

# Jennifer J. Wild

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## Professional Appointments

Associate Professor, Department of Cinema and Media Studies, the Department of Romance Languages and Literatures, The College; faculty affiliation with The Center for the Study of Gender and Sexuality; Interdisciplinary Studies in the Humanities  
The University of Chicago, July 1, 2015-present

Assistant Professor, Department of Cinema and Media Studies; faculty affiliation with the Department of Romance Languages and Literatures; The Center for the Study of Gender and Sexuality; Interdisciplinary Studies in the Humanities  
The University of Chicago, 2008- 2015

Visiting Assistant Professor, Committee on Cinema and Media Studies, The University of Chicago, 2007-2008

Attaché temporaire d'enseignement et de recherche (ATER), L'UFR du Cinéma et Audiovisuel, L'Université de Paris III, La Sorbonne-Nouvelle, 2006-2007

Assistant Director, "Picasso, Braque and Early Film in Cubism," exhibition, PaceWildenstein Gallery, New York, 2006-2007

Adjunct Assistant Professor, Le Centre Parisien d'Etudes Critiques, 2005-2007

Maître de Langue, L'Institut Universitaire Professionnalisé/Arts Plastiques, L'Université de Paris I, La Sorbonne-Panthéon, 2005-2006

Maître de Langue, Le Centre d'anglais toutes disciplines, L'Université de Paris VIII, St. Denis, 2004-2006

Instructor, Department of Communication, The American University of Paris, Summer 2001

Graduate Instructor, Departments of Cinema and Comparative Literature; French and Italian; Sexuality Studies; The University of Iowa, 1997-2002

Teaching Assistant, Department of Film Studies, The University of Colorado, Boulder, 1995-1996

Coordinator, The James and Rebecca Roser Film Studies Visiting Artist Program, The University of Colorado, 1995-1996

## Education

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

“*L’Imagination Cinématique: The Cinematic Impression on Avant-Garde Art in France, 1913-1929*”  
Committee: Lauren Rabinovitz (dir.), Richard Abel, Rudolf Kuenzli, Craig Adcock, Paula Amad

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

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

L’Université Michel de Montaigne, Bordeaux III, Le Département des Études de Français, Langue Étrangère, 1991-1992

## Publications

### Book

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

Shortlist, Kraszna-Krausz Foundation, Best Moving Image Book Award  
Honorary Mention, 2014-15 Wylie Prize in French Cultural Studies

### Peer-Reviewed Essays

'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,” *Cinemas: 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.

### Articles, Chapters, and Exhibition Catalogs

- "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, forthcoming autumn 2016).
- "Monument in the Garden: On the Facelessness of Avant-Garde Classicism," for the exhibition catalog, *Classicisms*, Smart Museum of Art (Chicago, IL: Smart Museum of Art, forthcoming autumn 2016).
- "What Léger Saw: The Cinematic Spectacle and the Meteor of the Machine-Age," *La Ville: Fernand Léger and the Modern City* (Philadelphia: Philadelphia Museum of Art, 2013): 145-151.
- "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)material: Epstein Versus Etna," in eds. Keller, Sarah and Jason Paul, *Jean Epstein: Critical Essays and Translations* (Amsterdam: University of Amsterdam Press, 2012): 115-142.
- "Modern Painting: Instruments in the History of Film Theory," in *Dall'inizio, alla fine. Teorie del cinema in prospettiva/In the Very Beginning, at the Very End. Film Theories in Perspective*, eds. Francesco Casetti, Jane Gaines, Valentina Re (Udine, Italy: Forum, 2009): 539-546.
- "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.
- "Feu sur le public. La balistique cinématographique de l'avant-garde en France," *CinémAction*, special issue, *Arts Plastiques et Cinéma*, no. 122 (2007): 100-109.
- "Moving the Modernist Imaginary: Cinematic Intervention in the French and American Avant-Garde, 1920-1935," *Cinéma & Cie*, no. 1 (Fall 2001): 144-146.

