TEXAS STATE VITA

I. Academic/Professional Background

A. Name: Jennifer Forrest Title: Professor

Contact information:
Office #219, Centennial Hall, Department of Modern Languages
Office telephone: 512-245-2493
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B. Educational Background

Degree	Year	University	Major	Thesis/Dissertation
Ph.D.	1990	Yale University	French	"Things Fall Apart: The Crisis of Modernity in Louis-Ferdinand Céline's *Voyage au bout de la nuit*"
M.A.	1985	Yale University	French	
B.A.	1982	U.C.L.A.	French	

C. University Experience

Position	University	Dates
Professor	Texas State University	2002-
Associate Professor	Texas State University	1997-2002
Assistant Professor	Texas State University	1990-1997

II. TEACHING

A. Honors and Awards:

Alumni Teaching Award of Honor (2023)
College of Liberal Arts, Achievement in Scholarly/Creative Activities (2022)
Alpha Chi National Honor Scholarship Society "Favorite Professor" (2021)
Presidential Distinction Award for Excellence in Teaching (2019)
Liberal Arts College Golden Apple Award for Excellence in Teaching (2019)
Alpha Chi National Honor Scholarship Society "Favorite Professor" (2018)
Alpha Chi National Honor Scholarship Society "Favorite Professor" (2014)
Alpha Chi National Honor Scholarship Society "Favorite Professor" (2011)
International Programs Professor for 2003 (2004)—Awarded by the Center for International Studies
Alpha Chi National Honor Scholarship Society "Favorite Professor" (2003)
Nominated by the Dean of the College of Liberal Arts for the Council for the Advancement and Support of Education (CASE) Professor of the Year Award (Spring 2003)
Presidential Award for Teaching Excellence (Fall 2002): $5,000
Liberal Arts College Golden Apple Award for Excellence in Teaching (Fall 2002)

Alpha Chi National Honor Scholarship Society "Favorite Professor" (2002)
Liberal Arts Teaching Award (Fall 2001): $1,000

III. SCHOLARLY/CREATIVE

A. Works in Print

1. Books
   a. Scholarly Monograph

Forrest, Jennifer. *Decadent Aesthetics and the Acrobat in Fin-de-Siècle France*. New York, NY: Routledge: 2019.

   c. Edited Books:

Forrest, Jennifer, ed. *The Legend Returns and Dies Harder Another Day: Essays on Film Series*. Jefferson, NC: McFarland & Company, 2008.
Forrest, Jennifer and Leonard R. Koos, eds. *Dead Ringers: The Remake in Theory and Practice*. Albany: SUNY Press, 2002.

   d. Chapters in Books:

Forrest, Jennifer. "Un château ou le chapiteau ? Un clown fait un tour d'adresse / de sa terre : *Monsieur Destrémeaux*." *Jean Richepin, poète saltimbanque*. Ed. Christophe Gross. Paris: Droz (accepted).
Forrest, Jennifer. "Re-forming *La Maternelle*: Social-Cultural Continuity and the Remake." *European Film Remakes*. Ed. Eduard Cuelenaere, Gertjen Willems, and Stijn Joye. Edinburgh: Edinburgh UP: 2021. 89-101.
Forrest, Jennifer. "From *Ocean's 11/Eleven* to *Ocean's 8/Eight*: Gender, Genre and the Reboot." *Film Reboots.* Ed. Daniel Herbert and Constantine Verevis. Edinburgh: Edinburgh UP, 2020: 81-95.
Forrest, Jennifer. "Of True Sequels: the Four Daughters Movies, or the Series that Wasn't." *Take 2*. Ed. Constantine Verevis and Carolyn Jess-Cooke. Albany: SUNY Press, 2010. 31-44.
Forrest, Jennifer. "Introduction." *The Legend Returns and Dies Harder Another Day: Essays on Film Series*. Ed. Jennifer Forrest. Jefferson, NC: McFarland & Company, 2008. 1-19.
Forrest, Jennifer. "The Poetics of Film Series." *The Legend Returns and Dies Harder Another Day: Essays on Film Series*. Ed. Jennifer Forrest. Jefferson, NC: McFarland & Company, 2008. 21-38.
Forrest, Jennifer. "The Trouble With Maisie: Insubordination and the Empowered Woman Series." *The Legend Returns and Dies Harder Another Day: Essays on Film Series*. Ed. Jennifer Forrest. Jefferson, NC: McFarland & Company, 2008. 105-29

Forrest, Jennifer. “Pierrette, assassine assassinée: The Portrait of Lulu in Two Tableaux.” Ed. Peter Schulman and Aminia Brueggemann. *Rhine Crossings: France and Germany in Love and War*. Albany: SUNY Press, 2005. 143-63.

