

10:00 Coffee

10:20 Japan I

Johan Nordström (Tsuru University)

Aesthetics of the Japanese Sound Version

Adrian Wood (Independent Researcher, Fukuoka)

NIPPON (1932): The Quintessential Hybrid Film (including screening of archival film material)

12:00 Lunch

13:15 Japan II / Dreyer

Kerstin Fooker (Universität Hamburg)

Hybrid Aesthetics in <Record-Talkies> as Home Entertainment during Japan's Transition from Silent to Sound Film

Casper Tybjerg (University of Copenhagen)

<Die Gespenster buchstabieren>: Sound and Unlife in Dreyer's VAMPYR (1932)

14:30 Coffee

15:00 Film Screening

VAMPYR (GER/FR 1932, Carl Theodor Dreyer, 73min, DCP)

Introduction: Casper Tybjerg (University of Copenhagen)

16:30 Conclusion to the Conference and Book Launch

«Aesthetics of Early Sound Film: Media Change around 1930»

Amsterdam University Press 2023

17:15 Apéro

Conference organizers: Daniel Wiegand, Johan Nordström, Tobias Schönrock

Detailed information on the keynote lectures and film screenings organized in collaboration with Filmpodium Zurich, can be found here:

<https://www.filmpodium.ch/reihen-uebersicht/57997/>



Aesthetics of Early Sound Film Revisited
**Hybrid Films between
Silent and Sound**

International Conference, 14 – 16 September 2023

University of Zurich, Department of Film Studies, in collaboration with Tsuru University
Filmpodium, Nüscherstrasse 11, 8001 Zürich



Universität
Zürich^{UZH}



filmpodium

Thursday, September 14

17:00 Welcome Cocktail

Felix Bar (Kalkbreitestrasse 8, 8003 Zürich)

18:15 Conference Opening

Uto-Kino (Kalkbreitestrasse 3, 8004 Zürich)

UND NELSON SPIELT... EINE TONFILM-SCHLAGER REVUE (GER 1929, Hans Conradi, 13min DCP)

DELIKATESSEN (GER 1930, Géza von Bolváry, 82min, 35mm)

Friday, September 15

09:00 Introduction

Johan Nordström (Tsuru University) and Daniel Wiegand (Universität Zürich)

09:30 Part-Talkies

Michael Slowik (Wesleyan University)

«It Comes Right from the Heart»: How Hollywood's Part-Talkies Sold Sound to Audiences

Daniel Wiegand (Universität Zürich)

Now you Hear Them, Now You Don't: Throwing the Lever from Silent to Sound in Global Part-Talkies

10:45 Coffee

11:15 China

Nadine Vafi (Universität Zürich)

Modern Shanghai and Political Noise: Urban Soundscape in Xiling Shen's SHI ZI JIE TOU (1937)

Xiaoxian Ye (Shanghai University of Engineering Science)

Female Images as Urban Imagination at the Emergence of Chinese Sound Films

12:30 Lunch

13:45 Reception Contexts

Maria Adorno (Universität zu Köln, Università di Udine, Université Lumière Lyon 2)

Multiple Hybrids around 1930: From «Silenced Films» to «300% Talkies»

Jessica Berry (Universität Zürich)

The Reception of Hybrid Forms in Swiss Film Criticism

Selina Hangartner (Universität Zürich)

Calling Them by Our Names? Contingent Phenomena and German Part-Talkies in 1929

15:30 Coffee

16:00 Keynote

Donald Crafton (University of Notre Dame)

Colonizing and De-colonizing the Hybrid Soundscape: WHITE SHADOWS IN THE SOUTH SEAS (MGM, 1928)

17:15 Coffee

18:00 Film Screening

WHITE SHADOWS IN THE SOUTH SEAS (USA 1928, W.S. Van Dyke, c. 86min, 35mm)

Saturday, September 16

09:00 Germany / Great Britain

Tobias Schönrock (Universität Zürich)

«Not the Actor is Talking, but the Scenic Atmosphere «Gets to Speak»!» Sound in Hans Tintner's JUGENDGELIEBTE (1930)

Andreas Jacke (Independent Researcher, Berlin)

A Silent Film with Sound or a Sound Film that Goes Silent: BLACKMAIL (1929)