### Book Reviews

- Chanteuse in the City: The Realist Singer in French Film* by Kelley Conway (Berkeley: University of California Press, 2004); *The Red Velvet Seat: Women's Writing on the First Fifty Years of Cinema*, Antonia Lant, ed., with Ingrid Periz (London: Verso, 2006). *1895*, No. 52 (septembre 2007): 192-199.
- A Feminist Reader in Early Cinema*, Jennifer Bean and Diane Negra, eds. (Durham: Duke University Press, 2002); *Zones of Anxiety: Movement, Musidora, and the Crime Serials of Louis Feuillade* by Vicki Callahan (Detroit: Wayne State University Press, 2005); *Cinémas. Revue d'études cinématographiques/Journal of Film Studies*, Rosanna Maule, ed., special issue, "Femmes et cinéma muet: nouvelles problématiques, nouvelles méthodologies," Vol. 16, no. 1 (Autumn 2005). *1895*, No. 50 (décembre 2006): 154-162.
- The Visual Turn: Classical Film Theory and Art History*, Angela Dalle Vacche, ed., (Piscataway, NJ: Rutgers University Press, 2002). *SubStance* #111, vol. 35, no. 3 (2006): 149-152.

### Translations, Encyclopedia Entries, and Miscellaneous Publications

Jean Epstein, "For the Love of Charlot," trans. Jennifer Wild, in eds. Keller, Sarah and Jason Paul, *Jean Epstein: Critical Essays and Translations* (Amsterdam: University of Amsterdam Press, 2012): p. 305-306.

"Stella Simon," in *The Women Film Pioneers Sourcebook, Vol. I*, Jane Gaines, Radha Vatsal, and Monica Dall'Asta, eds. Center for Digital Research and Scholarship (New York, NY: Columbia University Libraries, 2010), <https://wfpp.cdrs.columbia.edu/pioneer/ccp-stella-f-simon/#ccp>.

"Le Cubisme et le cinéma," *Le Dictionnaire mondial des Images* (Paris: Gallimard, Éditions Nouveau Monde, 2006): 273-275.

DVD note, on *Hands: The Life and Loves of the Gentler Sex. Unseen Cinema* (Anthology Film Archives, New York: 2005).

Poppe, Emile, "Forward to the Past: Is a Hyper-Text a Text? Some Provisory Notes and Reflections," trans. Rick Altman and Jennifer Wild, *iris* #25, (Spring 1998): 22-29.

### **Fellowships, Grants, Awards**

Honorary Mention, Laurence Wiley Prize in French Cultural Studies 2014-2015, for *The Parisian Avant-Garde in the Age of Cinema, 1900-1923* (Berkeley, CA: University of California Press, 2015)

Shortlist, Best Moving Image Book Award, the Kraszna-Krausz Foundation, for *The Parisian Avant-Garde in the Age of Cinema, 1900-1923* (Berkeley, CA: University of California Press, 2015)

Research Grant, Center in Paris, The University of Chicago, 2016

Co-recipient, Dedalus Foundation Exhibition Catalogue Award, for *La Ville: Fernand Léger and the Modern City* (Philadelphia: Philadelphia Museum of Art, 2013), 2014

Nomination, Faculty Award for Excellence in Graduate Teaching and Mentoring, Office of the Provost, The University of Chicago, 2013

Faculty Fellow, The Center for the Study of Gender and Sexuality, The University of Chicago, 2012-2013

France Chicago Center Grant, The University of Chicago, 2010, 2013, 2014, 2016

Nomination, Best Essay in an Edited Collection Award, Society of Cinema and Media Studies, 2012

Franke Institute for the Humanities Faculty Fellowship, The University of Chicago, 2011-2012

Alternate, American Council of Learned Societies Fellowship, 2011

The Franke Institute for the Humanities Grant, The University of Chicago, 2010

UChicago Arts Grant, The Arts Council, The University of Chicago, 2010

The Tournées Festival Grant for Contemporary French Cinema, French American Cultural Exchange, Cultural Services of the French Embassy, 2008, 2010

Mellon Languages Across the Curriculum Grant, The University of Chicago, 2008

The Terra Foundation for American Art Grant (\$10,000), 2008

Alternate, Mellon Postdoctoral Fellowship, Cornell University, 2006

Seashore Dissertation Year Fellowship, The University of Iowa Graduate College, 2003

T. Anne Cleary International Dissertation Research Grant, The University of Iowa Graduate College, 2003

Harmon Chadbourn Rorison Fellowship, Institut Français de Washington, 2003

Society for French-American Cultural Services and Educational Aid Fellowship, Paris, France, 2003

Fulbright Fellowship, La Commission franco-américaine d'échanges universitaires et culturels, Paris, France, 2002-2003

### **Selected Invited Talks**

"Found Object: A Case Study in Interdisciplinary Research in the Humanities," MAPH Distinguished Faculty Lecture, The University of Chicago, May 2016.

