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<https://www.ucpress.edu/book/9780520279896/the-parisian-avant-garde-in-the-age-of-cinema-1900-1923#reviews>

## Education

Ph.D., Film Studies, University of Iowa, 2006

M.A., Communication Studies, Film Studies Division, University of Iowa, 1998

B.A., French, Film Studies, University of Colorado, Boulder, 1994

**Description of Research** Jennifer J. Wild specializes in French cinema and visual culture; the history and theory of modernism and the avant-garde; political aesthetics; and historiography. Her first book, *The Parisian Avant-Garde in the Age of Cinema, 1900-1923* (The University of California Press, 2015; short-listed, Kraszna-Krausz Best Moving Image Book Award, 2016; Honorary Mention, Wylie Prize in French Cultural Studies, 2014-15), explores how the early cinema experience, rather than films alone, was a key component in the development of early twentieth-century modern and avant-garde art including Cubist and abstract painting, and Dada's radical manner of reimagining art and its experience for the masses. By using a historical, archival approach to explore theoretical, formal, and conceptual questions related to the historical cinema experience, Wild's book offers an anti-patriarchal and anti-canonical account of avant-gardism and early cinema in Paris, identifying them as mutually inclusive frameworks for radical spectatorship, aesthetic reception, and modernist form. She is currently completing a second book: *Radical Recognition: Photography, Film, and History in the Image* studies the political aesthetics of the mechanically reproduced image as it was deployed by the French and Belgian avant-garde across the twentieth century to query the image's potential liberation from structural systems of signification in what Wild calls "technological secularism."

**Research keywords:** the European historical avant-garde, modernism, visual and material culture, cinema history, historical film exhibition and experience, aesthetic reception, political aesthetics

## Conference Presentations

Keynote, “Marcel Broodthaers’ World in Danger,” Broodthaers and Cinema Symposium, Wiels Art Center/Brussels Cinematek, June 17-19, 2022.

Invited talk, “ ‘Enregistrement visuel’ : Penser le mouvement selon Fernand Léger.” Musée nationale Fernand Léger, Biot, France, with the Centre André Chastel (Sorbonne University), *Fernand Léger and The Cinema*, the Institut national d’histoire de l’art (INHA), June 29 and 30, 2022.

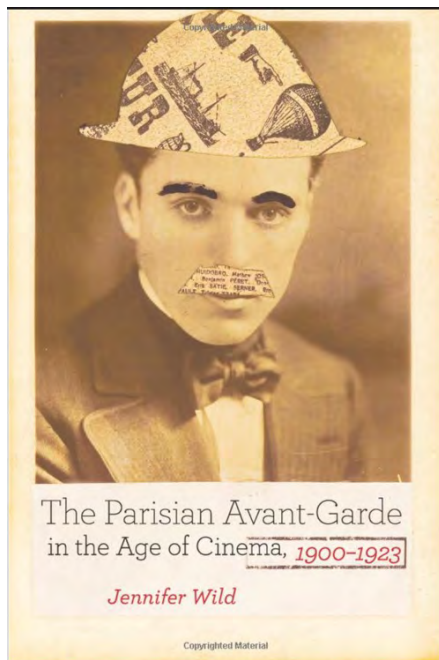
“Dark Patrimony, or Survival in the Penal Colony.” The Society for Cinema and Media Studies Conference, Chicago, March 2021.

“Images des barricades, l’image Communale.” Théâtres de la Mémoire, Institut Nationale de l’Histoire de L’Art, Paris, France, February 13, 2020.

## Publications

### Book

*The Parisian Avant-Garde in the Age of Cinema, 1900-1923* (Berkeley, CA: University of California Press, 2015).



### Book Chapters

“Under the Figure of the Palm Tree,” in *Avant-Gardes in Crisis: Art and Politics in the Long 1970s*, eds. Jean-Thomas Tremblay and Drew Strombeck (New York: SUNY Press, 2021), p. 135-158.

"The Dynamics of Seeing," *Georges Braque: Inventor of Cubism* (September 25, 2021-January 23, 2022), Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany (2021), p. 97-119.

"The Place and Desire of Avant-Garde and Experimental Forms," *Chapter 12, FORMS 1920-1950 in The French Cinema Book*, second edition, Michael Temple and Michael Witt, eds. (London: British Film Institute/Palgrave Macmillan, 2018).

"Monument in the Garden: On the Facelessness of Avant-Garde Classicism," *Classicisms*, ed. Larry F. Norman and Anne Leonard, Smart Museum of Art (Chicago, IL: Smart Museum of Art, 2016): 95- 109.

"Francis Picabia, Stacia Napierkowska, and the Cinema: The Circuits of Perception," in Elza Adomowicz, Eric Robertson eds., *Dada and Beyond* (Amsterdam: Rodopi, 2012): 57-76.

"Distance is (Im)aterial: Epstein Versus Etna," in eds. Keller, Sarah and Jason Paul, *Jean Epstein: Critical Essays and Translations* (Amsterdam: University of Amsterdam Press, 2012): 115-142.

"The Cinematographic Geographies of Pablo Picasso and Georges Braque," catalog essay, *Picasso, Braque and Early Film in Cubism* (New York: PaceWildenstein Editions, 2007): 148-167.

## Journal Article

"The Chaplin Files, 1952," *October* 160 (Spring/Summer 2017): 51-78.

"Toward a Concrete Aesthetics: Against Avant-Garde Film c. 1930," special issue, French Cinema at the Margins: Forgotten Sites, Practices, and Discourses, 1920-1960, ed. Eric Smoodin, *Framework: Journal of Cinema and Media*, Volume 58, Numbers 1 & 2 (Spring & Fall 2017): pp. 6778

'Are you Afraid of the Cinema?': *Du Cinéma* and the Changing Question of Cinephilia and the Avant-Garde (1928-1930), *AmeriQuests*, Vol 12, No 1 (2015): Baudelaire, Migration and Cultural Modernisms, eds. Andrea Mirabile and Daniel Ridge;  
<http://ejournals.library.vanderbilt.edu/index.php/ameriquests/article/view/4148/2101>

"The Length of a Wide Highway: On the Archive, the (Electronic) Marketplace, and the End of a Collection," *Cinémas: Revue d'études cinématographiques/Journal of Film Studies*, vol. 24, no. 2-3, special issue *L'attrait de l'archive* (Summer 2014): 165-187.

"The Automatic Chance of the Modern Tramp: Chaplin and the Parisian Avant-Garde," *Early Popular Visual Culture*, Volume 8 Issue 3 (2010): 263-283.

"L'Hélice (Délice d') : *Anémic Cinéma* dans le champ de l'avant-garde", in Jean-Pierre Bertin-Maghit and Geneviève Sellier, eds., *La Fiction éclatée. Volume 2 : Petits et grands écrans français et francophones : de l'esthétique à l'économie* (L'Harmattan, Paris, 2007): 231-240.

"An Artist's Hands: Stella Simon, Modernist Synthesis, and Narrative Resistance," *Framework: The Journal of Cinema and Media*, Vol. 46, no. 1 (March 2005): 93-105.

"Sur le déclin d'un dispositif culturel, la chanson illustrée," *1895* no. 47 (December 2005): 9-37.