Forrest, Jennifer. “Aerial Misses and Spectating Messieurs: The Paradox of the Lady Acrobat in the French *fin de siècle*.” *Peripheries of Nineteenth-Century French Studies*. Ed. Timothy Raser. Newark: University of Delaware Press, 2002. 133-55.

Forrest, Jennifer and Leonard Koos. “Reviewing Remakes: An Introduction.” *Dead Ringers: The Remake in Theory and Practice*. Ed. Jennifer Forrest and Leonard R. Koos. Albany: State University at New York Press, 2002. 1-36.

Forrest, Jennifer. “Remaking *The Blue Veil*: An Interview With Norman Corwin.” *Dead Ringers: The Remake in Theory and Practice*. Ed. Jennifer Forrest and Leonard R. Koos. Albany: State University of New York Press, 2002. 309-36.

Forrest, Jennifer. “The ‘Personal’ Touch: The Original, the Remake, and the Dupe in Early Cinema.” *Dead Ringers: The Remake in Theory and Practice*. Ed. Jennifer Forrest and Leonard R. Koos. Albany: State University of New York Press, 2002. 89-126.

Forrest, Jennifer. “Sadie Thompson Redux: Postwar Reintegration of the Wartime Wayward Woman.” *Dead Ringers: The Remake in Theory and Practice*. Ed. Jennifer Forrest and Leonard R. Koos. Albany: State University of New York Press, 2002. 169-202.

Forrest, Jennifer. “The (Con)Quest of the Other in *Voyage au bout de la nuit*.” Eds. Rosemarie Scullion, Philip H. Solomon, and Thomas Spear. *Céline and the Politics of Difference*. Hanover and London: University Press of New England, 1995. 120-139.

2. Articles

a. Refereed Journal Articles:

Forrest, Jennifer. “Vivre la différence : les réadaptations cinématographiques des *Deux orphelines* d’Adolphe d’Ennery et Eugène Cormon.” Special Issue of *Études françaises*: D’Ennery et l’histoire (under review).

Forrest, Jennifer. “Acrobats, Reverse Motion, and Cinematic Signature in the Comic Series of Jean Durand.” *New Review of Film and Television Studies* (under review).

Forrest, Jennifer. “Remade in France? Thrice-Told Tales in Classic French Cinema.” *New Review of Film and Television Studies* (under review).

Forrest, Jennifer. “Les Hanlon-Lees et le film de poursuite muet: acrobates, appareil et élan au service du réel.” *SERD* (Accepted / Forthcoming).

Forrest, Jennifer. “Cinematic Timekeeper: Bertrand Tavernier and *L’Horloger de Saint-Paul*.” *French Forum* 46.1 (2021): 103-16.

Forrest, Jennifer. “Hildegarde Withers Enters the Men’s Room: Getting Things Done Like a Woman in the Depression-Era Detective Film Series.” *The Ladies Take Over: Female-Centred Film Series in Studio-Era Hollywood*. Ed. Claire Perkins and Constantine Verevis, spec. issue of *Screen* 61.3 (Autumn 2020): 441-49.

Forrest, Jennifer, and Elizabeth Emery. “Matter Pools: Fluidity and Containment in French Decadent Literature: Essays in Honour of Robert Ziegler.” Eds. Jennifer Forrest and Elizabeth Emery, spec. issue of *Dix-Neuf* 21.2-3 (2017): 93-103. Published online: 15 December 2017. https://doi.org/10.1080/14787318.2017.1386881.

Forrest, Jennifer, "Clownesque Poetics in Jules Laforgue's *Moralités légendaires*." *Jules Laforgue, un carrefour d'échos*. Eds. Sam Bootle and Claire White, spec. issue of *Dix-neuf* 20.1 (2016): 81-96. Published online: 08 March 2016. DOI: 10.1080/14787318.2016.1141851

Forrest, Jennifer, and Sergio Martínez. "Remapping Socio-Cultural Specificity in the American Remake of *The Bridge*." *Transnational Television Remakes.* Eds. Claire Perkins and Constantine Verevis, spec. issue of *Continuum: Journal of Media and Cultural Studies* 29.5 (2015): 718-30. Published online: 07 September 2015. http://dx.doi.org/10.1080/10304312.2015.1068725.