"The Cinematic Mask," Photography and Philosophy Symposium, Los Angeles County Museum of Art, March 13-14, 2015.

Keynote address, "*Cache-cache*: The Play of Hidden Agency in Surrealist Film and Photography," University of Toronto Cinema Studies Graduate Student Conference, February 27-28, 2015.

"'O Disemboweled Palaces': Avant-Gardism and the Critique of Cinematic Beholding in the Age of the Great War." Division on 20th-Century Literature Sponsored Panel, "Rewriting La Grande Guerre," Modern Language Association, Vancouver, January 2015.

"Are you Afraid of the Cinema? *La Revue du Cinéma* and the Changing Question of Cinephilia and the Avant-Garde (1928-1930)." Cultural Modernism: The French and Italian Avant-Garde, Vanderbilt University, October 23-24, 2014.

Keynote speaker, "Cinema as Sign." Expanded Writing Symposium, Eli and Edythe Broad Art Museum, Michigan State University, July 19, 2014.

"Seeing Through Cinema." The Association of Graduate Art Students, The University of Georgia. February 27, 2014.

"The Vertical Gaze: the Avant-Garde, the Cinema, and Beholding in the Age of the Great War." University of California, Berkeley, February 21, 2014.

"Transparency." Proseminar on Film and the Plastic Arts, University of Iowa, August 30, 2012.

"The Cinema's Lessons For Cubism." Fundación Telefonica, Madrid, Spain, June 14, 2012.

“The Shape of Cultural History: Modernism, Early Cinema, and the History of an Address.” Alice Kaplan Institute for the Humanities, Northwestern University, November 8, 2011.

“The Cinema Model: A Short History of the Artist-Made Film.” The Arts Club of Chicago, October 15, 2008.

“Exuberance and Potlatch: An Underworld Ethnography of Surrealist Cinema.” Chicago Film Seminar, January 10, 2008.

“*La Fille née sans mère*: Women, Dada, Cinéphilie.” Women in the Avant-gardes/Femmes dans les avant-gardes, journées d’études, Le Paris Research Center de L’Université de Floride, Reid Hall, Paris, France, February 17-18, 2006.

## Courses Taught

### Graduate

The Archive: Materiality, Aesthetics, Visual Culture

Methods and Issues

History and Theory of the Avant-Garde (cross-listed RLL, Art History)

Neo-Avant-Wave: Post-War Film Experiment in France (cross-listed RLL, Art History)

The Silent Avant-Garde (cross-listed Art History)

Seeing/Writing the Everyday in 20<sup>th</sup>-Century France (Center for Disciplinary Innovation; co-taught with Alison James; cross-listed RLL)

The Cinematic Turn: Film and Art Practice

The 7<sup>th</sup> Art (cross-listed Art History)

### Undergraduate/Graduate

La Nouvelle Vague/The French New Wave (with French section)

A Topography of Modernity: Cinema in Paris, 1890-1925 (with French section)

Feminist Film Theory and Counter Cinema (cross-listed RLL, CSGS)

French Cinema of the 20s and 30s (with French section)

French Cinema

The Modern Body and the Cinema (cross-listed CSGS)

Anglais pour les Métiers des arts et de la culture

### Undergraduate

Senior Colloquium

Introduction to Film Analysis

Chaplin: le corps moderne au cinéma

Le cinéma, le féminisme et la représentation de la femme

Les premières avant-gardes: arts plastiques et cinéma

L’Histoire du cinéma sonore

Contemporary French Cinema

Cinema and Painting

Film and Society: International Silent Avant-Garde Cinema and Culture

Film and Literature

Gender and Film

Queer Non-fiction Film and Video  
 Introduction to Film Criticism  
 French Language (Beginning and Intermediate)

College Core, The University of Chicago

Film and the Moving Image  
 Media Aesthetics: Image  
 Media Aesthetics: Sound  
 European Civilization III (Paris Center)  
 Margins of the Medium: Text/Image

### **Professional Associations and Memberships**

Society for Cinema and Media Studies  
 CinemArts Film and Art History Scholarly Interest Group  
 French and Francophone Scholarly Interest Group  
 Women's International Screen Histories Scholarly Interest Group  
 Experimental Film and Media Scholarly Interest Group

College Art Association

Modernist Studies Association

### **Languages**

American English	Maternal Language
French	Near Native Reading, Writing and Oral Skills
Spanish	Basic Reading, Writing and Oral Skills