Aesthetics of Early Sound Film: Media Change around 1930
University of Zurich, Department of Film Studies
June 3–5, 2021

International Conference within the Doctoral Program
«Dispositions of Vision: Cinema, Photography, and other Media» (UZH / UNIL)

THURSDAY, JUNE 3

14:45  Get-together on Zoom / Technical check-up for speakers

15:00  Daniel Wiegand, Jessica Berry, Nadine Soraya Vafi (University of Zurich)
       Welcome and Introduction

15:15  Visual Aesthetics

       Katharina Loew (University of Massachusetts Boston)
          Expressive Visual Effects from Silent to Sound Film

       Lea Jacobs (University of Wisconsin-Madison)
          Staging and Cinematography in the Period of Multiple-Camera Shooting: the Example of ARROWSMITH
          (John Ford, USA 1931)

16:15  30 Minutes Break

16:45  Theory and Practice

       Oksana Bulgakowa (Johannes Gutenberg University, Mainz)
          Futurists and ‘Homogenizers’ in the Early Soviet Sound Film

       Michael Slowik (Wesleyan University)
          “To Select, To Organize, To Sharpen”: Rouben Mamoulian, Sound Film Theory, and APPLAUSE
          (USA, 1929)

17:45  60 Minutes Break

18:45  Multilingualism

       Maria Adorno (University of Cologne)
          The Mimetic Attempt of Multiple Versions (1929-32)

       Jessica Berry (University of Zurich)
          DIE NACHT GEHÖRT UNS (Carl Froelich, Germany 1929) and Multilingual Reception in Switzerland

19:45  End of Day 1
FRIDAY, JUNE 4

14:45  Animation

Donald Crafton (University of Notre Dame)
*From the Lexigraphic to the Melomanic: The Accommodations to Sound in Studio Animation*

15:30  30 Minutes Break

16:00  Noises and Silence

Nadine Soraya Vafi (University of Zurich)
*Metropolitan Noise: Urban Representations in the Early Italian Sound Film GLI UOMINI CHE MASCALZONI (Mario Camerini, IT 1932)*

Martin Holtz (University of Graz)
*The Sounds of War: Reflections on 1930’s WWI films*

(Short break)

Bahar Saroğlu (independent scholar)
*Potentials of Expressive Silences in Early Sound Film*

17:45  60 Minutes Break

18:45  Media Reflexivity

Selina Hangartner (University of Zurich)
*Irony and Reflexivity in Mainstream Cinema: The Case of Early German Sound Films*

Jörg Schweinitz (University of Zurich)
*Reporters, Radio Waves and the Dispersed Audience. Visual Formulas and Narratives on the Radio in Early Sound Cinema*

19:45  End of Day 2

SATURDAY, JUNE 5

15:00  Production/Exhibition

Johan Nordström (Tsuru University)
*Sound in the Early Talkies of Studio P.C.L.*

Audrey Hostettler (University of Lausanne)
*Classroom Film Practices and the Transition to Sound in Switzerland*

16:00  30 Minutes Break
16:30  Music

Martin Barnier (University of Lyon)
*Early Sound Films in France, Context and Experiment (1929–1934)*

Daniel Wiegand (University of Zurich)
“How Did the Music Get to the Fish Market?” On the *Question of the Musical Score in Early German Sound Films (1929–1931)*

17:30  60 Minutes Break

18:30  Documentary

Alexander J. Klemm (King Mongkut’s Institute of Technology Ladkrabang)
*Exploring Voiceover Commentaries in US American Travelogues Set in Siam during the Early Sound Film Era*

Irina Leimbacher (Keene State College)
“Talking Photographs” and the Ambivalence towards Speech in Early Anglophone Documentary

19:30  Concluding Discussion