**Vera Dika**

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| **Education** | Ph.D. Cinema Studies, New York UniversityM.A. Cinema Studies, New York University |
|  | M.A., Media Studies, Antioch College |
|  | B.A., Psychology, SUNY Buffalo |
| **Published Books** | The (Moving) Pictures Generation: The Cinematic Impulse in Downtown New York Art and Film, Palgrave Macmillan, 2012. Paperback release, 2016.Recycled Culture in Contemporary Art and Film: The Uses of Nostalgia, Cambridge University Press, 2003. |
|  | Games of Terror: *Halloween, Friday the 13th*, and the Films of the Stalker Cycle, Fairleigh Dickinson University Press, 1990. |
| **Teaching****Associate Professor (Tenured)****Adjunct Associate Professor** **Seminars** | New Jersey City University, undergraduate courses which include: History of Film I and II, History and Theory of Avant-Garde Film,, Italian Cinema, Film Aesthetics, International Cinemas, The Horror Film, Film and Historical Trauma, Film Noir, Race and Ethnicity in Film, New York Stories, Contemporary European Cinema, Women and Film, The Films of Francis Coppola and Martin Scorsese, Introduction to Media Studies. 2004-Present.New York University, Undergraduate Lecture Course, Cinema Studies, “Utopia/Dystopia: Cinematic Visions of the Future” Fall, 2016.New York University, Tisch School of the Arts, Advanced Undergraduate Seminar, Cinema Studies Department, "Downtown New York Art and Film, 1970s and 1980s," Spring, 2016.“Hallwalls and Cal Arts: The Pictures Generation and Film Practice in the 1970s” Two-day Seminar, MOVIES  Moving Images Arts Postgraduate Program, Università Iuav di Venezia, March 25 -26, 2021Venice, Italy.New York University, Cinema Studies Department, “The Conditions of the Cinematic in Late 1970s Film and Art,” April 7, 2014. |
| **Visiting** **Assistant** **Professor** | University of California at Los Angeles, graduate and undergraduate courses: Genre and Society, courses on Classical and Postmodern Film Genres, including, the Horror Film, the Western, the Musical, the Crime Film, as well as courses on Hollywood and the Blacklist, the Representation of Italian Ethnicity in American Film. 1990-2002. |
| **Adjunct Assistant Professor**  | University of Southern California, graduate and undergraduate courses which included: International Sound Film, Film and the Fine Arts, Film and Postmodernism, the Avant-Garde Film, the Films of Francis Coppola and Martin Scorsese, Photography and Film, the Crime Film, the Representation of Italian Ethnicity in American Film 1989-2002. |
|  | University of California at Santa Barbara, undergraduate courses which included: the Avant-Garde Film and Film and the Fine Arts, 1989. |
| **Guest****Curator** | Rutgers University (Newark), Film History, Summer, undergraduate courses, History of Film, 1985-1987.REDCAT, Los Angeles, “Across Times, Bodies, and Space: The Films of Vivienne Dick.” Co-curated and in conversation with the artist. March 5, 2018.Walker Art Center, Minneapolis, Minnesota, "Downtown New York: 1970s and 1980s Art and Film" Two-day film program, with talks and interviews with Ericka Beckman, Lizzie Borden, and Charlie Ahern, April 29 - 30, 2016.Centre Georges Pompidou, Paris. Talk and film screenings “Downtown New York, 1970s & 1980s, March 9, 2016,Museum of the Moving Image, "Downtown New York Film: 1970s and 1980s, Astoria, New York. Two-day film screenings, talks, and interviews with filmmakers Vivienne Dick, James Nares, and Amos Poe, March 28 - 29, 2015.American Museum of the Moving Image, Film Series: “Beyond Wiseguys: Italian Americans and the Movies.” December 2007.The Museum of the Moving Image, Four-part Film Screening: “Downtown New York Film: 1970s and 1980s.” March 28-29, 2015. |
| **Invited** **Lectures****Essays** | “Pastiche or Critique: Reworking the Canonical Avant-Garde, and the Female Body,” Columbia University Seminar on Cinema and Interdisciplinary Interpretation,” February 8, 2018.“Time in a Box: The Cinematic Impulse of Joseph Cornell, Andy Warhol, Jack Goldstein and Cindy Sherman,” international symposium, “Le cinema sans camera de Joseph Cornell,” Institut national d’historie de l’art (Paris), February 7, 2014.In conversation with 1970s Punk Filmmaker Amos Poe, through Savannah College of Art and Design, Dakota Jackson, Master Class. At Soho House, New York City, October 22, 2013.“Franco Rossi’s *The Truce,*” guest speaker at theNew Jersey Jewish Film Festival, in conjunction with *Memoria: Assisi and the Jews, 1943-1944*, sponsored by the Jewish Museum of Newark. November 9, 2012.In conversation with Ericka Beckman at “New Preservations: The Films of Ericka Beckman. Anthology Film Archives, New York City, April 1, 2011.“The Memory of Desire: From Douglas Sirk to *Mad Men*,” Conference on Memory and Mass Media, Trento University, Italy, November 17, 2010.“Ericka Beckman: Performing the Body,” Anthology Film Archives, New York City, November 2009. “Italian Divas in American Film: Changing Constructions of Italian Womanhood” John D. Calandra Institute for Italian-American Studies, Queens College, May, 2009.“Reconsidering the Nostalgia Film: *Far From Heaven, All That Heaven Allows, Ali: Fear Eats the Soul*” Keynote Speaker in three cities in New Zealand: Auckland, at the Auckland War Memorial Museum; Dunedin, at Public Art Space; and Christchurch, at the University of Canterbury May, 2008. Sponsored by International Scholars Program of New Zealand.

