

Brittney Frantece, PhD

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CURRENT APPOINTMENT

Thurgood Marshall Postdoctoral Fellow, Department of African and African American Studies, Dartmouth College
2025-2026

EDUCATION

University of Washington Seattle, WA
Ph.D., English, Literature and Culture December 2024
Dissertation: “Imagine Another World: A Philosophical Approach to Black Speculative Arts and Literature”
Advisor: Professor Habiba Ibrahim

University of Hawai‘i, Mānoa Honolulu, HI
M.A., English, Literary and Cultural Studies May 2017
Thesis: “You Cannot See Me: Hypervisibility in the Conceptual Photographs of Sierra Faye’s ‘Comfort in the Undiscovered,’ 2009 and Xaviera Simmons’s ‘One Day and Back Then (seated),’ 2007”
Advisor: Professor Jack Taylor, III

Tennessee State University Nashville, TN
B.A., English December 2013
Summa Cum Laude

RESEARCH AND TEACHING INTERESTS

African American and Diaspora Literature, Art, & Cinema; Black Feminist & Queer Theory; Black Horror & Science Fiction; Cultural Studies; Community-Engaged Scholarship

PREVIOUS APPOINTMENTS

Thurgood Marshall Pre-doctoral Fellow, Department of African and African American Studies, Dartmouth College, 2024-2025

Pre-doctoral Fellow, Collaborative Learning and Interdisciplinary Pedagogy for Comparative History of Ideas Department at UW, 2023-2024

Pre-doctoral Instructor, Program for Writing Across Campus at UW, 2022-2023

Instructor, English, Literature, and Writing at Seattle Community College (SCC), 2021-2023

Pre-doctoral Instructor, Program in Writing and Rhetoric at UW, 2018-2019; 2021-2022

Assistant Director, Computer-Integrated Courses Program at UW, 2019-2021

PUBLICATIONS

Peer-Review Manuscripts Under Review

“A Terrifying World: Black Women’s Horror and World-Building,” Under Review for *Studies in the Fantastic Journal*.

Peer-Review Manuscripts in Development

“‘That’s Suspicious’: Black Feminist Epistemic Alterity in Horror Stories,” Manuscript in Development.

Art Criticism & Public Scholarship

“Ghostly Aesthetics: *Lorna Simpson: Source Notes* at The Met,” *ASAP/Review*, 2025.

“The Stories We Tell: Joe Bun Keo at Specialist Gallery in Seattle,” *Variable West*, 2025.

“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.

“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.

Conference Proceedings

“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.

TEACHING

Instructor of Cultural Studies/ Speciality Courses, 2021-Present

African & African-American Studies 35.05: Contemporary Black Horror and Sci-Fi Worlds, Dartmouth College (1 section) (Forthcoming Spring 2026)

Comparative History of Ideas (CHID) 270: Shadow Work, Psychoanalysis Reading Practice of Black Arts and Literature, UW (1 section)

Calderwood Public Writing Seminar/ CHID 260: The Crafting of Elsewhere, Black Experimental Art Through Black Feminist and Queer Theories, UW (1 section)
African American Studies 318: Black Horror Stories, UW (1 section)

Instructor of Writing, Multimodality, and Composition, 2018-2023

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

English 110: Stretched Introductory Composition, UW (1 section)

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

English 131: Composition: Multimodal Exposition, UW (2 sections)

English 197: Multimodal Writing in the Humanities, UW (1 section)

English 281: Intermediate Comedy Writing, UW (1 section)

English 381: Advanced Composition: Multimodal Exposition, UW (1 section)

- Integrated Black feminist and queer radical and experimental pedagogical resources to guide undergraduates in and multimodal writing, such as blogs, vlogs, zines, and podcasts.
- Facilitated discussions on close reading, genre studies, textual analysis, complex argumentation, research skills, and evaluating source credibility.
- Created assignment prompts for multimodal, creative, and research-based projects connecting academic analysis to public-facing scholarship.
- Assessed over 200 student projects for clarity, argumentation, and effective communication.
- Adapted in-person learning materials for remote and distance learning formats.
- Collaborated with colleagues to implement equitable, timely rubric design and feedback practices, including labor-based grading.

PRESENTATIONS

Invited

“A Terrifying World: Black Literary and Cinematic Horror,” Talk and Discussion, Work-In-Progress Session, Department of African and African American Studies, Dartmouth, April 2025.

