

## Bibliography

---

- Affron, Charles. "Performing Performing: Irony and Affect." In *Imitation of Life*, edited by Lucy Fischer, 207-215. New Brunswick, NJ: Rutgers University Press, 1991 [1980].
- Agamben, Giorgio. "Noten zur Geste." In *Postmoderne und Politik*, edited by Jutta Georg-Lauer, 97-107. Tübingen: edition discord, 1992.
- Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, Revised Edition. New York: Verso, 2006.
- Angerer, Marie-Luise. "Wo trifft der Körper sein Bild?" In *Ohne Spiegel leben: Sichtbarkeiten und posthumane Menschenbilder*, edited by Manfred Fassler, 303-311. Munich: Wilhelm Fink Verlag, 2000.
- Anzieu, Didier. *The Skin-Ego*, translated by Naomi Segal. London: Routledge, 2018 [1985].
- Apel, Dora. *Imagery of Lynching: Black Men, White Women, and the Mob*. New Brunswick, NJ: Rutgers University Press, 2004.
- Bakhtin, Mikhail. *Rabelais and His World*, translated by Helen Iswolsky. Bloomington, IN: University of Indiana Press, 1984.
- Barthes, Roland. *Camera Lucida: Reflections on Photography*, translated by Richard Howard. New York: Hill and Wang, 2010.
- \_\_\_\_\_. *Mythologies*. Translated by Annette Lavers. New York: The Noonday Press, 1991 [1957].
- Bazin, André. "The Ontology of the Photographic Image." In *What Is Cinema?: Volume I*, edited and translated by Hugh Gray, 9-16. Berkeley: University of California Press, 2005.
- Benthien, Claudia. *Im Leibe wohnen: Literarische Imagologie und historische Anthropologie der Haut*. Berlin: Berlin Verlag, 1998.
- Berlant, Lauren. "National Brands/National Body: *Imitation of Life*." In *The Phantom Public Sphere*, edited by Bruce Robbins, 173-208. Minneapolis: University of Minnesota Press, 1997.

- Bernardi, Daniel. "The Voice of Whiteness: D. W. Griffith's Biograph Films (1908-1913)." In *The Birth of Whiteness: Race and the Emergence of US Cinema*, edited by Daniel Bernardi, 103-128. New Brunswick, NJ: Rutgers University Press, 1996.
- \_\_\_\_\_. "Introduction: Race and the Hollywood Style." In *Classic Hollywood, Classic Whiteness*, edited by Daniel Bernardi, xiii-xxvi. Minneapolis: University of Minnesota Press, 2001.
- Bhabha, Homi K. *The Location of Culture*. New York: Routledge, 1994.
- Bialasiewicz, Claudia *Stationen afroamerikanischer Filmgeschichte*. Alfeld, Leine: Coppi, 1998.
- Bogle, Donald. *Toms, Coons, Mulattoes, Mammies, and Bucks: An Interpretative History of Blacks in American Films*. New York: Continuum, 1997 [1973].
- Bowser, Pearl and Louise Spence. "Oscar Micheaux's *The Symbol of the Unconquered*: Text and Context." In *Oscar Micheaux & His Circle: African-American Filmmaking and Race Cinema of the Silent Era*, edited by Pearl Bowser, Jane Gaines, and Charles Musser, 81-96. Bloomington, IN: Indiana University Press, 2001.
- \_\_\_\_\_. *Writing Himself into History: Oscar Micheaux, His Silent Films, and His Audience*. New Brunswick, NJ: Rutgers University Press, 2000.
- Brecht, Bertolt. "Gestik." In *Bertolt Brecht. Werke. Große kommentierte Berliner und Frankfurter Ausgabe*, Band 23, Schriften 3, edited by Werner Hecht et al. Berlin/Weimar: Aufbau Verlag; Frankfurt am Main: Suhrkamp, 1993):187-188.
- Bronfen, Elisabeth. *Heimweh: Illusionsspiele in Hollywood*. Berlin: Verlag Volk & Welt, 1999.
- \_\_\_\_\_. "Ghosting the Machine: The Sounds of Tap and the Sounds of Film." *Screen* 44, no. 4 (2003): 355-378.
- Brooks, Peter. *The Melodramatic Imagination: Balzac, Henry James, Melodrama, and the Mode of Excess*. New Haven: Yale University Press, 1976.
- Brooks, Xan. "The Human Stain." *Sight and Sound* 14, no. 3 (2004): 44-46.
- Brown, Sterling Allen. *Negro Poetry and Drama / The Negro in American Fiction*. New York: Atheneum, 1978 [1937].
- Buschwenter, Robert. "Das Schauspiel oder die Vermittlung des Scheins durch Wahrheit." In *John Cassavetes: DirActor*, edited by Andrea Lang and Bernhard Seiter, 57-76. Vienna: PVS Verleger, 1993.
- Butler, Judith. *Bodies That Matter: On the Discursive Limits of "Sex."* New York: Routledge, 1993.

