

CV – C. Verevis

Dr Constantine Verevis (Film & Television Studies, Monash)

Qualifications:

Bachelor of Arts (Curtin University, Perth WA)

Bachelor of Communication Studies, Honours (Murdoch University, Perth WA)

PhD (La Trobe University, Melbourne VIC)

Books:

Second Takes: Critical Approaches to the Film Sequel. Co-edited with Carolyn Jess-Cooke. SUNY Press, forthcoming 2009.

Film Remakes. Edinburgh University Press, 2006.

Recent chapters and articles:

“Re-defining the Sequel: The Case of the (Living) *Dead*.” *Second Takes: Critical Approaches to the Sequel.* Ed. Carolyn Jess-Cooke and Constantine Verevis. New York: State University of New York Press, forthcoming.

“Under a Distemperate Star: *Under Capricorn* (1949).” *Hitchcock at the Source.* Ed. David Boyd and R. Barton Palmer. New York: SUNY Press, forthcoming.

“Second Chance: Remaking *Solaris*.” *Fear, Cultural Anxiety and Transformation: Horror, Science Fiction and Fantasy Films Remade.* Ed. Scott Lucas and John Marmysz. Lanham MD: Rowman and Littlefield, forthcoming.

“*Against All Odds*,” “*Breathless*,” “*Collateral*,” “*DOA*,” “*No Way Out*,” “*Point of No Return*.” *Film Noir: An Encyclopedic Reference to the American Style.* 4th Edition. Ed. Alain Silver, James Ursini and Elizabeth Ward. Overlook Press, forthcoming.

with Noel King and Deane Williams. “Australia.” *Handbook of Film Studies.* Ed. James Donald and Michael Renov. London: SAGE, forthcoming [2007].

“Paul Schrader.” *501 Directors.* Ed. Steven Schneider. London: Quintet, forthcoming [2007].

“Way of Life: *GoodFellas* and *Casino*.” *Gangster Film Reader.* Ed. Alain Silver and James Ursini. New York: Limelight, 2007.

“For Ever Hitchcock: Psycho and Its Remakes.” *After Hitchcock: Imitation/Influence/Intertextuality.* Ed. David Boyd and R. Barton Palmer. Austin: U of Texas P, 2006.

“Mike Figgis: *Time Code* and the Screen.” *New Punk Cinema.* Ed. Nicholas Rombes. Edinburgh: Edinburgh University Press, 2005.

“Cinema,” “Minoritarian cinema,” “Repetition and cinema,” “Sensation and cinema.” *Deleuze Dictionary.* Ed. Adrian Parr. Edinburgh: Edinburgh University Press, 2005.

"Through the Past Darkly: Noir Remakes of the 1980s." *Film Noir Reader 4*.
Ed. Alain Silver and James Ursini. New York: Limelight, 2004.
"Remaking Film." *Film Studies* 4 (Summer 2004): 87-103.

Some Web publications:

"Andy Warhol." *Senses of Cinema* 23 (November–December 2002).
<http://www.sensesofcinema.com/contents/directors/02/warhol.html>
"Candy, or Libertinism." *Bright Lights Film Journal* (November 2002).
<http://www.brightlightsfilm.com/38/candy1.htm>
"Flaming Creatures." *Senses of Cinema* 21 (July-August 2002).
<http://www.sensesofcinema.com/contents/cteq/02/21/flaming.html>

Recent higher degree completions:

Guinevere Narraway. *Making Nature: Visions of Mastery in Third Reich Cinema* (PhD 2007) associate supervisor
Paul Coughlin. *The Same Old Song: Ironic Revisions in the Films of Joel and Ethan Coen* (PhD 2004) sole supervisor
Adrian Parr. *Creative Production: from da Vinci to Deleuze* (PhD 2002) associate supervisor
Graham Jones. *Difference and Determination: Prolegomena concerning Deleuze's early metaphysic* (PhD 2002) main supervisor

Current higher degree supervisions:

Claire Perkins. *The Hollywood "Smart" Film* (main supervisor)
Alexia Kannas. *The Italian Giallo Film* (main supervisor)
Charles Tutton. *The Ideal Vision: Form, Content, and Context in the Digital Image* (main supervisor)
Kirsten Stevens. *See it at the Movies: The role of the Cinema Theatre in the twenty-first Century* (main supervisor)

Current editorial boards:

Associate Editor for Refereed Articles for *Metro* (Melbourne) (2000–present).
Associate Editor for Refereed Articles for *Senses of Cinema* (Melbourne) (2000–present).
Editorial Board for *Screening the Past* (Melbourne) (2003–present).
Associate Editor for Refereed Articles for *Screen Education* (Melbourne) (2006–present).

