

James O. Naremore

After more than 30 years of extraordinary accomplishments in research, teaching, and service in the Departments of English, Comparative Literature, and Communication and Culture, Jim Naremore retired in December. An active participant in departmental, university, and professional life, a respected scholar, a tireless mentor to junior faculty, and an outstanding teacher, Jim will be sorely missed by his many colleagues and friends.

Jim came to Indiana University in 1970, after having received a Ph.D. in English from the University of Wisconsin—Madison, where he also minored in comparative literature. His first book, *The World Without a Self: Virginia Woolf and the Novel* (Yale University Press, 1973), and his early career focused on literature. While maintaining his literary interests, Jim turned to film studies, where he quickly rose to national and international prominence. His *Filmguide to Psycho* (Indiana University Press, 1973), a scene-by-scene analysis of Hitchcock's emblematic work, is still regarded as a model of film criticism in the field. Fascinated by classic Hollywood and its directors, as well as by what this area of study could reveal about cinema as an art, Jim went on to publish a number of books on film authors. In *The Magic World of Orson Welles* (Oxford University Press, 1978), he wrote about one of American cinema's most original and iconoclastic directors. Jim also wrote a book about Vincente Minnelli, a director of musicals and melodramas in the classic studio era known for his audacious visual style (Cambridge University Press, 1993), edited a book on Hitchcock's *North by Northwest* (Rutgers University Press, 1993), and published a series of articles about Hitchcock, Minnelli, and John Huston in film journals and anthologies.

Although Jim has gained a reputation as an expert on authorship, he has also written influentially about film genre, acting, adaptation, and modernism. His study of the critical and historical genealogy of film noir, *More Than Night: Film Noir in Its Contexts* (University of California Press, 1998), won first prize in the International Moving Image Book Awards from the Kraszna-Krausz Foundation in 1999–2000. Among other works, including numerous articles on these topics, he is the author of *Acting in the Cinema* (University of California Press, 1988), editor of *Film Adaptation* (Rutgers University Press, 2000), and co-editor with Patrick Brantlinger of *Modernity and Mass Culture* (Indiana University Press, 1991). Throughout his books and essays, Jim established his own authorial signature, characterized by critical clarity, original insight, and a sophisticated writing style few in the field can match.

In recognition of the merits of his research, Jim was awarded an Ailsa Mellon Bruce Senior Research Fellowship, Center for Advanced Study in the Visual Arts, at the National Gallery of Art in 1994–95, and a Guggenheim Fellowship in 1995–96. Along with a 2003 Humanities Initiative fellowship from IU, Jim won two of the most prestigious awards IU has to offer: in 1994–95 the Tracy M. Sonneborn Prize for Distinguished Teaching and Research, and in 1994 he became a Chancellor's Professor.

As the Sonneborn Prize indicates, Jim successfully fused research and teaching. He taught undergraduate courses on Welles, Hitchcock, Minnelli, Martin Scorsese, Stanley Kubrick, Billy Wilder, Fritz Lang, and Max Ophuls. He also taught classes on film noir, performance in the cinema, postmodern Hollywood, and the classic Hollywood studio system. Along with seminars on directors and genres, he offered graduate students such courses as Adaptations and Remakes in Film; Modernism and the Historical Avant-Garde; and Performance, Stars, and the Culture of Celebrity. In addition, he wrote, co-directed, and co-edited a short film about classical editing entitled *A Nickel for the Movies* (1984) that has been used in film courses across the country. Jim's students leave his courses with a new appreciation of visual media coupled with a firm grasp of the intellectual currents and critical skills necessary to understand them aesthetically, historically, and culturally. It is not surprising that his pedagogical talents have been recognized in the form of two Teaching Excellence Recognition Awards, one from the Department of English in 1996–97, the other from the Department of Communication and Culture in 1999–2000.

The kind of commitment Jim has shown toward research and teaching extends to a considerable service record in which he has had an impact on every level of administration. While it is impossible to do justice to this record, let me mention a few highlights. In the mid-1970s, along with Professors Harry Geduld and the late Charles Eckert, Jim helped found the IU Film Studies Program, one of the first such programs in the country. In serving as director of the program for several years in the '70s and '80s and from 1987 to 1994, he was instrumental in developing the program and in instituting its first course in film production. His other service to the College of Arts and Sciences includes membership on the College Incentive Program Committee and the advisory board of the Black Film Center/Archive. In addition to his service on numerous committees in English, comparative literature, and communication and culture, he was director of undergraduate studies in communication and culture from 1999 to 2003. At the university level Jim was a member of the Lilly Library advisory board and the dean of the faculties' tenure advisory committee.

Professionally he served on the American Council of Learned Societies fellowships selection committee and on several editorial boards, including that of *Cinema Journal*, the flagship publication of the Society for Cinema and Media Studies.

Jim's retirement means that we won't see him in the hallways of the communication and culture department as often as we would like. But his colleagues and friends hope to catch a glimpse of him there occasionally. More important, we hope to be able to get together and talk about movies with him in any setting. In the meantime, there is no sign whatsoever that retirement will slow Jim down. He is currently writing a book about director Stanley Kubrick and editing a series for the University of Illinois Press on contemporary film directors. Jim continues on in a truly distinguished – and lucky – career. Lucky, because as a cinephile whose passion for movies is second to none, he is one of those rare individuals who makes a living pursuing exactly what he loves most.

Barbara Klinger