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| Cendrars, Blaise (September 1, 1887–January 21, 1961) |
| Frédéric-Louis Sauser |
| Blaise Cendrars (born Frédéric-Louis Sauser) was a Franco-Swiss poet, novelist, journalist, filmmaker and explorer. Although 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. As with many other French modernists, Cendrars was an early cinephile. He collaborated with Abel Gance on *La Roue* (1923) and his essay *L’ABC du Cinema* (1926) adopted a rapturous, millenarian tone in relation to the new medium. ‘All indications suggest that we are heading towards a new synthesis of the human mind’, Cendrars wrote, ‘a new humanity, and that a breed of new men will appear. Their language will be cinema’. In its combination of media theory and messianic sociology, Cendrars’s ideas anticipated the theories of Marshall McLuhan. In the 1930s, Cendrars travelled to Hollywood to report on the American dream-factory for the French press. His dispatches, collected in *Hollywood: Mecca of the Movies*, betrayed a less utopian, more sardonic appraisal of the American entertainment industry and its attendant culture of spectacle and fame. |
| File: Blaise Cendars.jpg  Blaise Cendrars  [[Source: Image can be found at <http://www.images-booknode.com/author_picture/7/blaise-cendrars-7396-250-400.jpg>]]  Blaise Cendrars (born Frédéric-Louis Sauser) was a Franco-Swiss poet, novelist, journalist, filmmaker and explorer. Although 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. As with many other French modernists, Cendrars was an early cinephile. He collaborated with Abel Gance on *La Roue* (1923) and his essay *L’ABC du Cinema* (1926) adopted a rapturous, millenarian tone in relation to the new medium. ‘All indications suggest that we are heading towards a new synthesis of the human mind’, Cendrars wrote, ‘a new humanity, and that a breed of new men will appear. Their language will be cinema’. In its combination of media theory and messianic sociology, Cendrars’s ideas anticipated the theories of Marshall McLuhan. In the 1930s, Cendrars travelled to Hollywood to report on the American dream-factory for the French press. His dispatches, collected in *Hollywood: Mecca of the Movies*, betrayed a less utopian, more sardonic appraisal of the American entertainment industry and its attendant culture of spectacle and fame.  File: Cover to La Fin du monde filmée par l'Ange Notre-Dame, 1919.jpg  Cover to La Fin du monde  [[Source: Image can be found at <http://www.kb.nl/sites/default/files/KB2765_C02_02_U.jpg>]]  File: Cover to Hollywood, La Mecque du cinéma, 1936.jpg  Cover to Hollywood, La Mecque du cinéma  [[Source: Image can be found at <http://pmcdn.priceminister.com/photo/hollywood-la-mecque-du-cinema-de-blaise-cendrars-919613720_ML.jpg>]] List of Works *La Fin du monde filmée par l'Ange Notre-Dame* - (1919, Éditions de la Sirène)  *L'ABC du cinema* (1926, Les Écrivains Réunis)  *Hollywood, La Mecque du cinéma* (1936, Grasset) |
| Further reading:  (Bochner) |