# 11

# List of Illustrations

**- ※** -

## Chapter One

- Fig. 1. Assembled screenshots from *Time of the Gypsies* (1988, Dir. Emir Kusturica): the 'gypsy' character Merdžan (Husnija Hasimović) in conversation with God; a visual metaphor that conveys the symbolic position of the 'gypsy' in relation to the Christian deity.
- Fig. 2. Screenshot from *Drei Birken auf der Heide* (1956, Dir. Ulrich Erfurth): at the film's start, the 'gypsy' characters Mirko (Hubert Hilten) and Susanna (Margit Saas) are introduced for the first time to the viewers as inverted reflections of human beings.
- Fig. 3. Screenshot from *I Even Met Happy Gypsies* (1967, Dir. Aleksandar Petrović): Beli Bora (Bekim Fehmiu) and Pavle (Milosav Aleksić) take care of drunken Mirta (Velimir Živojinović), who is loaded head down into Pavle's cart with the following exclamation: "Into the garbage cart, you Gypsy bastard!"

# **Chapter Two**

Fig. 4a and Fig. 4b. Screenshots from *Gipsy Anne* (1920, Dir. Rasmus Breistein): Gipsy Anne (Aasta Nielsen) working as a milkmaid at the summer farm in Storlien.

## **Chapter Three**

- Fig. 5. Screenshot from *The Adventures of Dollie* (1908, Dir. D.W. Griffith): clad in a radiant white dress, little Dollie (Gladys Egan) is contrasted to her 'gypsy' abductor (Charles Inslee), whose shady figure looms threateningly behind her.
- Fig. 6. Film still from *Zigeuneren Raphael* (1914, Dir. unknown): the 'gypsy' interlopers posing a threat to the unity of Baron Wilhelm's family. Film still courtesy of the Danish Film Institute.
- Fig. 7. Film still from *Zigeuneren Raphael* (1914, Dir. unknown): the once stolen-child Raphael (Emanuel Gregers) participates in a dangerous circus act in which the 'gypsy' princess Zelma (Emilie Sannom) plays a knife-thrower, aiming at him, while the 'white' lady Inger (Zanny Petersen) acts as his protectress. Film still courtesy of the Danish Film Institute.
- Fig. 8. Film still from Zigeuneren Raphael (1914, Dir. unknown): the 'gypsy' king (Valdemar Møller) leaves the stolen count's heir on the ground, which leads to the incident with the snake-bite. In the still, the 'gypsy' king, who blends in with nature, is even shown to hold a writhing snake directly above the child's head. Film still courtesy of the Danish Film Institute.
- Fig. 9. Screenshot from *Betta the Gypsy* (1918, Dir. Charles Raymond): Betta (Marga Rubia Levy) and her beloved Hubert (Edward Combermere), both dressed in photogenic striped clothing, take a love pledge by making a small cut on the wrist and mixing their blood.
- Fig. 10a and Fig. 10b. Screenshots from *The Hunchback of Notre-Dame* (1939, Dir. William Dieterle): two-shots of Maureen O'Hara as Esmeralda and Edmond O'Brien as Pierre Gringoire: both characters share the same skin colour, 'white'.
- Fig. 11a and Fig. 11b. Screenshots from *The Hunchback of Notre-Dame* (1939, Dir. William Dieterle): Esmeralda's and Gringoire's black-and-white costumes mark their lower social rank, their social 'non-whiteness'.
- Fig. 12a and Fig. 12b. Screenshots from *The Hunchback of Notre-Dame* (1939, Dir. William Dieterle): the white costumes of Phoebus (Alan Marshal) and his blonde fiancée Fleur de Lys (Helene Whitney) mark their high social station, their social 'whiteness'.
- Fig. 13a and Fig. 13b. Screenshots from *The Hunchback of Notre-Dame* (1982, Dir. Michael Tuchner): a medium shot of Lesley-Anne