- \_\_\_\_\_. *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge, 2006.
- \_\_\_\_\_. "Lana's 'Imitation': Melodramatic Repetition and the Gender Performative." *Genders* 9, no. 3 (1990): 1-18.
- Byars, Jackie. *All That Hollywood Allows: Re-reading Gender in 1950s Melodrama*. Chapel Hill: University of North Carolina Press, 1991.
- Campbell, Edward D. C. Jr. *The Celluloid South*. Knoxville, TN: University of Tennessee Press, 1981.
- Camper, Fred. "The Films of Douglas Sirk." In *Imitation of Life*, edited by Lucy Fischer, 251-267. New Brunswick, NJ: Rutgers University Press, 1991.
- Carney, Ray. *American Dreaming: The Films of John Cassavetes and the American Experience*. Berkeley: University of California Press, 1985.
- \_\_\_\_\_. *Shadows*. London: BFI Publishing, 2001.
- Cassavetes, John. "What's Wrong with Hollywood." In *John Cassavetes: Interviews*, edited by Gabriella Oldham, 7-8. Jackson: University Press of Mississippi, 2016 [1959].
- Caughie, Pamela L. "Let It Pass: Changing the Subject, Once Again." *PMLA* 112, no. 1 (1997): 26-39.
- Charity, Tom. *John Cassavetes: Lifeworks*. London: Omnibus Press, 2001.
- Ciraulo, Dina. "Narrative Style in Oscar Micheaux's *Within Our Gates*." *Wide Angle* 2, no. 4 (1998), 75-91.
- Comolli, Jean-Louis. "The Detour Through the Direct." In Williams, Christopher (ed.) *Realism and the Cinema*, edited by Christopher Williams, 225-243. London: BFI, 1980 [1969].
- Conroy, Marianne. "'No Sin in Lookin' Prosperous': Gender, Race, and the Class Formations of Middlebrow Taste in Douglas Sirk's *Imitation of Life*." In *The Hidden Foundation: Cinema and the Question of Class*, edited by David E. James and Rick Berg, 114-137. Minneapolis, MN: University of Minnesota Press, 1996.
- Cooper, James Fenimore. *The Last of the Mohicans*. Ware: Wordsworth, 1995 [1826].
- Courtney, Susan. "Picturizing Race: Hollywood's Censorship of Miscegenation and Production of Racial Visibility through *Imitation of Life*." *Genders* 27 (1998): 1-46.
- Cripps, Thomas R. "The Making of *The Birth of a Race*: The Emerging Politics of Identity in Silent Movies." In *The Birth of Whiteness: Race and the Emergence of US Cinema*, edited by Daniel Bernardi, 38-55. New Brunswick, NJ: Rutgers University Press, 1996.

