

## RECYCLED CULTURE IN CONTEMPORARY ART AND FILM

## THE USES OF NOSTALGIA

The reuse of past images, plots, and genres from film history has become a prominent feature of contemporary culture. Vera Dika explores this practice from a broad range of critical perspectives, examining works of art and film that resist the pull of the past. Dika provides an in-depth analysis of works in several media, including performance, photography, Punk film, as well as mainstream American and European films. Noting the renewed importance of the image and of genre, she investigates works as diverse as Cindy Sherman's *Untitled Film Stills*, Amos Poe's *The Foreigner*, Terence Malick's *Badlands*, and Francis Ford Coppola's *One from the Heart*. Her study positions avantgarde art work within the context of contemporary mainstream film practice, as well as in relationship to each work's historical moment.

Vera Dika teaches American cinema at the University of California, Los Angeles and the University of Southern California. She is the author of *Games of Terror*, has contributed to an anthology on Francis Ford Coppola's *The Godfather* trilogy, and has also published film criticism for the *Los Angeles Times*, *Art in America*, and *Art Forum*.





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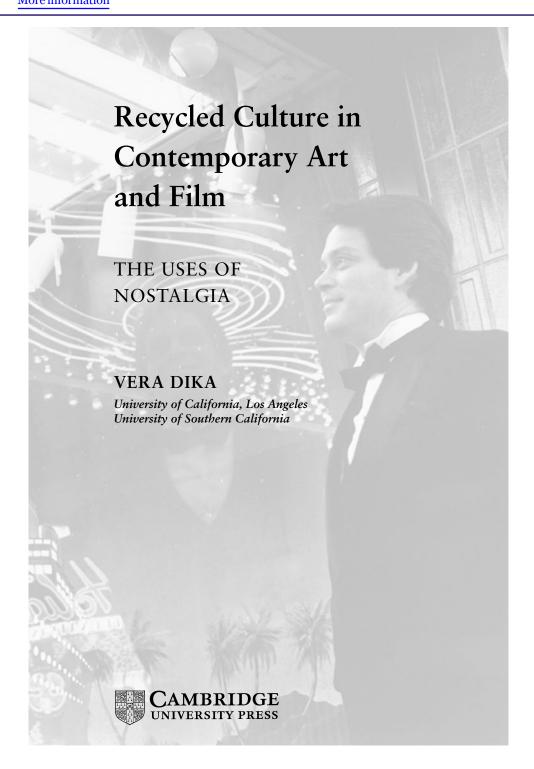
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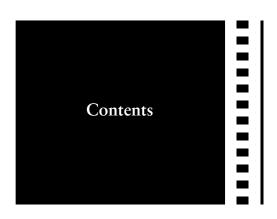


To

Henry, Alexandra, and My Parents







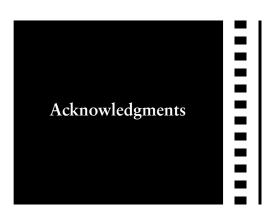
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Figure 1. Christina Ricci as Bette Davis in *The Fashion of the Times* (Spring, 2000). Photograph by Marc Rolston.