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| “A Confrontation with History: Re-Viewing the Horror Film Sources of Get Out,*” Was It Yesterday? Nostalgia in Contemporary Film and Television,* Matthew Leggatt, editor, SUNY series, Horizons of Cinema, 2021. |
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 “The Stalker Film and Repeatability” *Quarterly Review of Film and Video*, October 4, 2021.“The Power to “Not Want” in a Global Women’s Film Context,” *Quarterly Review of Film and Video*, Volume 37, Summer 2020.“Response-Ability: Who is Speaking, Where, and How*?” On* *Responsibility*: *The Moving Image Questions Spectatorship*, edited by Lorenzo Lazzari, Venice: Adriatico Books, Università Iuav di Venezia, 2020.“A Confrontation with History: Reviewing the Horror Film Sources of *Get Out*” in *(Re)Make America Great Again: Reflections on the Nostalgias of Contemporary Film and Television*, edited by Matthew Leggatt, Albany: State University of New York Press, forthcoming 2020.“The Specter of the Present: Reading the 2018 Venice Film Festival in the Context of Place, Time, and Memory” *Quarterly Review of Film and Video,* Volume 36, Spring 2019.“Interview with Frederick Wiseman on *Monrovia, Indiana*” conducted at 2018 Venice Film Festival, *Quarterly Review of Film and Video*, Volume 36, Spring 2019.“Pastiche or Critique: Reworking the Canonical Avant-Garde, and the Female Body,” *Quarterly Review of Film and Video*, Volume 36, Spring 2019.Oral History included in *Gretchen Bender: So Much Deathless*, first posthumous retrospective of the life and work of influential, multi-disciplinary artist Gretchen Bender, Red Bull Arts, New York, May 6 – July 28, 2019. “Remaking The Serpentine Dance: Film as Material, Body as Trace,” *Millennium Film Journal* #64, Fall 2016."Ericka Beckman and the Cinematic Image," in*Ericka Beckman*, edited by Fabrice Stroun and Geraldine Tedder, JRP/Ringier, Geneva, Switzerland 2016.“The Remake of Memory: *Shutter Island* and *The Skin I Live In*,” in *L’Atalante,* Cineforum of Communication Studies at the University of Valencia, Spain, July 2014.“Between Nostalgia and Regret: Strategies of Historical Disruption from Douglas Sirk to *Mad Men,*” in *American Film Histories*,edited by J. E. Smyth, Palgrave Macmillan, 2012.“The Memory of Desire: From Douglas Sirk to *Mad Men*,” Catalogue essay for conference on Memory and Mass Media, Trento University, Italy, November 17, 2010.“An East German Indianerfilm: The Bear in Sheep’s Clothing,” *Jump Cut,* Spring 2008. |
|  | “The Representation of Ethnicity in *The Godfather*” in The Godfather Trilogy, edited by Nick Browne, Cambridge University Press, 1999. |
|  | “*Bram Stoker’s Dracula*,” in The Dread of Difference: Gender and the Horror Film, edited by Barry Grant, University of Texas Press, 1996. |
|  | “The Stalker Film,” in American Horrors, edited by Gregory Waller, University of Illinois Press, 1987. |
| **Articles** | “Lost Landscapes, Desolate Dreams: The Films of Dore O.” *Millennium Film Journal*, No. 4, Fall 2021.*Dore O. Figures of Absence,* DVD with six films by the German artist Dore O. Nekes Official Release November 11, 2021. Liner notes article Vera Dika, “Lost Landscapes, Desolate Dreams: The Films of Dore O.”“The Material and the Virtual: A Contestation” *Millennium Film Journa*l #71-72, Fall 2020.“Film Nights on the Venice Lido: The Space Between Painting, Film, and the Digital” *Millennium Film Journa*l #69, April, 2019.“Peggy Ahwesh at Times Square: The Light of Day, The Heat of Night” *Millennium Film Journa*l #62, Fall, 2015.“Duchamp du Film: Duchamp in the Camp of Film” *Millennium Film Journal* #61, Spring, 2015.“Notes from Inside the Black Box” *Art in America*, March, 2015.“Ericka Beckman in Context” in Career Retrospective Monograph, Kunshalle Bern, Switzerland, 2015. “20 Questions for Cindy Sherman” (participant) by Matthew Higgs, *Interview Magazine,* December, 2008.“The Audience is Listening: *Talk Radio* by Eric Bogosian and Oliver Stone,” Artforum, February, 1989. |
|  | “*Rocket Gibraltar*: Amos Poe in Hollywood,” Artforum, September, 1988. |
|  | “Robert Longo in Performance,” Artscribe, July, 1988. |
|  | “Critical Mass: Spalding Gray and Lizzie Borden in the Mainstream,” Art in America, January, 1988. |
