

Brittney Frantece

Department of African and African American Studies, Dartmouth College

Brittneyfrantece.com

CURRENT POSITION

Thurgood Marshall Fellow in the African and African American Studies Department.
Dartmouth College
2024-2026

EDUCATION

University of Washington, Ph.D., English Literature and Cultural Studies, Fall 2024

Dissertation: "Imagine Another World: A Philosophical Approach to Black Speculative Arts and Literature"

Advisor: Professor Habiba Ibrahim

University of Hawai'i, Mānoa, MA, English, Literature and Cultural Studies, 2017

Thesis: "You Cannot See Me: Hypervisibility in Sierra Faye's 'Comfort in the Undiscovered,' 2009 and Xaviera Simmons's 'One Day and Back Then (seated),' 2007"

Thesis Advisor: Professor Jack Taylor, III

Tennessee State University, Bachelor of Art, English Literature, 2013, *Summa Cum Laude*

RESEARCH AND TEACHING INTERESTS

Black studies, Black speculative visual and literary arts, Criticism, Philosophy, Horror, Science fiction

AWARDS, GRANTS, AND FELLOWSHIPS

Cliff Notes Art Writer for *Variable West*, 2025

Thurgood Marshall Fellowship, Dartmouth, 2024-2026

Collaborative Learning and Interdisciplinary Pedagogy Fellow (CLIP) for Comparative History of Ideas (CHID), 2023

Elizabeth Kerr MacFarlane Scholarship in Humanities, UW 2022

Humanities Without Walls National Predoctoral Career Diversity Summer Workshop at University of Michigan, 2022

Curator Fellow at Museum of History & Industry (MOHAI), 2022

Jacob Lawrence Gallery's BIPOC Graduate Student Curatorial Fellowship, University of Washington, 2021

Black Opportunity Fund at University of Washington for *The Chorus*, 2021

Expository Writing Program's Diversity, Equity, and Inclusion Collaboration Grant for *The Chorus*, 2020

Mellon Collaborative Summer Fellowship for Public Projects in Humanities, Simpson Center for the Humanities. 2020.

TEACHING

Instructor of Writing & Composition, 2018-2023

English 101: English Composition, Seattle Central College (4 sections)

English 110: Stretched Introductory Composition, University of Washington (1 section)

English 108: College Ready Learning Ready/ Writing Ready: Preparing for Success at a Global University (2 sections)

English 131: Composition: Exposition, University of Washington (2 sections)

English 197: Writing in the Humanities, University of Washington (1 section)

English 281: Intermediate Expository Writing, University of Washington (1 section)

English 381: Advance Expository Writing, University of Washington (1 sections)

- Incorporated Black feminist radical and experimental pedagogical resources to design 10-week courses training undergraduate students on communication and writing practices with emphasis on Black art and literature.
- Lectured and facilitated discussions on close reading, different forms of textual analysis, complex argumentation, and source credibility
- Designed assignment prompts for creating multimodal, creative, and research-based texts.
- Assessed over 200 writings and multimodal projects for clarity and effective communication, as well as mentored students contributions to Black arts discourse
- Adapted in-personal learning materials to distance learning approaches.

Instructor of Literary and Cultural Studies, 2021-Present

Comparative History of Ideas 260: Shadow Work: Reading Black Horror (1 section)

Comparative History of Ideas 250: Black Speculative Practice (1 section)

African American 318: Black Horror, University of Washington (1 section)

English 202: Introduction to Literary Studies, University of Washington (TA, 2 sections)

Hum 101: Humanities First Foundation (TA, 2 sections)

- Extensively reviewed historical and contemporary scholarship in literary studies to develop 10-week sessions training undergraduates on the art of literary and art criticism
- Lectured and facilitated discussions on feminism, new criticism, marxism, deconstruction, genre, epistemology, and other topics concerning Black studies.
- Developed weekly prompts to aid students in their comprehensions of the lessons
- Collaborated with colleagues on equitable and timely rubric and feedback best practices.

PUBLICATIONS

Academic

“You Cannot See Me: A Brief Visual Analysis of Sierra Faye’s ‘Comfort in the Undiscovered.’”

Outlier Chapbook. Hawai’i Review 88. 2017. 1-7.

“The Very Real Effects of an Illusionary Circuit System: Using Toni Morrison’s *The Bluest Eye* to Contemplate Black Existence with White Supremacy.” *National Foreign Language Resource Center: Celebrating Voices-- Past, Present, Future*. 2016. 26-29.

Art Writing

- “Remove What the Body Can’t Hold: Visual Analysis of Wangechi Mutu’s *All the Way Up, All the Way Out* (2012),” *A Year in Black Art V.4*. Black Embodiments Studio. 2021. 10-11.
- “Black Life Exploited for White Lies: Ilana Harris-Babou’s *Long Con* at Jacob Lawrence Gallery,” *Variable West*. 2021
- “Ojih Odutola’s *Birmingham* (2014)” *A Year in Black Art V.3*. Black Embodiments Studio. 2020. 11-15.
- “On Nadia Huggins’s *Circa No Future*.” *MFON exhibition catalog*. Ed. Berette Macaulay. 2020.
- “Memories Within Reach: on Ebony G. Patterson.” *In Plain Sight: A collection of Response from the University of Washington Community*. Henry Arts Gallery. 2020.
- “Rethinking ‘Knowledge’ with Edgar Arceneaux’s *Library of Black Lies* (2016).” *A Year In Black Art V.2*. Black Embodiments Studio. 2019. 3-5.

