

Bibliography “Whiteness”

English/ German

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14. Films, Videos, Documentaries

- Blue-Eyed*. Dir. Bertram Verhaag (1996) (documentary on Jane Elliott, inventor of the blue-eyed/brown-eyed classroom experiment on prejudice; includes powerful footage of a workshop done with teachers).
- The Color of Fear*. Dir. Lee Mun Wah (1995). Explosive dialogue among white, black, and asian men about the color lines that divide them.
- Ethnic Notions*. Dir. Marlon Riggs (1986) (classic documentary graphically exposing the history of racist stereotyping from the 1830s to 1970s).
- Family Name*. Dir. Macky Alston (1998) (see <http://www.pbs.org/pov/familynome/>)
- Imitation of Life*. Based on the novel of the same name by Fannie Hurst (1932), this story of black-white dependency and passing was twice made into a Hollywood blockbuster. The 1934 version preserves the novel's story of the "Aunt Jemima" stereotype while the 1959 update makes the "tragic mulatta" tale into a contemporary story of sexualized tragedy.
- Jefferson's Blood*. Produced by Thomas Lennon; narrated by Shelby Steele (2000) (<http://www.pbs.org/wgbh/pages/frontline/shows/jefferson/>)
PBS learning site based on their video about Thomas Jefferson's offspring by his slave Sally Hemings, including interviews with "white" and "black" relatives today who are struggling with the question of their own racial identity).
- Pinky* (1949). dir. Elia Kazan. Modern "tragic mulatta" tale updated by white Hollywood liberals as a statement against Southern racism; features a great performance by Ethel Waters
- Suture*, dir. Scott McGehee, David Siegel, Samuel Goldwyn, 1992; a highly theoretical film
The title *Suture* reflects on the movie's themes of amnesia, plastic surgery, and "twins." The story involves two long-lost half-brothers who contact each other after their father's death. Vincent (Michael Harris) uses the arrival of his half-brother Clay (Haysbert) to engineer his own death. But instead of dying in the explosion (in which he is driving Vincent's car and carrying his identity papers), Clay survives only to be burnt beyond recognition and suffers amnesia. At the hospital, a plastic surgeon (Mel Harris) reconstructs his face based on pictures of Vincent, and a psychiatrist (Shimono) and family friend (Merrill) help reconstruct his personality and restore memories he doesn't possess. This, however, is the movie's conceit: Vincent is played by a slender white man, Clay is played by a larger African-American man and no one in the film notices the difference between the two. In

fact, the two half-brothers remark on how similar they look and no one at the hospital notices their different skin colors or other physical dissimilarities. Only the audience is aware that they are two different men, thus perforating the narrative suture.