

SHILYH WARREN

University of Texas at Dallas
School of Arts & Humanities
800 W. Campbell Rd.
Richardson, TX 75080
shilyh.warren@utdallas.edu

Educational History:

Ph.D. in Literature. May 2010, Duke University, Durham, North Carolina
Dissertation “Real Politics and Feminist Documentaries: Re-Visioning Seventies Film Feminisms”
Committee: Jane Gaines, Ranjana Khanna, Robyn Wiegman, Toril Moi, Negar Mottahedeh

Graduate Certificate in Feminist Studies, 2010

M.A. in Comparative Literature. June 2002, Dartmouth College, Hanover, NH

B.A. *with Honors* in Women’s Studies. June 1996, Dartmouth College, Hanover, NH

Employment History:

Assistant Professor of Film and Aesthetic Studies, 2012 – Present, School of Arts & Humanities,
University of Texas at Dallas

Instructor of Film Studies, 2010 – 2012, Department of English, North Carolina State University

Visiting Research Scholar, 2011 – 2012, Program in Literature, Duke University

Visiting Research Scholar, 2010 – 2011, Women’s Studies Program, Duke University

Achievements in Original Investigation:

Book projects in progress:

Subject to Reality: Women and Documentary in the 1970s. Under Contract: University of Illinois Press.
Complete and revised manuscript submitted September 1, 2017

Expansive Reflections: Re-visiting the Feminist Seventies. Co-edited with Kimberly Lamm (Duke University), Proposal in progress. Expected proposal submission January 1, 2018.

The Exhibitionist. A translation of *La Exhibicionista* a book of poetry by Ana Lamela Rey (Madrid, Spain: Ediciones GGP, 2014), Translation in progress. Expected manuscript submission June 2018.

Articles in peer-reviewed journals:

“The Mysteries of Voice: Transnational Feminist Documentary,” *Camera Obscura: Feminism, Culture, and Media Studies* 31.2 (92) Fall 2016: 119-147.

“Abortion, Abortion, Abortion *Still*: Documentary Show and Tell,” *South Atlantic Quarterly* 114.4 (October 2015): 755-779.

Film Review. “I Am Somebody (Madeline Anderson, 1969),” *Films for the Feminist Classroom* 4.2 (2013). http://www.signs.rutgers.edu/rev_Shilyh%20Warren_4-2.html

“Recognition on the Surface of Madeline Anderson’s *I Am Somebody* (1969),” *Signs: Journal of Women in Culture and Society* 38.2 (2013): 353 – 378.

“Consciousness-Raising and Difference in *The Woman’s Film* (1971) and *Self-Health* (1974),” *Jump Cut* 54 (Fall 2012). <http://www.ejumpcut.org/currentissue/Warren7osFemstDocs/index.htm>

“By, For, and About: The ‘Real’ Problem of the Feminist Film Movement,” *Mediascape: UCLA’s Journal of Film and Media Studies* (2008).
http://www.tft.ucla.edu/mediascape/Fallo8_Warren.html

Special Journal Issues:

Warren, Shilyh and Merry Jett, eds., “Special Feature: Violence,” *Films for the Feminism Classroom* 6.1 (August 2015). http://ffc.twu.edu/issue_6-1.html

Creative Essays:

“Stella’s Gaze: A Video Essay,” *Ich Bin Ein Junge* Issue 5 (September 2015).
<http://www.ichbineinjunge.com/#!stellas-gaze/cfue>

Book Chapters:

“Hum, Buzz, Gurgle: Non-human Voices in Poetic Ecodocs,” *Vocal Projections: The Voice in Documentary* edited by Maria Pramaggiore and Bella Honess Roe. Under Contract at Wallflower Press, London.

“Feminist Observation: Lauren Greenfield and the Limits of Feminist Documentary,” *Popular Documentary*, edited by Christie Milliken and Steve Anderson. Expected submission to University of Indiana Press in Fall 2017.

