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| **Your article** |
| **Cendrars, Blaise (1887-1961)** |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| [Enter an **abstract** for your article] |
| Blaise Cendrars (born Frédéric-Louis Sauser) was a Franco-Swiss poet, novelist, journalist, filmmaker and explorer. Though his career spanned many decades, Cendrars is now best known for his involvement in the Parisian avant-garde just prior to and following World War I. After the war he wrote *La Fin du monde filmée par l'Ange Notre-Dame* (1919)*,* the first poem to assume the form of a screenplay. He collaborated with Abel Gance on *La Roue* (1923), and proceeded to author the foundational essay *L’ABC du Cinema* (1926). In it, he proposes that “a new humanity, and that a breed of new men will appear. Their language will be cinema.” Cendrars’ combination of media theory and progressive sociology anticipate the theories of Marshall McLuhan. Cendrars later penned *Hollywood, La Mecque du cinema* (1936) for the French press, in which he dispels the utopian conceptions of American entertainment industry, instead highlighting the culture of spectacle inherent in 1930s Hollywood.  File: cendrars.jpg Selected Works: *La Fin du monde filmée par l’Ange Notre-Dame* (1919)  *L’ABC du cinema* (1926)  *Hollywood, La Mecque du cinema* (1936) |
| Further reading:  (Boschner) |