

## HILARY L. NERONI

Film and Television Studies  
Department of English  
The University of Vermont  
400 Old Mill  
Burlington, VT 05405  
(802) 656-1356

Hilary.Neroni@uvm.edu

### EDUCATION

Ph.D., August 1999, University of Southern California, School of Cinematic Arts

M.A., Spring 1995, University of Southern California, School of Cinematic Arts

B.A., Spring 1991, Clark University

### PUBLICATIONS

#### Books

*Feminist Film Theory and Cléo from 5 to 7*. New York: Bloomsbury Press, 2016.

*The Subject of Torture: Psychoanalysis and Biopolitics in Television and Film*. New York: Columbia University Press, 2015.

*The Violent Woman: Femininity, Narrative, and Violence in Contemporary American Cinema*. Albany: State University of New York Press, 2005.

#### Articles

“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, (in press and due out 2018)

“*Orphan Black* and the Ideology of DNA.” In *Orphan Black: Performance, Gender, Biopolitics*, Eds. Andrea Goulet and Robert Rushing. Intellect Ltd. Press, (in press and due out 2018).

“Lars von Trier’s Fantasy of Femininity in *Nymphomaniac*.” In *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.” In *Cinematic Cuts*. Ed. Sheila Kunkle. Albany: State University of New York Press (2016).

“Feminism and Loss: The Short Circuits of *Veronica Mars*.” *Hysteria* 3. “Abjection” (2014): [http://issuu.com/hystericalfeminisms/docs/issue\\_3\\_rev\\_e\\_web](http://issuu.com/hystericalfeminisms/docs/issue_3_rev_e_web).

“Following the Impossible Road to Female Passion: Psychoanalysis, the Mundane, and the Films of Jane Campion.” *Discourse* 34:2-3 (2013): 290-310.

“Violence in Cinema.” In *Oxford Bibliographies in Cinema and Media Studies*. Ed. Krin Gabbard. New York: Oxford University Press (2012):

<http://oxfordbibliographiesonline.com/page/cinema-and-media-studies>.

“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.” In *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* (1988).” *Kinoeye* 3:7 (2003).  
<http://www.kinoeye.org/03/07/neroni07.php>

“Expressions of Masculinity: Violence in American Film.” *Journal for the Psychoanalysis of Culture and Society* 5:2 (2000): 256-263.

### **INVITED TALKS:**

“Nonsensical Smile of the Torturer” Invited Presentation at Pomona College, Media Studies, Claremont California, February 28, 2017

“Feminism and Antagonism,” Real Encounters Symposium, Claremont Graduate School, Pomona, California, April 12, 2015.

“The Tortured Body and the Suffering Subject: Theorizing Contemporary Scenes of Violence” invited talk at University of Maryland’s Symposium on Cinema and Violence, sponsored by the English department and the Graduate Field Committee in Film Studies, September 28, 2012.

“The Subject of Biopolitics: Contesting the Tortured Body,” invited talk at Harvard University, Mahindra Humanities Center, Psychoanalytic Practices Series, April 19, 2012.

“*Bright Star*, Keats, and Jane Campion’s Cinema,” invited talk at Occidental College, Department of English, February 23, 2012.

“Post 9/11 Horror Films and the Biopolitical,” invited talk at University of California Los Angeles, Program in Experimental Critical Theory, April 7, 2011.

“Documentaries post 9/11: Circling the Truth at Abu Ghraib,” invited talk at Pomona College, Department of Media Studies, April 8, 2011.

“Following the Impossible Road to Female Passion: Psychoanalysis, the Mundane, and the Films of Jane Campion,” invited talk at Austen Riggs, Stockbridge, MA, February 4, 2010.

Terror, Torture, and Feminine Masquerade: The Case of ‘Alias’ vs ‘24,’ March 4, 2009 at Boston University, invited by the Boston University Women’s Studies Department. The talk was also broadcast on WBRU and can be heard at:  
<http://www.buworldofideas.org/shows/2009/03/terror-torture-and-feminine-masquerade-the-case-of-alias-vs-24/>.