PRESENTATIONS

Invited

- “Portraits of Ecstatic Feeling,” Museum of History and Industry. Seattle, Wa. Fall 2022.
- “Art Reflection and Writing Workshop with Brittney Frantece,” Henry Art Gallery for *Plural Possibilities & the Female Body*. April 2021
- “Contemporary Black Art,” Guest Lecturer. The Northwest School. Seattle, Wa. Spring 2019

Conference Papers

- “A Terrifying World: Black Horror and Worldbuilding Workshop,” Association for the Study of the Arts of the Present (ASAP) Conference and Clarion West, 2023
- “Bodily Alienation in Alison Saar’s *Cotton Eater (head)*, 2016 and *Cotton Eater II*, 2018.” Panelist, Panel: “Beyond Labour Power.” Red May. Seattle, Wa. 2019
- “Flesh of the Moon: a Visual and Literary Analysis of Eve Ewing’s *Electric Arches* and Briana McCarthy’s ‘Garden of Lost Things.’ Panelist, Panel: Technically Black: An Examination of Black Bodies in Speculative Works.” English Department Annual Conference, University of Maryland, 2018.
- “You Cannot See Me: Hypervisibility in Xaviera Simmons’s and Sierra Faye’s Photographs.” Panelist. Panel: Women Talking Back: The Artist, the Student Writer, and the Memoirist. Conference on College Composition and Communication (CCCC), Portland, Or, 2017

ADMINISTRATION AND SERVICE

Artist Fellowship Program Coordinator, Henry Art Gallery, Seattle

June 2021-June 2022

- Developed 9 innovative programs and sessions to foster communal learning and conversations around the relationship between arts and scholarship, including *Ritual: Form and Function*
- Collaborated with arts and public programming teams to create strong relationships between visiting artists and University of Washington’s professors and scholars.
- Managed and organized logistics to ensure each program session met expectations of participants, speakers, and the gallery team.

**Assistant Director, University of Washington's Expository Writing Program, Seattle
August 2019- June 2021**

- Scheduled and coordinated time-sensitive meetings and workshops for students and instructors.
- Trained incoming multimodal and expository writing instructors.
- Collaborated with a team in implementing methods and practices to better assist EWP teachers and students.
- Served on the Diversity, Equity, and Inclusion grant committee, aiding in decisions on allocating funds.
- Led, organized, and facilitated workshops focused on Computer-Integrated Courses, flexible feedback, and assessment.
- Developed and delivered strategies for anti-racist teaching, creative teaching, and multimodal teaching.
- Network with students, professors, instructors, and administrators across campus to provide resources and host workshops.

**Research Assistant, Professor Laura Chrisman, University of Washington, Seattle
September 2018- May 2020**

- Documented and organized photographs, letters, and materials from the early stages of *The Black Scholar*.
- Updated and maintained Dr. Chrisman's materials via Endnotes, Microsoft products, and Google Drive.
- Collaborated with Dr. Chrisman to bring Dr. Frank Wilderson, III to UW for a lecture.

CURATORIAL PROJECTS AND ART SHOWS

Co-Curator, *Fantastic Ingenuity: Imagine Feeling Something*, Georgetown Steamplant
Seattle, September 2024

Co-Curator, *we sense, we remember, we rest, we dream: We Black, We Surreal*, Jacob Lawrence
Gallery Seattle, July 2023

Curator, *Black Invention in 3 Parts*, SOIL Art Gallery Seattle, February 2023

Curator, *Portraits of Ecstatic Feeling: Al Smith Collection*, MOHAI Seattle, March-
September 2022

Curator, *Queer Imagination: Ecstatic Worldbuilding*, The Jacob Lawrence Gallery Seattle,
June 2021

Co-founder and curator, *The Chorus: Artistic Responses as Academic Discourse*, Seattle May
2021- August 2022

Curator and Presenting Artist, *Juneteenth Art Show*, The Beans Gallery, Chicago, June
2018.

Co-Curator and Presenting Artist, *Amethyst Art Show*, The Beans Gallery, Chicago IL,
February 2018.

- Recruited artists and writers across mediums including: SAMAR (olfactory artists), Ariana Benson (poet), August Oaks (sculptor), and JK Chukwu (novelist)

- Collaborated with colleagues to design an exhibition flow and scaffolding; Managed gallery layout by following selected curatorial design “rules” and experimenting with other rules to challenge curatorial standards.
- Co-wrote logistics and contractual language for artists and curators
- Launched, produced and edited a video-based educational and artistic workshop series.
- Design public lectures and programming to accompany the art show
- Gave a public lecture on Smith’s aesthetics choices, themes, and impact on Seattle's Black communities throughout the 20th century and beyond.

PRESS

[Herald Net's Review Centrum Curatorial Residency](#), 2023

[Redefine Magazine Review of We Black, We Surreal](#), 2023

[Curator Fellowship for MOHAI](#), 2022

[UW's The Daily review of Queer Imagination](#), 2021

[Seattle Times Review of Queer Imagination](#), 2021