Cover: *Film Remakes*

Sample review comments for *Film Remakes*:

1.

A fine work of scholarship, *Film Remakes* promises to change the way we think about the phenomenon of the remake, and indeed about films, culture and intertextuality. This is the most authoritative, subtle and complex work on the cinematic remake that I have encountered.

—Lesley Stern, Professor of Film and Media, Visual Arts Department,
University of California

2.

In this groundbreaking study [*Film Remakes*], Constantine Verevis explores an aspect of commercial film production interesting to the scholar and movie enthusiast alike: remaking. Film remakes can be profitably viewed from a number of perspectives, and this book provides an intriguing and revealing anatomy of the phenomenon. Verevis writes with verve and insight; an important feature of *Film Remakes* is the series of individual analyses that sparkle with revealing and intelligent comment as they clarify general points about remaking.

—R. Barton Palmer, Calhoun Lemon Professor of Literature at Clemson University

3.

Constantine Verevis' new book *Film Remakes* joins this already-impressive body of work [that is, scholarship developed over the last twenty years that examines the remake in a serious way] and indeed makes an important contribution to the field. Synthesizing and productively modifying numerous other theorists and critics, Verevis provides the most sustained and systematic study devoted exclusively to film remakes that exists in English [...]

The author advances a polemic regarding the theorization of remakes that is worth repeating; although remakes may engage in particular kinds of intertextual relation with other texts, purely textual approaches toward remakes are insufficient. Rather, the complex interpenetration of culture, economics, media technologies, and institutions in historically-specific circumstances demands that the remake be considered within a broader theoretical matrix. [...]

[T]he broad scope, firm theoretical grounding, and salient insights found throughout this book will, in all probability, make it a common point of reference for future studies on the topic. It could certainly play a central role in any course on film remakes. [...] Elucidating a number of theoretical issues as well as clarifying many specific cases, *Film Remakes* marks a strong addition to the literature on film remakes.

—Daniel Herbert, *Film International* 24 (2006)

4.

[W]hat do we mean when we talk of a remake? There is surely some real confusion about the use of the term. Why, for instance, do we think of Martin Scorsese's *Cape Fear* (1991) as a remake of J. Lee-Thompson's 1961 film? Or should we simply think of both as adaptations, made in different social climates and production circumstances, of John D. MacDonald's novel *The Executioners* (1957)? Is Kenneth Branagh's *Henry V* (1989) a remake of Laurence Olivier's 1945 version of Shakespeare's play? Does the status of the original film and/or of its literary precursor determine audience identification of a film as a remake? Remakes have sometimes stirred controversy as when, for example, the prints of Thorold Dickinson's *Gaslight* (1940) were said to have been destroyed so as not to compete with George

Cukor's lush MGM version in 1944, both of course derived from Patrick Hamilton's play.

Con Verevis' stimulating book raises just these sorts of issues – and many others – from the outset. His approach is nothing if not ecumenical, drawing on an almost bewildering range of views on the matter as he pursues the central question, "What is film remaking?" which he properly asks in his opening paragraph.

[...]

The excellence of Verevis' book lies partly in his way of cutting through the thickets of films clamouring to be considered as remakes of one kind or other – and through the prolific, if not always clear-headed, discourse on the subject. He proposes in his introductory chapter three ways of considering the concept of the film remake: as an industrial category, as a textual category and as a critical category. He makes a persuasive case in his Introduction for the centrality and comprehensiveness of these three approaches and they provide the framework for the rest of the book.

—Brian McFarlane, *Senses of Cinema* (Oct-Dec 2006)