## CONFERENCE PRESENTATIONS

- “Wouldn’t it be nice?: Desire and Politics,” LACK II: Psychoanalysis and Politics Now, Conference, Colorado Springs, Colorado College, October 19-21, 2017.
- “God Only Knows: *Orphan Black* and the fantasy of DNA,” LACK Conference, Colorado Springs, Colorado College, April 22-23, 2016.
- “The Biodetective versus the Detective of Real,” Psychoanalysis on Ice Conference, Reykjavik, Iceland, October 9-12, 2014.
- “Torture Fantasy,” Žižek Studies Conference, Cincinnati, Ohio, April 3-6, 2014.
- “Authenticity and Other Lies: The Reign of the Biodetective in *Zero Dark Thirty*,” Society for Cinema and Media Studies Conference, Seattle, WA, March 19-23, 2014.
- “The Real Agnès Varda,” Association for the Psychoanalysis of Culture and Society Annual Conference, Rutgers University, New Brunswick, NJ, November 1-3, 2013.
- “Teetering on the Abyss of Enjoyment: Torture Porn and Biopolitics,” Society for Cinema and Media Studies Conference, Boston, MA, March 23, 2012. (Presented the paper and chaired and organized the panel, which was titled: “Beyond the Uncanny: Psychoanalyzing Contemporary Horror.”)
- “Reinventing the Critique of Ideology: The Biopolitical Body, Agamben, and the Psychoanalytic Subject,” ACLA Annual Conference, Harvard University, Cambridge, MA, March 27, 2009.
- “The Bare Life Fantasy: Agamben, Jack Bauer, and the Imperative to Torture,” Association for the Psychoanalysis of Culture and Society Annual Conference, Rutgers University, New Jersey, October 25, 2008.
- “The Female Combatant and Her Father: Cultural Anxiety in *Alias* and *Veronica Mars*,” Association for the Psychoanalysis of Culture and Society Annual Conference, Rutgers University, New Jersey, November 3, 2007.
- “Theorizing the Female Auteur,” The World Picture Conference, Oklahoma State University, Stillwater, OK, October 25, 2007.
- “The Stain in the Feminist Image: Introducing the Lacanian Gaze to Documentary Film,” Association For the Psychoanalysis of Culture and Society Annual Conference, Rutgers University, New Brunswick, NJ, October 20-22, 2006.
- “Buffy’s Collective: Linear Narrative and The Power of a United Femininity,” Society for Cinema Studies Conference, Vancouver, Canada, March 5, 2006.
- “The Ubiquity of the Gaze in Jane Campion’s *In the Cut*,” The Thirty-Fourth Annual 20<sup>th</sup> Century Literature and Culture Conference, Louisville, KY, February 24, 2006.
- “Theorizing the Particulars of Documentary Form,” Visible Evidence XII, Montreal, Canada, August 22, 2005.

- “Lost in Claire Denis’ Fields of Desire: Interracial Relationships in *Chocolat*,” Society for Cinema and Media Studies, Minneapolis, MN, March 9, 2003.
- “The Exigency of Racism in the Western: *Bad Day at Black Rock* and the Absent Signifier,” The American West(s) in Film, History, and Television, Kansas City, MO, November 7, 2002.
- “Was Betty Boop a Feminist?: Changing Gender Roles and Other Subtexts in *House Cleaning Blues* (1937),” 14th Annual Society for Animation Studies Conference, Glendale, CA, September 27, 2002.
- “Feminist Jouissance as Feminist Politics.” Seventh Annual APCS Conference for Psychoanalysis and Social Change, Rutgers University, New Brunswick, NJ, November 10, 2001.
- “The Political Power of Feminine Desire: *Holy Smoke* and the Undermining of Phallic Authority.” Society for Cinema Studies Conference, Washington D.C., May 26, 2001.
- “Female Sexuality ‘Down Under’: Jane Campion’s Version of Australian Nationality,” 57th Annual Convention of the South Central Modern Language Association, San Antonio, TX, November 10, 2000.
- “Global Capitalism’s *Last Seduction*: The Femme Fatale as the Ultimate Consumer,” Rethinking Marxism’s 4<sup>th</sup> Annual Gala Conference, University of Massachusetts at Amherst, MA, September 21, 2000.
- “Representations of Gender at the End of the 21<sup>st</sup> Century: Violence and Femininity in Contemporary American Film,” The 25<sup>th</sup> Annual Conference on Literature and Film, Florida State University, Tallahassee, FL, January 28, 2000.
- “Romancing the Trauma: Violent Women in Contemporary American Film.” Seminar on “Violence and Ethics,” University of Michigan, Ann Arbor, MI, December 7, 1998.
- “The Violent Woman, the Sexual Relationship, and Social Change,” Third Annual Association for the Psychoanalysis of Culture and Society Conference, Washington, D.C., November 6, 1997.
- “To Boldly Go Where No Woman Has Gone Before: *Star Trek* and Cultural Problem Solving,” Society for Cinema Studies Conference, Ottawa, Canada, May 17, 1997.
- “Violence, Popular Culture, and *Casino*,” 38th Annual Convention of the Midwest Modern Language Association, Minneapolis, MN, November 9, 1996.
- “All We Need Is Love: The Romanticization of the Genius in *Immortal Beloved*, *I.Q.*, *Jefferson In Paris*,” 37th Annual Convention of the Midwest Modern Language Association, St. Louis, MO, November 2, 1995.

