Union-Hôtel, 17 rue des Canettes, in the 6th arrondissement.
9. This room is not presented as a hotel room. The chief contribution of Une femme est une femme to the New Wave hotel corpus is the blue neon sign reading ‘HOTEL’ just outside the protagonists’ apartment window. Both apartment and sign are studio constructions.
10. Pialat’s hotel is somewhere near Strasbourg-Saint-Denis Métro station; Pollet’s is the Hôtel du Grand Saint-Denis at 289 rue Saint-Denis, 2nd arrondissement.
11. The Hôtel du Croissant d’Argent at 47 rue Saint-Denis. The other hotels in Vivre sa vie are the Hôtel de Monaco, 10 rue du Débarcadère, 17th arrondissement, and the Eiffel Elysée at 5 boulevard de Grenelle, 15th arrondissement.
13. ‘Is this hotel reserved for Jews? – Why? – Because it’s only got one star.’ The shots preceding this sequence imply that the hotel is somewhere near the avenue Mac-Mahon.
16. For an exterior view of this hotel, see Jean Rouch’s Petit à petit/Little by Little (1971).
17. I don’t think Chabrol and Truffaut were aware that in 1913 this hotel had served as the ‘Royal Palace Hotel’ in the first of Louis Feuillade’s Fantômas films released in 1913.
18. At least some of these paintings are by Godard himself.
19. To visit some of these imaginary museums, see The Ciné-Tourist website.
20. Despite many claims to the contrary, whatever Cléo does as she walks the streets of Paris, it is not flânerie. The protagonist of La Vie à l’envers/Life Upside Down (Alain Jessua, 1964) might have a claim to being the New Wave’s one flâneur, if he weren’t clinically insane. [Editors’ note: See Jennifer Wallace’s chapter in this volume for a discussion of Cléo as a flâneuse.]
21. See, for example, Jann Matlock’s seminal study of the registration desk in American cinema: ‘Vacancies: Hotels, Reception Desks and Identity in American Cinema 1929–1964’, in Clarke et al. (eds), Moving Pictures/Stopping Places, pp. 73–142. The key reception desk moments in New Wave cinema are in Le Signe du lion, A bout de souffle, Le Combat dans l’île, La Vie à l’envers, La Peau douce, Alphaville, La Chinoise (Godard, 1967) and Baisers volés.
22. Editors’ note: see Hilary Radner and Alistair Fox’s chapter in this volume, devoted to the representation of the apartment in Truffaut’s work.