“Optimism in Afrofuturism: Octavia Butler’s *Parable of the Sower*,” Panelist, Seattle Reads, June 2024.

“Portraits of Ecstatic Feeling: Al Smith Collection,” Lecture, MOHAI, Seattle, WA. September 2022.

“Brittney and Christopher,” Guest Speaker, *Write For Your* Podcast, Odegaard Writing and Research Center, University of Washington, June 2021.

“Art Reflection and Writing Workshop with Brittney Frantece,” Workshop Leader, Henry Arts Gallery for *Plural Possibilities & the Female Body*. April 2021.

“Contemporary Black Art,” Lecture, The Northwest School. Seattle, WA. May 2019.

Conference Papers

“Hollow Bodies, Temporal Blurs: Alison Saar’s *Cotton Eater* and Evie Shockley’s *the new black*,” National Women’s Studies Association’s 45th Annual Conference, San Juan, Puerto Rico, November, 2025. (Accepted; Unable to present due to COVID)

“Catastrophe, Apocalypse, and Survival: Otherworldly Logics in Jordan Peele’s *Us* and Octavia Butler’s *Dawn*,” Association for the Study of Arts of the Present 16th Annual Conference, Houston, TX, October 2025. (Accepted; Unable to present due to travel cancellations)

“A Terrifying World: Black Horror and Worldbuilding Workshop,” Association for the Study of the Arts of the Present Conference, 2023.

“Bodily Alienation in Alison Saar’s *Cotton Eater (head)*, 2016 and *Cotton Eater II*, 2018,” 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,’” English Department Annual Conference, University of Maryland, 2018.

“You Cannot See Me: Hypervisibility in Xaviera Simmons’s and Sierra Faye’s Photographs,” Conference on College Composition and Communication (CCCC), Portland, OR, 2017.

AWARDS, GRANTS, & FELLOWSHIPS

Awards

Elizabeth Kerr MacFarlane Scholarship in Humanities at UW, 2022

Honorable Mention, Richard J. Dunn First-Year Teaching Award at UW, 2018

Grants

Institute for Black Intellectual and Cultural Life Student Research Grant, Dartmouth College, for a Black arts writing project, 2025 (\$2,500)

Black Opportunity Fund, UW, for *The Chorus*, an academic media project, 2021 (\$5,000)

Expository Writing Program’s Diversity, Equity, and Inclusion Collaboration Grant, UW, for *The Chorus*, 2020 (\$500)

Short-Term Fellowships & Other Scholarly Activities

Cliff Notes Art Writer for *Variable West*, 2025

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

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

Jacob Lawrence Gallery’s BIPOC Graduate Student Curatorial Fellowship at UW, 2021

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

Kemi Adeyemi's Black Embodiments Studio Incubator, 2019, 2022

ADMINISTRATION AND SERVICE

Artist Fellowship Program Coordinator, Henry Arts Gallery, Seattle, WA

June 2021-June 2022

- Developed 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 faculty and scholars.
- Managed and organized logistics to ensure each program session met expectations of participants, speakers, and the gallery team.

Assistant Director, Program in Writing and Rhetoric, University of Washington, Seattle

August 2019- June 2021

- Mentored graduate teaching assistants in pedagogy, curriculum design, and assessment.
- Trained incoming multimodal and expository writing instructors.
- 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 strategies for anti-racist teaching, creative teaching, and multimodal teaching.

CURATORIAL PROJECTS

Co-Curator, *Fantastic Ingenuity: Imagine Feeling Something*, Georgetown Steam Plant 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, *Queer Imaginations: Ecstatic Worldbuilding*, Jacob Lawrence Gallery Seattle, June 2021

Co-founder, *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

- Recruited artists and writers across mediums including: SAMAR (olfactory artists), Ariana Benson (poet), August Oaks (sculptor and set designer), and JK Chukwu (multimedia 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 wall texts, logistics, and contractual language for artists and curators.
- Launched, produced and edited a video-based educational and artistic workshop series (*The Chorus*).
- Designed public lectures and programming to accompany the art shows.

PRESS

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

[*Compendium* at UW for Comedy Writing class, 2022](#)

[*UW Magazine* review of *Queer Imaginations*, 2021](#)

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

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