Reprint of “Recognition on the Surface of Madeline Anderson’s *I Am Somebody* (1969),” in *Feminist Practices: Signs on the Syllabus*, ed. Mary Hawksworth. Chicago: University of Chicago Press, 2013.

Invited Talks:

Invited respondent, "Philosophers and Race Workshop," Ackerman Center for Holocaust Studies, UTD. Sept. 24-25, 2017.

"Strangely Familiar: Autoethnography and Whiteness in Women's Personal Documentaries," A&H, UTD. Faculty Brownbag Series. January 25, 2017.

"Shorts from the Feminist Seventies: A Screening and Discussion Program," The Segal Theatre Center, CUNY Graduate Center. October 31, 2016. Invited Curator, Organizer, and Moderator.

CommuniTea – "What is Feminism?" The Gallerstein Gender Center, UTD. March 28, 2017.

Invited Lecture on Film & Translation, HUMA 1301 – Professor Sean Cotter. April 2016.

"Early Black Women's Filmmaking: Zora Neale Hurston," WORDSPACE, Dallas. November 4, 2015.

Invited Lecture on Film Studies, HUMA 6300 – Professor Rainer Schulte. November 2014.

"Next Topic: Film Shorts," CentralTrak, UTD. Dec 4, 2014. Moderator.

"Feminism & Contemporary Art," CentralTrak, UTD. Dec 12, 2013. Panelist.

"The State of Things: Women in Film." WUNC – North Carolina Public Radio. Nov 8, 2012. Guest.

Oral Presentations at Professional Meetings:

"The 1970s: Return, Recognition, and Redistribution in Feminist Theory and Practice," *US Intellectual History* Conference. Dallas, TX. October 2017. Chair and Respondent.

"Feminist Observation: Lauren Greenfield and the Limits of Feminist Documentary," *Society for Cinema and Media Studies*. Chicago, IL. March 2017. Accepted, unable to attend.

"The Long History of Women in Documentary," *Society for Cinema and Media Studies*. Atlanta, GA. March 2016. Presenter.

"Ethnography and Feminist Media," *American Comparative Literature Association*. Cambridge, MA. March 2016. Presenter.

"Abortion Still: Documentary Show and Tell," *Visible Evidence XXII*. Toronto, Canada. August 2015. Presenter.

"Enchantment as Movement: The Ethics of Poetic Eco-docs," *College Art Association*. New York. February 2015. Invited presenter.

- "Flows of Crisis and Inspiration in Environmental Documentaries," *Society for Literature, Science, and Arts*. Dallas. October 2014. Chair and presenter.
- "Taking a Longer Look: The Visual Cultures of the Feminist 1970s: A Workshop," *Society for Cinema and Media Studies*. Seattle. March 2014. Co-chair and presenter.
- "In and Beyond Crisis: Ecocinema and Inspiration," *Modern Language Association*. Chicago. January 2104. Presenter.
- "Documentary Attunement and Earthly Crisis," *Society for Cinema and Media Studies*. Chicago. March 2013. Presenter.
- "For Real this Time: Feminist Cinema & Political Experiments," *National Women's Studies Association*. Oakland. November 2012. Presenter.
- "Cinemas of Love & Hate: Spectatorship & Violence Against Women," *Society for Cinema and Media Studies*. Boston. March 2012. Presenter.
- "Women Make Movies at Forty: Cultures of Feminist Film," *Society for Cinema and Media Studies*. Boston. March 2012. Invited Chair.
- U.S. Premiere of *Marx Reloaded* (Jason Barker, 2010). *Marxism and New Media Conference*. Duke University. January 2012. Invited Interviewer and Moderator.
- "Talking Heads, Moving Bodies: Documentary Practices and Feminist Imaginaries," *Visible Evidence XVIII Annual Conference in Documentary Studies*. New York, New York. August 2011. Presenter.
- "Motherhood, Feminist Subjectivity, and Aesthetic Practice in *Riddles of the Sphinx* (1976) and *Joyce at 34* (1972)," *National Women's Studies Association*. Denver. November 2010. Presenter and Co-chair.
- "Feminist Documentaries: Realism and Real Women in Feminist Film Production in the 1970s." *Society for Cinema and Media Studies Annual Conference*, Philadelphia. March 2008. Presenter and Co-chair.
- "By, For, and About: The 'Real' Problem of the Feminist Film Movement," *Women's Studies Graduate Scholars Colloquium*. Duke University. January 2008. Presenter.
- "Feminist Ethics and Realist Politics in Documentary Film," *Society for Cinema and Media Studies Annual Conference*. Chicago. March 2007. Presenter.
- "Filmic Intervention: Failure in *Born into Brothels* (2004)," *Visible Evidence XIII Annual Conference in Documentary Studies*. Sao Paulo, Brazil. August 2006. Presenter and Co-Chair.
- "Breakdown and Social Change in *Born into Brothels* (2004)," *Risk and Breakdown: Shifting the Study of Culture*. Duke Anthropology Graduate Student Conference. March 2006. Presenter.