- Down as Esmeralda and a two-shot of her and Gerry Sundquist as Pierre Gringoire: the characters share the same light brown hair and skin colour, both are 'white'.
- Fig. 14a and Fig. 14b. Screenshots from *The Hunchback of Notre-Dame* (1956, Dir. Jean Delannoy): a medium shot of Gina Lollobrigida as Esmeralda; a two-shot of Phoebus (Jean Danet) and his fiancée Fleur de Lys (Danielle Dumont).
- Fig. 15. Screenshots from *The Hunchback of Notre-Dame* (1956, Dir. Jean Delannoy): a two-shot of Esmeralda and the 'gypsy' musician who accompanies her. The man has a very dark complexion that serves as a visual cue to suggest that Esmeralda's Southern beauty should be interpreted in the film's diegesis as 'non-white' in 'ethno-racial' terms.
- Fig. 16a and Fig. 16b. Screenshots from *The Hunchback of Notre-Dame* (1996, Dir. Gary Trousdale, and Kirk Wise): black-haired Esmeralda, whose snow-white blouse aids the viewer to perceive her as 'non-white', and yellow-blond Phoebus.

## **Chapter Four**

Fig. 17. Screenshot from the website of Harvard Film Archive. Film Series/Events. *Nicholas Ray: Hollywood's Last Romantic.* Short announcement of his film *Hot Blood* (1956). Web. 24 Apr 2020.

# **Chapter Five**

Fig. 18. Assembled screenshots from the documentary film *Vaudeville* (1997, Dir. Greg Palmer), a film quote from *Minstrel Days* (1941, Dir. Bobby Connolly) recreating the 'birth' of blackface minstrel shown as a dialogic situation.

## **Chapter Six**

Fig. 19. Screenshot from *The Bohemian Girl* (1936, Dir. James W. Horne and Charley Rogers): the 'gypsy' queen (Zeffie Tilbury) giving her orders to Salinas (Mitchell Lewis), the leader of the 'gypsy' rogues.

- Fig. 20. Screenshot from *The Bohemian Girl* (1936, Dir. James W. Horne and Charley Rogers): a 'gypsy' mother telling her children to keep quiet.
- Fig. 21. Screenshot from *The Bohemian Girl* (1936, Dir. James W. Horne and Charley Rogers): Stan and Ollie in gypsyface gesturing to the spectators to keep quiet.
- Fig. 22a and Fig. 22b. Screenshots from *King of the Gypsies* (1978, Dir. Frank Pierson): Spiro Giorgio (Michael Gazzo) and his wife Danitza (Antonia Rey) (left) receive a sudden visit by king Zharko Stepanowicz (Sterling Hayden) and queen Rachel (Shelley Winters) (right), who have come to ask for the hand of their daughter in marriage.
- Fig. 23a and Fig. 23b. Screenshots from *King of the Gypsies* (1978, Dir. Frank Pierson): with a black scarf on her head and a pipe in her mouth, queen Rachel (Shelley Winters) visits the bed-ridden king (Sterling Hayden) in the hospital.
- Fig. 24a and Fig. 24b. Screenshots from *King of the Gypsies* (1978, Dir. Frank Pierson): blonde-haired Sharon in a white sports outfit moving nimbly around Dave, whose stooping posture and stiff movements are in turn accentuated by a long black leather coat.
- Fig. 25a and Fig. 25b. Screenshots from *King of the Gypsies* (1978, Dir. Frank Pierson): classic two-shots of the handsome 'gypsy' Dave (Eric Roberts) and the girl of his dreams, the pale-skinned, blonde Sharon (Annette O'Toole).
- Fig. 26. Screenshots from *King of the Gypsies* (1978, Dir. Frank Pierson): costumed in a flamboyant red suit and a yellow shirt, Groffo (Judd Hirsch) lies in a drunken stupor over the huge roasted pig served on the table.
- Fig. 27. Assembled screenshots from *The Gypsy and the Gentleman* (1958, Dir. Joseph Losey): Sir Paul Deverill (Keith Michell) trying in vain to hold on to Mademoiselle, a small pig smeared with white grease.
- Fig. 28. Assembled screenshots from *The Gypsy and the Gentleman* (1958, Dir. Joseph Losey): by pretending to be lost on a rainy night in the forest, Belle (Melina Mercouri) manages to enter the carriage of Sir Paul Deverill (Keith Michell); infatuated with her, Deverill marries Belle, sinks into alcoholism and eventually drowns together with her. Sir Deverill's sister Sarah (June Laverick) is the moral, social and 'ethno-racial' opposite of Belle.