## AWARDS

Winner of the Peter C. Rollins Book Prize from the NEPCA / ACA Northeast Popular / American Culture Association for *The Subject of Torture: Psychoanalysis and Biopolitics in Television and Film*, awarded in 2016.

Honorable mention in the BAFTSS (British Association of Film, Television, and Screen Studies) book award for *The Subject of Torture: Psychoanalysis and Biopolitics in Television and Film*, awarded in 2016.

## TEACHING EXPERIENCE

Associate Professor (2007-present), Assistant Professor (2001-2007), Visiting Professor (2000-2001), The University of Vermont, Department of English, Film and Television Studies Program, Burlington, Vermont

FILM 5 (FTS 7): Development of Motion Pictures I: Film from Its Inception to 1927

FILM 6 (FTS 8): Development of Motion Pictures II: 1930-1960

FILM 107: Film Theory

FILM 161: Contemporary Cinema: Film Noir

FILM 161: Contemporary Cinema: Independent Directors

FILM 162: Genre: The Horror Film

FILM 195: The Films of David Lynch

FILM 196: Documentary Filmmaking Theory, History, and Practice

FILM 196: Global Cinema

FILM 272: Women in Film

FILM 272: Violence in Film

FILM 271: Film Narrative: Theory and Practice

FTS 9: History of Television

FTS 10: Development of Motion Pictures III: Film from 1960-2000

FTS 95-96: Special Topics: UVM Film Series

FTS 121: Studies in Film/Television Theory

FTS 122: The Horror Film

FTS 122: The Feminist Thriller

FTS 124: Contemporary Topics in Film/Television: Women in Film

FTS 131: Psychoanalysis in Film and Television

FTS 134: Contemporary Topics: Women in Film/Television

FTS 144: Theory and Practice in Film/Television

FTS 272: Seminar in Film/Television: Autobiography (Theory and Practice)

FTS 272: Seminar in Film/Television: Violence in Film and Television

HON 195: Psychoanalysis and Film

## PROFESSIONAL EXPERIENCE

Co-organizer of the April 22-23, 2016 Conference for LACK

Editorial Board Member of *Continental Theory and Thought* (2015-present)

Central Committee member of LACK, Association for Lacanian Theory (2014-present)

Editorial Board Member of *Psychoanalysis, Culture, and Society* (2007—present)

Board Member of *The Association for Psychoanalysis of Culture and Society* (2007—2014)

Editorial Board Member of *International Journal of Žižek Studies* (2007—2016)

Co-organizer of the Oct 24-26, 2008 and the Oct 9-11, 2009 Conference for *The Association for Psychoanalysis of Culture and Society*

Director and editor, *Family Plots* (a documentary, 40 min, 2006)

Avid Editing Seminar, Summer 1997 (film and video editing on the Avid computer system)

Cinematographer, *Woman on the Roof* (a short independent narrative film shot in Los Angeles, 15min, 1996, directed by Claire Scanlon)