Forrest, Jennifer. “Artists Unknown: The Poetics of Anonymity in Jean Richepin’s *Braves gens*. *Romance Studies* 31.2 (2013): 101-12.

Forrest, Jennifer. "Portrait of the Opportunist as Circus Acrobat: Félicien Champsaur's *Entrée de clowns*." *Image [&] Narrative* 12.4 (2011: 78-114. http://www.imageandnarrative.be/index.php/imagenarrative/article/view/201.

Forrest, Jennifer. “‘La Mort plutôt que le déshonneur’ dans *L’Ecuyère* d’Octave Mirbeau." *Cahiers Octave Mirbeau* 14 (2007): 3-20.

Forrest, Jennifer. “Nineteenth-Century Nostalgia for Eighteenth-Century Wit, Style, and Aesthetic Disengagement: The Goncourt Brothers’ Histories of Eighteenth-Century Art and Women.” *Nineteenth-Century French Studies* 34 :1-2 (2005-06): 44-62.

Forrest, Jennifer. “Théodore de Banville and *Funambulesque* Aesthetics.” *Dalhousie French Studies* 72 (2005): 31-44.

Forrest, Jennifer. “The *Banquet impérial*: History in Wax in the Second Empire.” *Dalhousie French Studies* 63 (2003): 31-44.

Forrest, Jennifer. “Cocteau *au cirque*: The Poetics of *Parade* and ‘Le Numéro Barbette.’” *Studies in Twentieth-Century Literature* 27:1 (2003): 9-47.

Forrest, Jennifer. “The Moral Legacy of *Les Mille et une nuits*: Where the Postcolonial East Opens its Portals onto the West.” *Nottingham French Studies* 40.2 (2001): 69-83.

Forrest, Jennifer. “Scripting the Female Voice: The Phonograph, the Cinematograph, and the Ideal Woman.” *Nineteenth-Century French Studies* 27.1-2 (1998-99): 71-95.

Forrest, Jennifer. “Paris *à Rebours*: How Huysmans Put the *Faux* in *Faubourg*.” *The South Atlantic Review* 62.2 (1997):10-28.

Forrest, Jennifer. “The Lord of Hadaly's Rings: Regulating the Female Body in Villiers de l'Isle-Adam's *L'Eve future*.” *South Central Review* 13.4 (1996): 33-52.

Forrest, Jennifer, and Catherine Jaffe. “Figuring Modernity: Juan Ramón Jiménez and the Baudelairian Tradition of the Prose Poem.” *Comparative Literature* 48.3 (1996): 265-293.

6. Other:

Forrest, Jennifer, and Elizabeth Emery, eds. *Matter Pools: Fluidity and Containment in French Decadent Literature: Essays in Honour of Robert Ziegler*, spec. double issue of *Dix-Neuf* 21.2-3. 2017. Published online 15 December 2017: https://doi.org/10.1080/14787318.2017.1386881

Forrest, Jennifer. "Cirque." *Dictionnaire Octave Mirbeau*. Ed. Yannick Lemarié and Pierre Michel. Paris: L'Age d'homme, 2011. 696-97.

Forrest, Jennifer. "Cirque." *Dictionnaire Octave Mirbeau*. Société Octave Mirbeau (2010) <http://mirbeau.asso.fr/dictionnaire/index.php?option=com_glossary&id=369>.

Sivan, Pierre. “Caroline and Angélique: Seductresses of the French Screen.” Trans. Jennifer Forrest. *The Legend Returns and Dies Harder Another Day: Essays on Film Series*. Jefferson, NC: McFarland & Company, 2008. 197-209.

B. Works not in print

1. Papers Presented at Professional meetings

Forrest, Jennifer. “Reconstituer le foyer dans les réadaptations cinématographiques des Deux orphelines.” Adolphe d’Ennery et l’histoire Symposium, Université de Rouen Normandie. Rouen, France, 2026.

Forrest, Jennifer. “Playing Snake in Early French Cops-and-Robbers Films.” Nineteenth-Century French Studies Conference. NE, 2025.

Forrest, Jennifer. “Whose Your Daddy? Pathé Frères Adapts the Pantomime Tableau of *Le Papa de Francine* to the Screen.” Nineteenth-Century French Studies Conference. NC, 2024.