- \_\_\_\_\_. *Slow Fade to Black: The Negro in American Film, 1900-1942*. New York: Oxford University Press, 1997.
- Crouch, Stanley. "Do the Race Thing: Spike Lee's Afro-Fascist Chic." *The Village Voice* (June 20, 1989): 73-76.
- Crowdus, Gary, and Dan Georgakas. "Thinking about the Power of Images: An Interview with Spike Lee." *Cineaste* 26, no. 2 (2001): 4-9.
- Deleuze, Gilles. *Cinema 2: The Time-Image*, translated by Hugh Tomlinson and Robert Galeta. Minneapolis: University of Minnesota Press, 1997.
- Deppner, Martin Roman. "Zur Farbdramaturgie Douglas Sirks: Kunstrezeption im Spielfilm zwischen Farbautonomie und Farbbedeutung." In *Who's afraid of: Zum Stand der Farbforschung*, edited by Anne Hoormann and Karl Schawelka, 302-334. Weimar: Universitätsverlag Weimar, 1998.
- Doane, Mary Ann. *Femmes Fatales: Feminism, Film Theory, Psychoanalysis*. London: Routledge, 1991.
- Dyer, Richard. "Four Films of Lana Turner." In *Imitation of Life*, edited by Lucy Fischer, 186-215. New Brunswick, NJ: Rutgers University Press, 1991.
- \_\_\_\_\_. *White*. London, New York: Routledge, 1997.
- Egner, Silke. *Bilder der Farbe*, Weimar: VDG, 2003.
- Ellison, Ralph. "Change the Joke and Slip the Yoke." In *Shadow and Act*, edited by Ralph Ellison, 45-59. New York: Vintage, 1995 [1958].
- \_\_\_\_\_. *The Invisible Man*. New York: Vintage, 1952 [1947].
- Engell, Lorenz. *Sinn und Industrie: Einführung in die Filmgeschichte*. Frankfurt am Main: Campus Verlag, 1992.
- Everett, Anna. "The Other Pleasures: The Narrative Function of Race in the Cinema." *Film Criticism* 20, no. 1 and 2 (1995): 26-38.
- Fanon, Frantz. *Black Skin, White Masks*, translated by Charles Lam Markmann. London: Pluto Press, 1986.
- Fauset, Jessie. *Plum Bun: A Novel Without a Moral*. Boston: Beacon Press, 2002 [1929].
- Fischer, Lucy. "Three-Way Mirror: *Imitation of Life*." In *Imitation of Life*, edited by Lucy Fischer, 3-28. New Brunswick, NJ: Rutgers University Press, 1991.
- Flitterman-Lewis, Sandy. "Imitation(s) of Life: The Black Woman's Double Determination as Troubling 'Other.'" In *Imitation of Life*, edited by Lucy Fischer, 325-335. New Brunswick, NJ: Rutgers University Press, 1991.
- Flusser, Vilém. *Gesten: Versuch einer Phänomenologie*. Düsseldorf/Bensheim: Bollmann, 1991.
- Franco, Dean J. "Being Black, Being Jewish, and Knowing the Difference." *Studies in American Jewish Literature* 23 (2004): 88-103.