Fig. 29a and Fig. 29b. Screenshots from *Black Cat*, *White Cat* (1998, Dir. Emir Kusturica): two visual metaphors of disintegration and downfall – a Trabant being devoured by a swine, and the fall of Dadan (Srđan Todorović).

#### **Chapter Seven**

- Fig. 30a and Fig. 30b. Screenshots from *Gucha Distant Trumpet* (2006, Dir. Dušan Milić): the Serbian orchestra Vladisho Trandafilović Satchmo marked by the colours of bright daylight, and the 'gypsy' orchestra the Sandokan Tigers marked by the colours of night's darkness.
- Fig. 31a and Fig. 31b. Screenshots from *Gucha Distant Trumpet* (2006, Dir. Dušan Milić): Juliana (Aleksandra Manasijević), the blue-eyed, blonde-haired beauty who serves as a cue, prompting the viewers to perceive her fellow people in the modus of the 'white' mask. Sandokan (Slavoljub Pesić), the leader of the Sandokan Tigers, has a distinctly darker face that serves as visual cue, prompting the viewers to perceive his fellows in the modus of the 'gypsy' mask.
- Fig. 32a and Fig. 32b. Screenshots from *Gucha Distant Trumpet* (2006, Dir. Dušan Milić): Satchmo's brass band in traditional Serbian dress, in sharp contrast to the Sandokan Tigers, who wear Italian purple suits with large tiger-patterned lapels.
- Fig. 33. Screenshot from *Gucha Distant Trumpet* (2006, Dir. Dušan Milić): a medium two-shot of golden-blonde Juliana (Aleksandra Manasijević) and her black-haired Romeo (Marko Marković); the forbidden love between the Serbian 'white' nation and its 'non-white' minority triumphs.
- Fig. 34. Screenshot from the short film *Remember* (2017, Dir. Igor Kachur): a two-shot of the persecuted black-haired Romni Lyalya (Serine Sianosyan), who finds a temporary hiding place in the house of blonde Maria (Anastasiya Pustovit).
- Fig. 35a and Fig. 35b. Screenshots from the short animation *Bango Vassil* (2016, Dir. Milen Vitanov, and Vera Trajanova), in which the 'gypsy' girl Ati is portrayed with waist-long black hair and thick black eyebrows. Following the logic of racialisation, Emil, the 'white' Bulgarian boy, who undergoes a cathartic ordeal

- together with Ati, is yellow-haired. Ati is also the only child to wear a brown knit hat with bear ears.
- Fig. 36. Screenshot from *Gipsy Anne* (1920, Dir. Rasmus Breistein): Gipsy Anne (Aasta Nielsen) in her new role as a nanny taking care of two town's children; notably, the three of them are clad in impeccable white from head to toe.
- Fig. 37a and Fig. 37b. Screenshots from *Gipsy Anne* (1920, Dir. Rasmus Breistein): two-shots of Gipsy Anne (Aasta Nielsen) with Haldor (Lars Tvinde) and with Jon (Einar Tveito); it is plain to see that due to the lack of white make-up, Haldor's bandaged hand appears almost black, strongly contrasting with his and Anne's faces.
- Fig. 38. Screenshot from *Gipsy Anne* (1920, Dir. Rasmus Breistein): Haldor (Lars Tvinde), his fiancée Margit Moen (Kristine Ullmo) and mother (Johanne Bruhn) sit in the first row during the court hearing. They wear a thick layer of white make-up, which renders their faces visible; in the film, being visible equals being white. The extras in the background, by contrast, wear no make-up and their flesh tones come off much darker, so that their faces appear both non-white and less clear to see.
- Fig. 39. Screenshot from *Gipsy Anne* (1920, Dir. Rasmus Breistein): Jon (Einar Tveito) before the judge (Edvard Drabløs) in court. The faces of the men in the background are without white make-up, looking distinctly darker.
- Fig. 40a and Fig. 40b. Screenshots from Papusza's introduction scene: an employee from the Ministry of Culture (Maja Meissner) and a peripheral character; the first close-up of the main character Papusza (Jowita Budnik) (*Papusza*, 2013, Dir. Joanna Kos-Krauze and Krzysztof Krauze).
- Fig. 41a and Fig. 41b. Screenshots from *Papusza* (2013): Jerzy Ficowski (Antoni Pawlicki) bringing Papusza a newspaper with her published poems and her pay; Papusza (Jowita Budnik) selling the pen that Jerzy Ficowski gave her as token of his friendship.
- Fig. 42a and Fig. 42b. Screenshots from *Papusza* (2013): young Papusza (Paloma Mirga) learning to read by the light of a self-made fire on a rainy night in the forest; a line drawing of a 'white' male, where the meaning of 'whiteness' can be decoded, all at once, as a social norm, as an 'ethno-racial' category and as a representational convention.