Forrest, Jennifer. “*Passer la frontière du merveilleux*: Acrobats and Clowns in Early Silent Trick Films.” Nineteenth-Century French Studies Conference. MD, 2023.

Forrest, Jennifer. “Transatlantic Frontiers: From the Wild West to the *Western camembert*." Nineteenth-Century French Studies Conference. NY, 2022.

Forrest, Jennifer. “Can Readaptations Act Like a Genre? The Case of Classic French Film.” *To Be Continued* Virtual Symposium. Melbourne, 2022.

Forrest, Jennifer. “Simulating Impossible Physical Prowess: Georges Méliès Adapts Hanlon-Lees Pantomimes to the Silent Screen.” Nineteenth-Century French Studies Conference. Washington, D.C., 2021

Forrest, Jennifer. “Les Hanlon-Lees et le film de poursuite muet: acrobates, appareil et élan au service du réel.” Conference of the Société des études romantiques (SERD). Paris, France, 2021.

Forrest, Jennifer. "Cinematic Heritage in Classic French Cinema: Remaking the Adaptation.” European Network for Cinema and Media Studies. Palermo, Italy, 2021.

Forrest, Jennifer. "Marvelous Suspension of Disbelief in Villiers's 'Les Hanlon-Lees’." Nineteenth-Century French Studies Conference. Sarasota, FL, 2019.

Forrest, Jennifer. “From Ocean to Ocean: Serial Fluidity and *Ocean’s 8*.” Society for Cinema and Media Studies. Seattle, WA. 2019.

Forrest, Jennifer. “Around the World in a Day: Cultural Tourism at the *Expositions universelles de Paris* and at the Circus.” Nineteenth-Century French Studies Conference. Manhattan Beach, CA. 2018.

Forrest, Jennifer. “Bringing Up Babies: The Politics of Pronatalism in *La Maternelle*.” Remaking European Cinema Symposium. Ghent, Belgium. 2018.

Forrest, Jennifer. “The Children’s *Parade*: Running Away with the Circus in the Fin de siècle.” Society of Dix-Neuvièmistes Conference. Newcastle, UK, 2018.

Forrest, Jennifer. “The Performative Silence of the Lady Acrobat in Fin-de-siècle Literature.” Women in French Conference. Tallahassee, FL, 2018.

Forrest, Jennifer. “"Double Bill at the Place de la Roquette: Aladin and the Executioner Perform Feats of Precision and Beauty in Catulle Mendès's *La Vie et la mort d'un clown*." Nineteenth-Century French Studies Conference. Charlottesville, VA, 2017.

Forrest, Jennifer. “Hildegarde Withers Enters the Men's Room: Getting Things Done Like a Woman in the Hollywood B Film Series.” Screen Studies Conference. Glasgow, Scotland, 2017.

Forrest, Jennifer. “Leaping into the Ideal, Falling into the Abyss in Gustave Kahn's *Cirque solaire*.” Society of Dix-Neuvièmistes Conference. Canterbury, UK, 2017.

Forrest, Jennifer. "A Big House or the Big Top?: A Clown Lands Up(side-Down) in Jean Richepin's *Monsieur Destrémeaux*." Nineteenth-Century French Studies Conference. Providence, RI, 2016.

Forrest, Jennifer. "Octave Mirbeau's 'Pantalon' Prank: How Semantic Play Turned a Short Pants Tale into a Pantomime." Rocky Mountain Modern Language Association. Denver, CO, 2016.

Forrest, Jennifer. " Not of this World: The Body Double of the Acrobat in the Nineteenth-Century French Circus Poster." Society of Dix-Neuvièmistes Conference. Paris, France, 2016.

Forrest, Jennifer. "'Si quelqu'un méritait le nom de réaliste, ce seraient les Hanlon Lees': Huysmans and Zola at the Folies-Bergère and the (Porous) Nature of the Real." Nineteenth-Century French Studies Conference. Princeton, NJ, 2015

Forrest, Jennifer. "From *Paris déshabillé* to *L'Écuyère* and Beyond: Octave Mirbeau and the Circus Acrobat." Rocky Mountain Modern Language Association. Santa Fe, NM, 2015.

Forrest, Jennifer. "A Conflict's Evolutions: Jean-Léon Gérôme's *Suites d'un bal masqué* and the Hanlon-Lees' *Le Duel*." Society of Dix-Neuvièmistes Conference. Glasgow, Scotland, 2015.