- Gaines, Jane. *Fire & Desire: Mixed-Race Movies in the Silent Era*. Chicago: University of Chicago Press, 2001.
- \_\_\_\_\_. "Fire and Desire: Race, Melodrama, and Oscar Micheaux." In *Black American Cinema*, edited by Manthia Diawara, 49-70. London: Routledge, 1993.
- Gallagher, Tag. "White Melodrama." *Film Comment* 34, no. 6 (1998): 16-27.
- Goethe, Johann Wolfgang von. *Theory of Colours*, trans. Charles Lock Eastlake. Cambridge, Mass.: MIT Press, 1970.
- Grafe, Frieda. *Filmfarben*. Berlin: Brinkmann & Bose, 2002.
- Green, J. Ronald. *Straight Lick: The Cinema of Oscar Micheaux*. Bloomington, IN: Indiana University Press, 2000.
- \_\_\_\_\_. "'Twoness' in the Style of Oscar Micheaux." In *Black American Cinema*, edited by Manthia Diawara, 26-48. London: Routledge, 1993.
- Grosz, Elisabeth. *Volatile Bodies: Toward a Corporeal Feminism*. Bloomington, IN: Indiana University Press, 1994.
- Gubar, Susan. *Race Changes: White Skin, Black Face in American Culture*. New York: Oxford University Press, 1997.
- Guerrero, Ed. *Framing Blackness: The African American Image in Film*. Philadelphia: Temple University Press, 1993.
- \_\_\_\_\_. "Spike Lee and the Fever in the Racial Jungle." In *Film Theory Goes to The Movies*, edited by Jim Collins, Hilary Radner, and Ava Preacher Collins, 170-181. New York: Routledge, 1992.
- Halliday, Jon. "Sirk on Sirk." In *Imitation of Life*, edited by Lucy Fischer, 226-231. New Brunswick, NJ: Rutgers University Press, 1991.
- Hegel, Georg Wilhelm Friedrich. *Aesthetics: Lectures on Fine Art, Volume II*, translated by T.M. Knox. Oxford: Clarendon Press, 1975.
- \_\_\_\_\_. *Phenomenology of Spirit*, translated by A.V. Miller. Oxford: Oxford University Press, 1977.
- Heung, Marina. "'What's the Matter with Sarah Jane?': Daughters and Mothers in Douglas Sirk's *Imitation of Life*." In *Imitation of Life*, edited by Lucy Fischer, 302-324. New Brunswick, NJ: Rutgers University Press, 302-324.
- Holl, Ute. "Ein Gesicht ist ein Gesicht ist kein Gesicht: Anmerkungen zur Geschichtlichkeit der Physiognomie im Film." *ÖZG* 14, no. 3 (2003): 50-67.
- hooks, bell. *Yearning: Race, Gender, and Cultural Politics*. Boston: South End Press, 1989.
- Jackson, Robert. "The Celluloid War before The Birth: Race and History in Early American Film." In *American Cinema and the Southern Imaginary*, edited by Deborah E. Barker and Kathryn McKee, 27-51. Athens, GA: University of Georgia Press, 2011.

- Jacobs, Lewis. *The Rise of the American Film. A Critical History*. New York: Teacher's College Press, 1978 [1939].
- Jansen, Peter W. "Shadows. 1957/59." In *John Cassavetes*, edited by Peter W. Jansen and Wolfram Schütte, 55-63. Munich/Vienna: Carl Hanser Verlag, 1983.
- Johnson, James Weldon. *The Autobiography of an Ex-Colored Man*. New York: Dover Publications, 1995 [1912].
- Kouvaros, George. "The Cinematic Life of Emotions: John Cassavetes." *Senses of Cinema Online Journal* 5 (2000).
- \_\_\_\_\_. *Where Does It Happen? John Cassavetes and Cinema at the Breaking Point*. Minneapolis, MN: University of Minnesota Press, 2004.
- Kraus, Matthias. "American Ways of Life: Reflexiver Pragmatismus bei John Cassavetes." *Augen-Blick* 31 (2000): 36-54.
- Kristeva, Julia. *Powers of Horror: An Essay on Abjection*. New York: Columbia University Press, 1982.
- Lacan, Jacques. *The Four Fundamental Concepts of Psycho-Analysis*, edited by Jacques-Alain Miller, translated by Alan Sheridan. New York: Karnac, 1977.
- \_\_\_\_\_. "The Mirror Stage as Formative of the I Function." In *Jacques Lacan: Écrits. The First Complete Edition in English*, translated by Bruce Fink, 75-81. New York: Norton, 2006.
- Landau, Saul. "Spike Lee's Revolutionary Broadside." *Cineaste* 26, no. 2 (2001): 11-12.
- Lang, Andrea. "Das Privattheater des John Cassavetes: Logos Hollywood und hysterische Form." In *John Cassavetes: DirActor*, edited by Andrea Lang and Bernhard Seiter, 11-28. Vienna: PVS Verleger, 1993.
- Lang, Robert (Ed.). *The Birth of a Nation: D. W. Griffith, Director*. New Brunswick, NJ: Rutgers University Press, 1994.
- Laplanche, Jean and Jean-Bertrand Pontalis. *Das Vokabular der Psychoanalyse*. Frankfurt am Main: Suhrkamp, 1999 [1972].
- Larsen, Nella. *Passing*. New York: Modern Library, 2002 [1929].
- \_\_\_\_\_. *Quicksand*. New York: Penguin, 2002 [1928].
- Lee, Spike and Cynthia Fuchs. *Spike Lee: Interviews*, Jackson, MS: University Press of Mississippi, 2002.
- Lee, Spike and Lisa Jones. *Do the Right Thing*, New York: Fireside, 1989.
- Levich, Jacob. "John Cassavetes: An American Maverick." *Cineaste* 29, no. 2 (1993): 51-53.
- Lott, Eric. *Love and Theft: Blackface Minstrelsy and the American Working Class*. New York: Oxford University Press, 1995.