“Razieh and the Stranger: Jafar Panahi’s *The White Balloon* (1995) and Strange Visual Encounters,”
Iranian Film Festival at UNC-Chapel Hill. October 2004. Presenter.

Professional Recognitions and Honors:

Nominated for a UTD President’s Excellence in Teaching Award, March 2017.
Nominated for a UT Regent’s Outstanding Teaching Award (ROTA), December 2016.
Invited Faculty Mentor, 2016, Print Cultures Seminar and Conference, Southern Methodist University, Department of Art History.
Co-convenor of “Thinking with Affect” Research Cluster, 2013-2015, Southern Methodist University, Dedman College Interdisciplinary Institute.
Ernestine Friedl Research Award, Summer 2009, Duke University, Women’s Studies Program.
Evan Frankel Dissertation Fellows Fellowship, 2008-2009, Duke University Graduate School.
Franklin Humanities Institute Mellon Dissertation Working Group Award, 2008-2009.

Other professional service:

2015-2016. Reviewer for Bloomsbury Press
2015-2016. Reviewer for *Science Fiction Film and Television*
2014-2015. Reviewer for *women & performance: a journal of feminist theory*

Professional memberships:

Society for Cinema and Media Studies
Modern Language Association
College Art Association
American Comparative Literature Association
National Women’s Studies Association

Teaching:

Doctoral advisement and direction:

Qualifying Exam Committees (11)

Lupita Tinnen (Social and Political Documentary, 2013)
Stacy Chen (History of Documentary, 2013)
Le Tang (Cinematic Realism, 2015)
Evan Johnson (Race and Gender in Film, 2015)
Vanessa Baker (Documentary History and Theory, 2015)
Sharron Conrad (History and Film, 2016)
Shamim Hunt (Film and Gender, 2016)

Huiping Ye (War and Representation, 2017)
Merry Jett (History and Film, 2017)
Robin Myrick (Cinematic Realism, projected 2018)
Patricia Stout (Latin American Cinema, projected 2017)

Dissertation Committees (17)