Forrest, Jennifer. "Escaping History: The Imaginary Lives of Jean Richepin's *Contes de la décadence romaine*." Nineteenth-Century French Studies Conference. San Juan, Puerto Rico, 2014.

Forrest, Jennifer. "The Paradox of the Acrobatic Clown in Jules Laforgue's *Moralités légendaires*." *La Décadence dans tous ses états/States of Decadence* Conference. Halden, Norway, 2014.

Forrest, Jennifer. Respondent. Contemporary Issues in Cinematic Remaking. Society for Cinema and Media Studies Conference. Seattle, WA, 2014.

Forrest, Jennifer. "Falling into the Void at the Circus in Edouard Rod's *La Chute de Miss Topsy* and "Les Knie." Nineteenth-Century French Studies Conference. Richmond, VA, 2013.

Forrest, Jennifer. "Eating Too Little, Drinking Too Much, and Dying For One's Art in Jean Richepin's *Braves gens*." Nineteenth-Century French Studies Conference. Raleigh, NC, 2012.

Forrest, Jennifer. "*Clown malveillant / clown maléfique*: Perverse Tricksters and Anarchic Deviants in Claretie, Goncourt, and Mendès." Nineteenth-Century French Studies Conference. Philadelphia, PA, 2011.

Forrest, Jennifer. "Pierrot's Decadent Sense of Humor in Jules Laforgue's *Pierrot Fumiste.*" Society of Dix-Neuvièmistes Conference. Limerick, Ireland, 2011.

Forrest, Jennifer. "The Poetics of *pantomime pierrotique*: Decadent Parody and J.K. Huysmans's *Pierrot sceptique*." Nineteenth-Century French Studies Conference. New Haven, CT, 2010.

Forrest, Jennifer. "Circus Transgression as Decadent Aesthetic in Félicien Champsaur's *Entrée de clowns*." La Décadence ou une esthétique de la transgression/Decadence or an Aesthetic of Transgression. University of Tromsø, Norway, 2010.

Forrest, Jennifer. "*Parodie clownesque* and Decadent Evolution in Gustave Kahn's *Le Cirque solaire*." Nineteeth-Century French Studies Conference. Salt Lake City, UT, 2009.

Forrest, Jennifer. "The Circus Acrobat on the Naturalist Stage: Alexis and Méténier's Adaptation of Edmond de Goncourt's *Les Frères Zemganno*." Romance Studies Conference. Jersey City, NJ, 2009.

Forrest, Jennifer. "'Nous, nos tours, ce sont nos livres!': Edmond de Goncourt Dons a Clown Costume." Nineteenth-Century French Studies Conference, Memphis, TN, 2008.

Forrest, Jennifer. "La guérison de cette fameuse névrose moderne': The Cirque Molier and the Promise of Aristocratic Regeneration." Kentucky Foreign Language Conference. Lexington, KY, 2008.

Forrest, Jennifer. "Ordinary Lives, Extraordinary Encounters: The Mature Cinema of Patrice Leconte." Tournées French Film Festival and Symposium, Texas Sate University. San Marcos, TX, 2008.

Forrest, Jennifer. “A Night at the Circus in Jules Laforgue’s *Stéphane Vassiliew*.” Kentucky Foreign Language Conference. Lexington, KY, 2007.

Forrest, Jennifer. “Death Rather Than Dishonor” in Octave Mirbeau’s *L’Ecuyère*.” Nineteenth-Century French Studies Conference. Austin, TX, 2005.

Forrest, Jennifer. “Fatal Transgressions: Catulle Mendès’s *La vie et la mort d’un clown*.” Kentucky Foreign Language Conference. Lexington, KY, 2004.

Forrest, Jennifer. “Village of the Damned: Catulle Mendès’s Portrait of French Aristocrats Abroad.” Nineteenth-Century French Studies. St. Louis, MO, 2004.

Forrest, Jennifer. “The Siege of Saragossa and Other Military Victories Celebrated on the Tight Rope in Théodore de Banville’s 'Hébé Carisiti.'” Romance Studies Conference. Jersey City, NJ, 2004.

Forrest, Jennifer. “Portrait of the Artist as Acrobat: Théodore de Banville at the Circus.” Kentucky Foreign Language Conference, Lexington, KY. 2003.

Forrest, Jennifer. “’Cette ombre charmante et dramatique de l'histoire’: The Goncourt Brothers' Marie-Antoinette.” The South Central Modern Language Association Conference. Austin, TX. 2002.