- Fig. 43a and Fig. 43b. Screenshots from *Papusza* (2013): Wanda Ficowska (Joanna Niemirska), a peripheral character, asking her husband if Papusza was in love with him; a ten-second take of Papuzsa's back (Jowita Budnik) after parting with Jerzy Ficowski and disclosing her feelings to him in an unreciprocated kiss [57'38:57'47].
- Fig. 44a and Fig. 44b. Screenshots from *Papusza* (2013): young Papusza (Paloma Mirga) talking about books and reading with an upper-class lady, a peripheral character; a close-up of young Papusza readied for her wedding, which takes place at night in a forest.
- Fig. 45a and Fig. 45b. Screenshots from *Papusza* (2013): Papuzsa (Jowita Budnik) next to a swarthy-faced 'gypsy' female, the three women secretly examining the contents of Jerzy Ficowski's bag; Papuzsa (Jowita Budnik) and Jerzy Ficowski (Antoni Pawlicki) standing shoulder to shoulder behind a thin curtain of rain.

# **Chapter Eight**

- Fig. 46a and Fig. 46b. Screenshots from *Queen of the Gypsies* (1975, Dir. Emil Loteanu): the blonde-haired owner of a clothes shop welcoming his highness, the nobleman Antol Siladi (Ion Sandri Scurea) to inspect the latest Parisian fashion. Rada (Svetlana Tomá) and her female companions in 'gypsy' costumes characterised by multiple patterns, layers and frills.
- Fig. 47a and Fig. 47b. Screenshots from *Queen of the Gypsies* (1975, Dir. Emil Loteanu): Rada's blond-haired suitor, the landowner Antol Siladi, next to her dark-haired father Danilo (Vsevolod Gavrilov). Rada's 'gypsy' suitor Zobar (Grigore Grigoriu) accompanied by the clownish 'gypsy' pauper Bucha (Boryslav Brondukov).
- Fig. 48a and Fig. 48b. Screenshots from *Nelly's Adventure* (2016): the black-haired 'gypsy' thug Hokus (Marcel Costea) offering the stranded Klabunt family a lift to Sibiu. Hokus mixing sleeping drops into Nelly's drink, with her blond-haired father Robert Klabund (Kai Lentrodt), wearing a beige jacket, sitting at the table in the background.

#### List of Illustrations

- Fig. 49a and Fig. 49b. Screenshots from *Nelly's Adventure* (2016): the black-haired 'gypsy' thug Hokus (Marcel Costea) bringing kidnapped blonde Nelly (Flora Li Thiemann) into a Roma village. A crowd scene showing surly-looking, swarthy males who gather upon Nelly's arrival in the village.
- Fig. 50a and Fig. 50b. Screenshots from *Nelly's Adventure* (2016): blonde Nelly (Flora Li Thiemann) on her mountain bike in her spotless, sunlit and radiantly whitewashed German neighbourhood. The shaded, colourful and bitterly impoverished Roma village in Romania where kidnapped Nelly is brought by the 'gypsy' thug Hokus.

## **Chapter Nine**

- Fig. 51. Scanned page from the book *Das Schminken in Theorie und Praxis* (ca. 1910): Der Mohr.
- Fig. 52. Scanned page from the book *Das Schminken in Theorie und Praxis* (ca. 1910): Zigeunerin.