|  | “A Feminist Fairy Tale: Ericka Beckman’s *Cinderella*,” Art in America, 1987. |
|  | “*Out of Hand*: In Search of Meaning” (on avant-garde filmmaker Ericka Beckman), Dreamworks, 1982. |
| **Publishing** | “The Film Viewer as Reader” (on George Landow’s *Wide Angle Saxon*), Film Reader #3, 1976.Editorial Board, *Quarterly Review of Film and Video.*Editorial Board, *Adriatico Book Club*, Università Iuav di Venezia, Venice, Italy. |
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| **Conferences** | Keynote Speaker, “Slasher Studies Summer Camp” InternationalConference on Slasher Theory, History, and Practice, August 13-15,2021.Society for Film and Media Studies Conference, Atlanta, Georgia, 2016, Chair:*Hollywood Women in Transition: Rediscovery and Reconfiguration from Stage and Screen to Television*, delivered paper "Remaking the Serpentine Dance and the Skin of the Film: Edison, the Lumière Brothers, and Stephanie Wuertz" Society For Cinema and Media Studies, Los Angeles, 2010, “Amos Poe and the Post New Wave Remake.”Columbia University Film Seminar 2006: “An East German *Indianerfilm:* The Bear in Sheep’s Clothing.” |
|  | German Studies Association 2006: “An East German *Indianerfilm:* The Bear in Sheep’s Clothing.”  |
| **Grants****University****Student Travel Programs** | National Endowment for the Humanities Grant: “German and European Studies in the United States” Smith College, 2005.New Jersey City University student trip to Paris, France. Visits and discussions included such sites as the Cinematheque Francais, the Musee D’Orsay, the Louvre Museum, Le Monde Arab Museum, the Wax Museum, the cafes of Paris, Montmartre. March 9 to March 16, 2014. New Jersey City University student trip to Washington D.C. Visits included interview with legislative assistant (and ex-deputy mayor of Newark) Adam Zipkin in Cory Booker’ s office, Lincoln Monument, Vietnam Veterans War Memorial, Spy Museum, Newseum, and the National Gallery of Art to view Gaary Winogrand Photo exhibit. April 24 - 26, 2014.New Jersey City University student trip to Rome, Italy. Visits included such sites as the Coliseum, the Villa Borghese, and Cinecitta Film Studios, the Vatican, witnessed the election of Pope Francesco at St. Peter’s Square, students interviewed and televised by NBC and CBS news March 10 to March 17, 2013. New Jersey City University student trip to Washington D.C. Visits included Senate, House of Representatives – gun control legislation, Lincoln Monument, Vietnam Veterans War Memorial, Spy Museum, Newseum, and the National Gallery of Art, contemporary wing. Nam June Paik exhibit, April 24 - 26, 2013. |
| **Professional****Membership****University****Service** | Columbia University, Associate Member of the University Seminar on Cinema and Interdisciplinary Interpretation, 2004-Present.Developed and will administer the Cinema Studies Minor at New Jersey City University. |

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| **Radio Interview** | *America, Memory and Popular Film* for Chicago Public Radio, March, 2004. |
| **Film Journals** | Co-Founder, Millennium Film Journal (a journal dedicated to the independent and avant-garde film) 1978. |
|  | Thousand Eyes Magazine, Bleecker Street Cinema, created and edited the Independent Cinema section, 1977. |
| **Film Production** |  |
| **Producer** | *Empire*, supervised financing and development of feature film written by Richard Price (*The Color of Money, Sea of Love*), for director Robert Longo, with Eric Bogosian, 1980-1983. |
| **Associate Producer** | *The Maspeth Factor*, supervised writers in developing script for New Line Cinema, Bob Shaye, producer, 1986. |
| **Screenwriter** | *Wipeout*, rewrite commissioned by New Line Cinema, Sara Risher, producer, 1986. |
| **Story Analyst** | Freelance script reader for American Playhouse, *Great Performances*, New Line Cinema, The Geffen Co., Fogwood Films, Penta Pictures, Creative Artists Agency, 1987-1990. |
| **Film Editor** | RAI Italian National Television, staff news editor, 1983. |
| **Assistant Film** **Editor** | *He Knows You’re Alone* (20th Century-Fox), 1981. |
| **Script Supervisor** | *Squeeze Play* (Troma), *He Knows You’re Alone* (20th Century Fox), 1979. |