Forrest, Jennifer. “Gustave Moreau, Orientalist Painting, and the Lure of Abstraction.” Nineteenth-Century French Studies Conference. Columbus, OH, 2002.

Forrest, Jennifer.”Portrait of the Artist as Acrobat: Théodore de Banville at the Circus.” Kentucky Foreign Language Conference, Lexington, KY. 2002.

Forrest, Jennifer. “Blue Bloods and *Saltimbanques*: Strange Fin-de-Siècle Aristocracies.” Modern Language Association Convention. New Orleans, LA, 2001.

Forrest, Jennifer. “Félicien Champsaur's *Lulu, roman clownesque* and the Aesthetics of the Fin de Siècle Circus.” Nineteenth-Century French Studies Conference. Madison, WI, 2001.

Forrest, Jennifer. “*Les mille et une nuits* Redux: Where the Postcolonial East Opens its Portals onto the West.” Modern Language Association Convention. Washington, DC, 2000.

Forrest, Jennifer. “Cocteau *au cirque*: *Parade* and ‘Le numéro Barbette.’” Kentucky Foreign Language Conference, University of Kentucky, Lexington, Kentucky. April 27-29, 2000.

Forrest, Jennifer. “Stolen Lives and Fatal Attractions in the Work of Georges Rodenbach.” Nineteenth-Century French Studies Conference. London, Ontario, Canada, 1999.

Forrest, Jennifer. “Eternal Dolls: Simulacra in Wax in the French *Fin-de-Siècle*.” The Modern Language Association Convention. San Francisco, CA, 1998.

Forrest, Jennifer. “Flights of Fancy: Figuring the Lady Acrobat in the French *Fin-de-Siècle*.” Nineteenth-Century French Studies Conference. State College, PA, 1998.

Forrest, Jennifer. “The Lady Acrobat in French Literature, Art, Film, and Popular Parisian Entertainments in the Nineteenth-Century *fin-de-siècle*.” Nineteenth-Century French Studies Conference. Athens, GA, 1997.

Forrest, Jennifer. “Sadie Thompson Redux: Postwar Reintegration of the Wartime Wayward Woman.” Literature/Film Association Conference. Salisbury, Maryland, 1997.

Forrest, Jennifer. “Beyond Translation: Nineteenth-Century Revisions of *Les Mille et une nuits*.” Nineteenth-Century French Studies Conference. Toronto, Canada, 1996.

Forrest, Jennifer. “Ideals of Sight and Sound: The Phonograph, the Cinematograph, and the Ethereal Woman.” Nineteenth-Century French Studies Conference. Wilmington, DE, 1995.

Forrest, Jennifer. “Paris *à Rebours*: How Huysmans Put the *Faux* in *Faubourg*.” The Modern Language Association Convention. San Diego, CA, 1994.

Forrest, Jennifer. “Perspectives on the Locomotive as Armored Woman in *Fin-de-Siècle* French Literature.” The South Central Modern Language Association Conference. New Orleans, LA, 1994.

Forrest, Jennifer. “The Regulated Female Body: Villiers de l'Isle-Adam's *L'Eve future*.” The South Central Modern Language Association Conference. Austin, TX, 1993.

Forrest, Jennifer, and Catherine Jaffe. “Baudelaire, Jiménez, and the Prose Poem: Reconsidering the Canon.” Albuquerque, NM, 1993.

Forrest, Jennifer. “The (Con)Quest of the Other in Louis-Ferdinand Céline"s *Voyage au bout de la nuit*.” The South Central Modern Language Association Conference. Memphis, TN, 1992.

Forrest, Jennifer. “In and Out of Africa.” Kentucky Foreign Language Conference. Lexington, KY, 1992.

Forrest, Jennifer. “Modern Nightmare: Reversed Hierarchies.” The South Central Modern Language Association Conference. Fort Worth, TX, 1991.

Forrest, Jennifer. “Minotaurs, Monsters, and Machines.” Colloquium on 20th- Century Literature and Film. Morgantown, WV, 1991.

2. Invited Talks

Forrest, Jennifer. “Jouer le réel: le trucage au service de l'acrobate dans les films burlesques de Jean Durand (1911-1914).” *Culture spectaculaire et premier cinéma* Seminar. Institut national d’histoire de l’art. Paris, 2023.

Forrest, Jennifer. "The Time and Space of the Acrobatic Apparatus: The Hanlon-Lees Effect." *Circus Performers and Popular Media in Fin-de-Siècle France*. Florida State University, 2019.