Eman al-Habashneh. Co-chair. (Proposal projected Fall 2017)
Huiping Ye. Co-chair. "The Representation of War: Vietnam and Iraq Compared" (Proposal accepted September 2017).
Farah Siddiqi, "The Hybrid Brain: Affect, Emotions and Identity in Literary Narratives from the Cold War to Post 9/11" (Proposal accepted September 2017)
Edgar Amaro, "Family and Community in Latino/a Literature: Understanding Forces that Intersect in the Private Lives of Latinos" (Proposal accepted 2017)
Sharron Conrad, "Calculated REVision: Kennedy, Johnson and African American Perceptions of Civil Rights" (Proposal accepted 2017)
Sean Sutherlin, "Science Fictiveness: A Modern Mythology" (Proposal accepted 2017)
Shu Feng, "Adapting Affect: Emotion, Cognition, and Identity in Literature and Film" (Proposal accepted 2015)
Mike Schraeder, "Four Plays: A Creative Dissertation" (defense projected 2017)
Stacy Chen, "New Media Approaches to Presidential Campaigning: Barack Obama's Centralized Control and Ron Paul's Spontaneous Organization in 2008 and 2012" (defended May 2017)
Evan Johnson. Co-chair. "But the Crowd was not Satisfied: Blackface Minstrelsy and Lynching as Fandoms of the Remediated Black Body" (defended May 2017)
Terri Howard-Hughes, "Coming Attractions: Immersive Digital Technologies in Cinema and Augmented, Mixed and Virtual Reality in Head Mounted Displays in the Twenty-First Century," (defended May 2017)
Monica Salazar, "Death and the Invisible Hand: Contemporary Mexican Art, 1988-Present" (defended November 2016). Won Best Dissertation Award in A&H.
Allene Nichols, "Representation and Contestations of the Witch from Second-Wave Feminist Poetry to Twenty-First Century Popular Culture" (defended February 2016)
Jennifer Culver, "No Longer Only in the Woods: Rhetoric and Ritualized Structure in Fairy Tales" (defended November 2015)
Lupita Tinnen, "Representations of Latin American Immigrant Laborers: Documentary in the Digital Age. A Creative Dissertation" (defended September 2015)
Carroll Savant, "The Harmony of the Homeland: Mapping the Soundscapes of Victorian England in the Novels of George Eliot, Thomas Hardy, and George Glissing" (defended October 2015)
Lilly Albritton, "¡Qué Viva la Virgen de Guadalupe! Documenting Guadalupan Devotion Along the U.S.-Mexico Border" (defended March 2015)

Master's Committees (4)

Laurel Kirk, "Sobre las víctimas (On Victims): Historical, Political, and Cultural Perspectives on Performative Violence in Narco Culture" (Capstone Project in Latin American Studies, projected completion Fall 2017)

David Lyons, "Violence in American Cinema Post-9/11" (Portfolio defense April 2016)

Amal Shafek, "The Absence and Presence of Feminism in Contemporary Egyptian Cinema" (Portfolio defense March 2015)

Rayah Saeed Alraddadi, "Postcolonial Identity in Munif's *Cities of Salt*" (Portfolio defense November 2014)

Classroom Teaching:

2017, Fall, HUAS 7360, Contemporary Documentary
2017, Fall, FILM 3325, Women Directors
2017, Spring, HUAS 6373, Personal Documentary
2017, Spring, FILM 3321, Contemporary Documentary
2016, Fall, HUAS 6312, Film Bodies: Race, Gender, Sexuality & Cinema
2016, Fall, FILM 3342, Race and Gender in American Film
2016, Spring, HUAS 6312, Documentary: Aesthetics & Ethics
2016, Spring, FILM 2232.501, Understanding Film
2016, Spring, FILM 2232.001, Understanding Film
2015, Spring, HUAS 7360, Affect and the Audiovisual
2015, Spring, FILM 2232.001, Understanding Film
2015, Spring, FILM 2232.501, Understanding Film
2014, Fall, HUAS 6373, Film and the 1970s
2014, Fall, FILM 3321, The 1970s and Hollywood Revival
2014, Spring, HUAS 6317, Women Directors
2014, Spring, FILM 2232.001, Understanding Film
2014, Spring, FILM 2232.501, Understanding Film
2013, Fall, HUAS 6373, Cinema and Violence
2013, Fall, FILM 3342, Film, Violence & Real Life
2013, Spring, FILM 2232.501, Understanding Film
2013, Spring, HUAS 6312, Documentary Aesthetics & Ethics
2012, Fall, FILM 3342, Documentary Politics & Ethics
2012, Fall HUAS 6373, American Independent Cinema