- Macho, Thomas. "Shining oder: Die weiße Seite." In *Weiß*, edited by Wolfgang Ullrich and Juliane Vogel, 17-28. Frankfurt am Main: Fischer, 2003.
- Marcus, Greil. "Philip Roth's U.S.A." *The Threepenny Review* 83 (2000): 18-21.
- Margulies, Ivone. "John Cassavetes: Amateur Director." In *The New American Cinema*, edited by John Lewis, 275-306. Durham, NC: Duke University Press, 1998.
- Markovitz, Jonathan. *Legacies of Lynching: Racial Violence and Memory*. Minneapolis, MN: University of Minnesota Press, 2004.
- Martin, Douglas. "About New York: Racial Hatred through Fresh Eyes." *New York Times*, February 15, 1992.
- Massumi, Brian. "The Autonomy of Affect." In *Deleuze: A Critical Reader*, edited by Paul Patton, 217-239. Oxford: Blackwell, 1997.
- Metz, Christian. *Impersonal Enunciation, or the Place of Film*. New York: Columbia University Press, 2016.
- Minh-Ha, Trinh T. "Die verabsolutierende Suche nach Bedeutung." In *Bilder des Wirklichen: Texte zur Theorie des Dokumentarfilms*, edited by Eva Hohenberger, 304-326. Berlin: Vorwerk 8, 1998.
- Modleski, Tania. *Feminism Without Women: Culture and Criticism in a "Postfeminist" Age*. London: Routledge, 1991.
- Morrison, Toni. *Playing in the Dark: Whiteness and the Literary Imagination*. Cambridge, MA: Harvard University Press, 1992.
- Mulvey, Laura. "Notes on Sirk and Melodrama." *Movie* 25 (1975): 53-56.
- Neale, Steve. "Melodrama and Tears." *Screen* 27, no. 6 (1986): 6-23.
- Olschanski, Reinhard. *Maske und Person: Zur Wirklichkeit des Darstellens und Verhüllens*. Göttingen: Vandenhoeck & Ruprecht, 2001.
- Omer-Sherman, Ranen. 2002. *Diaspora and Zionism in Jewish American Literature: Lazarus, Syrkin, Reznikoff, and Roth*. Waltham, MA: Brandeis University Press, 2002.
- Pater, Walter. *The Renaissance: Studies in Art and Poetry*. London: Macmillan, 1915 [1873].
- Perez, Gilberto. "Imperfection." *Senses of Cinema Online* 16 (2001).
- Peucker, Brigitte. *Incorporating Images. Film and the Rival Arts*, Princeton: Princeton University Press, 1995.
- Register, Charlene. "Oscar Micheaux's Multifaceted Portrayals of the African-American Male: The Good, the Bad, and the Ugly." In *Me Jane: Masculinity, Movies and Women*, edited by Pat Kirkham and Janet Thumim, 166-183. London: Lawrence & Wishart, 1995.

