# Hilary Neroni

## PUBLICATIONS

#### Books

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| Realist Film Theory and Bicycle Thieves book cover | [*Realist Film Theory and Bicycle Thieves*](https://www.amazon.com/Feminist-Film-Theory-Cl%C3%A9o-Practice/dp/150131369X/?_encoding=UTF8&pd_rd_w=KFvnp&content-id=amzn1.sym.ed85217c-14c9-4aa0-b248-e47393e2ce12&pf_rd_p=ed85217c-14c9-4aa0-b248-e47393e2ce12&pf_rd_r=147-9973447-9948064&pd_rd_wg=ZEXF3&pd_rd_r=51140c7a-61fe-408c-888e-bcd8f8917b61&ref_=aufs_ap_sc_dsk).  Bloomsbury Academic (June 15, 2023) |
|  | [*Feminist Film Theory and Cléo from 5 to 7*](https://bloomsbury.com/us/search?q=Feminist+Film+Theory+and+Cl%C3%A9o+from+5+to+7&Gid=1). New York: Bloomsbury Press, 2016. |
|  | [*The Subject of Torture: Psychoanalysis and Biopolitics in Television and Film*](https://cup.columbia.edu/book/the-subject-of-torture/9780231170710). New York: Columbia University Press, 2015. |
|  | [*The Violent Woman: Femininity, Narrative, and Violence in Contemporary American Cinema*](https://www.sunypress.edu/p-4079-the-violent-woman.aspx). Albany: State University of New York Press, 2005. |

#### Articles

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| “Confederate Signifiers in Vermont: *Fetish objects and Racist Enjoyment*.” | In *Lacan and Race: Racism, Identity and Psychoanalytic Theory* , New York: Routledge, Eds. Sheldon George and Derek Hook, (in press forthcoming 2020) |
| “The Political Efficacy of Torture in Costa Garvas’s *The Confession*.” | In *The Films of Costa Gavras*,Ed. Homer Petty, Manchester University Press, (2019) |
| “The Truth of Atrocity: Oppenheimer’s *The Act of Killing, The Look of Silence* and the enjoyment of violence.” | In *On The Act of Looking: Reading Joshua Oppenheimer’s Duptych*, edited by Rex Butler and David Denny, New York: Bloomsbury Press, (2019) |
| "Feminist Filmmaking on Television: Lacan, phallic enjoyment, and Jane Campion's *Top of the Lake.*" | *Intertexts: A Journal of Comparative and Theoretical Reflection,* special issue on Lacan and culture, (2018) |
| "*Orphan Black* and the Ideology of DNA." | *Orphan Black: Performance, Gender, Biopolitics,* Eds. Andrea Goulet and Robert Rushing. Intellect Ltd. Press, (2018). |
| “Lars von Trier’s Fantasy of Femininity in *Nymphomaniac*.” | *Lars von Trier’s Women*, Ed. David Denny. Albany: State University of New York Press (2016). |
| “Revelation, Not Resolution: Claire Denis’s *Bastards* and the Perversion of Patriarchy.” | *Cinematic Cuts*. Ed. Sheila Kunkle. Albany: State University of New York Press (2016). |
| “[Feminism and Loss: The Short Circuits of *Veronica Mars*](http://issuu.com/hystericalfeminisms/docs/issue_3_rev_e_web).” | *Hysteria* 3. “Abjection” (2014). |
| “Following the Impossible Road to Female Passion: Psychoanalysis, the Mundane, and the Films of Jane Campion.” | *Discourse* 34:2-3 (2013): 290-310. |
| “[Violence and Cinema](http://oxfordbibliographiesonline.com/view/document/obo-9780199791286/obo-9780199791286-0148.xml?rskey=BsVnys&result=1&q=violence+in+cinema#firstMatch).” | *Oxford Bibliographies in Cinema and Media Studies*. Ed. Krin Gabbard. New York: Oxford University Press (2012) |
| “Documenting the Gaze: Psychoanalysis and Judith Helfand’s *Blue Vinyl* and Agnes Varda’s *The Gleaners and I.”* | *Quarterly Review of Film and Video* 27:3 (2010): 178-192. |
| “The Nonsensical Smile of the Torturer.” | *Studies in Documentary Film* 3:3 (2009): 245-257. |
| “Jane Campion’s Jouissance: Holy Smoke and Feminist Film Theory.” | *Lacan and Contemporary Film.* Eds. Sheila Kunkle and Todd McGowan. New York: The Other Press, 2004. |
| “[Lost in Fields of Interracial Desire: Claire Denis’ *Chocolat*](http://www.kinoeye.org/03/07/neroni07.php)(1988).” | *Kinoeye* 3:7 (2003). |
| “Expressions of Masculinity: Violence in American Film.” | *Journal for the Psychoanalysis of Culture and Society* 5:2 (2000): 256-263. |