- Rhines, Jesse Algeron. *Black Film/ White Money*. New Brunswick, NJ: Rutgers University Press, 1996.
- Rogin, Michael. "Nowhere Left to Stand: The Burnt Cork Roots of Popular Culture." *Cineaste* 26, no. 2 (2001): 14-15.
- Roth, Philip. *The Human Stain*. New York: Houghton Mifflin Company, 2000.
- \_\_\_\_\_. *Reading Myself and Others*. New York: Vintage, 2001 [1975].
- Safer, Elaine B. "More Stains than One: Film and the Adaptation of Philip Roth's *The Human Stain*." *Studies in American Jewish Literature* 23 (2004): 160-165.
- Sampson, Henry T. *Blacks in Black and White. A Source Book on Black Films*. London: Scarecrow Press, 1995.
- Shechner, Mark. *Up Society's Ass, Copper: Rereading Philip Roth*. Madison: University of Wisconsin Press, 2003.
- Silva, Fred. *Focus on The Birth of a Nation*. Englewood Cliffs, NJ: Prentice-Hall, 1971.
- Simcovitch, Maxim. "The Impact of Griffith's *Birth of a Nation* on the Modern Ku Klux Klan." In *Celluloid Power: Social Film Criticism from The Birth of a Nation to Judgement at Nuremberg*, edited by David Platt, 72-82. Metuchen, NJ: Scarecrow Press, 1992.
- Smith, Valerie. "Reading the Intersection of Race and Gender in Narratives of Passing." *Diacritics: A Review of Contemporary Criticism* 24, no. 2 and 3 (1994): 43-57.
- Sollors, Werner. *Neither Black Nor White: Thematic Explorations of Interracial Literature*. Oxford: Oxford University Press, 1997.
- Spillers, Hortense J. "Notes on an alternative model – neither/nor." In *The Difference Within: Feminism and Critical Theory*, edited by Elizabeth A. Meese, 165-187. Amsterdam: Benjamins, 1989.
- Stam, Robert. *Reflexivity in Film and Literature. From Don Quixote to Jean-Luc Godard*. New York: Columbia University Press, 1992.
- Stern, Lesley and George Kouvaros. "Introduction: Descriptive Acts." In *Falling for You: Essays on Cinema and Performance*, edited by Lesley Stern and George Kouvaros, 1-35. Sydney: Power Publications, 1999.
- Stern, Lesley. "Putting on a Show, or the Ghostliness of Gesture." *Lola* 5 (2002), [http://www.lolajournal.com/5/putting\\_show.html](http://www.lolajournal.com/5/putting_show.html).
- Stern, Michael. "Imitation of Life." In *Imitation of Life*, edited by Lucy Fischer, 279-288. New Brunswick, NJ: Rutgers University Press, 1991.
- Stern, Seymour. "Griffith I – *The Birth of a Nation*." *Film Culture* 36 (1965): 114-132.

- Streiter, Anja. *Das Unmögliche Leben: Filme von John Cassavetes*. Berlin: Vorwerk 8, 1995.
- Taylor, Clyde. "The Re-Birth of the Aesthetic in Cinema." In *The Birth of Whiteness: Race and the Emergence of US Cinema*, edited by Daniel Bernardi, 15-37. New Brunswick, NJ: Rutgers University Press, 1996.
- Thompson, Francesca. "From Shadows 'n Shufflin' to Spotlights and Cinema: The Lafayette Players, 1915-1932." In *Oscar Micheaux & His Circle: African-American Filmmaking and Race Cinema of the Silent Era*, edited by Pearl Bowser, Jane Gaines, and Charles Musser, 19-33. Bloomington, IN: Indiana University Press, 2001.
- Tischleder, Bärbel. *Body Trouble: Entkörperlichung, Whiteness und das amerikanische Gegenwarts kino*. Frankfurt am Main: Stroemfeld, 2001.
- Universal Pictures. "Imitation of Life: Production Notes." In *Imitation of Life*, edited by Lucy Fischer, 183-185. New Brunswick, NJ: Rutgers University Press, 1991.
- Watson, Stephanie. "Spontaneous Cinema? In the Shadows with John Cassavetes." In *The Naked Lens: An Illustrated History of Beat Cinema*, edited by Jack Sargeant, 55-68. London: Creation Books, 2001.
- White, Armond. "Post-Art Minstrelsy." *Cineaste* 26, no. 2 (2001): 12-14.
- Williams, Linda. *Playing the Race Card: Melodramas of Black and White from Uncle Tom to O.J. Simpson*. Princeton: Princeton University Press, 2001.
- Williamson, Joel. *New People: Miscegenation and Mulattoes in the United States*. New York: Free Press, 1980.
- Young, Joseph A. *Black Novelist as White Racist: The Myth of Black Inferiority in the Novels of Oscar Micheaux*. New York: Greenwood Press, 1989.
- Young, Lola. *Fear of the Dark: "Race," Gender and Sexuality in the Cinema*. New York: Routledge, 1996.

