

Brittney Frantece

brittneyfrantece.com

Education

University of Washington, Seattle, WA,

Currently in pursuit of a doctorate in English/ Cultural Studies.

Area of focus: contemporary Black visual and literary cultural studies.

University of Hawai'i, Mānoa, Honolulu, HI

Graduated in May 2017 with a 3.9 GPA, Master of Arts in English, Literary Studies

Tennessee State University, Nashville, TN

Graduated *Summa Cum Laude* in December 2013 with a 3.9 GPA, Bachelor of Arts in English and Minor in Art (focus on printmaking)

Experience

Assistant Director, University of Washington's Expository Writing Program

(Upcoming) Fall 2019-Spring 2021

Will work with the EWP team to implement methods and practices to better assist EWP teachers and students. My particular area is in computer-integrated courses where I will focus on multi-modal composition. I will work with both students and teachers to widen the perspective of composition to include modes other than writing.

Pre-Doctoral Instructor, University of Washington's Expository Writing Program

Fall 2018- Spring 2019

Received "Honorable Mention" for the Richard J. Dunn First Year Teaching Award.

Developed a syllabus that guides students in strengthening fundamental skills in academic, claim-based writing and composition. My particular lens focuses on experimental composition and non-white (as whiteness as has been predominate for too long) pedagogical methodology and textual analyses.

Guest Lecturer, The Northwest School, Seattle Washington

Spring 2019

Gave a talk about contemporary Black speculative art. Looked at some artistic movements that led up to our contemporary art moment, especially in regard to speculative, surrealist, and experimental artistic practices. We closely examined works made in the last few years to see what they are saying about our current political times. I also showed them how many contemporary works allude to an escape to an alternative world.

Gallery Manager and Events Coordinator, The Beans Gallery in Chicago,

IL Spring and Summer 2018

Managed and curated art shows and community events in a small local gallery. Networked with artists, lecturers, activists, and others who were committed to serving Logan Square's Black and Brown community. Efficiently manage/organize a calendar, contracts, invoices and other paperwork to keep track of artwork and events. Used Adobe suite (Ps and Ai) to create flyers and photographs to promote events and artworks.

Archivist Assistant, UHM Special Collections Library, Honolulu, HI

May 2016-May 2017

Assisted the lead archivist in organizing old texts and documents. Maintained a spreadsheet for the multiple collections. Organized incoming archival documents. Helped the preservation team to restore old photographs and books.

Creative Arts Mentor, After School All Stars in Central Middle School, Honolulu, HI

Fall 2014-Spring 2015

Led an after-school class where I guided students through building and creating their own brief stage play. Each week we focused on a different section, from building small stage props using origami to acting improvisation. At the end of the school year, each group of students presented their short play to each other.

Creative Mentor, Southern Word in Pearl Cohn High School, Nashville, TN

September 2013-May 2014

Worked with the organization to hold bi-weekly workshops for inner-city high school students to teach the craft of poetics. Helped students learn how to apply literary techniques they learned in class to songwriting.

Librarian Intern, StoryCorps in Nashville Public Library

Fall 2013

StoryCorps works to serve the community by preserving interviews about social life in different communities. Worked to include stories and voices of the local communities. Assisted with archiving materials and scheduling interviews.

Writing Tutor, Tennessee State University's TRIO programs

Spring 2011

Worked with a program designed to tutor students who are at the middle school, high school, and university level. Reviewed university students' academic papers, discussed writing strategies, and attended problem areas. Assisted students with their research and developing innovative ideas.

Archivist Assistant, Fisk University Library

Fall 2009

Fisk's library received over one thousand photographs from the late 19th and early 20th century of Black southern students. Assisted the archivist in preserving these photographs.

Presentations and Publications

Presenter, National Women's Studies Association (NWSA) 2019 Conference: Protest, Justice, and Transnational Organizing, San Francisco, CA

(Upcoming) Fall 2019

Presenting a paper that builds upon my previous investigation (see next entry) of Alison Saar's *Cotton Eater (head)*, 2013, and *Cotton Eater II*, 2014. I expound upon the mysterious (alter)existence that Saar invokes by explaining how the visual cues give way to mysteries or obscurities that are not meant to be solved or found. Acknowledging perpetual mystery and reshaping k(no)wledge could change the dominate narrative of biological and racial capitalism.

Presenter, Red May 2019 Panel “Beyond Labour Power,” Seattle, WA

Spring 2019

Presented a paper on Alison Saar’s *Cotton Eater (head)*, 2016 and *Cotton Eater II*, 2018. I suggest that the print and sculpture duo present an alternative narrative of racial capitalism and biological reproduction that focuses on Black women’s escape to a place a mystery, leaving behind the material body and existence.

Co-Curator and Presenting Artist, Juneteenth Art Show in The Beans Gallery, Chicago, IL

June 2018

Curated an art and performance show designed to celebrate Juneteenth, the official “freedom” day for enslaved peoples in America. This show asked viewers to contemplate the what it means to be “free” and Black in America today and throughout time. Selected artists and performers, managed papers for releases and art presentation, and curated the exhibition layout.

Presenter, University of Maryland’s English Department Annual Conference: Formation, Intersections of Form Across the Literary, Social, and Political.

March 2018

Presented a visual and literary analysis of Eve Ewing’s *Electric Arches* and Briana McCarthy’s “Garden of Lost Things.” I demonstrated how these two texts reclaimed Black bodies by reimagining their flesh.

Co-Curator and Presenting Artist, Amethyst Art Show in The Beans Gallery, Chicago IL

February 2018

Helped curate an art exhibition that provided a space for Black, Brown, and Queer artists to express the feelings of pain as well as healing. We invited artists to share moments associated with being marginalized in anti-Black/Brown and heteronormative societies, while also inviting everyone to share the ways they’ve embraced the rich histories of our various traditions to heal the trauma.

Essay Publication and Cover Artist, University of Hawai‘i, Hawai‘i Review Chapbook’s *Outlier*

December 2017

Published “You Cannot See Me,” a visual analysis of Sierra Faye’s “Comfort in the Undiscovered.” This essay is a condensed version of my CCCC presentation (description below). My illustration, “On Being Invisible,” *From My Experience*, is the cover art.

Presenter, Conference on College Composition and Communication (CCCC), Portland, OR

March 2017

Presented my paper: “You Cannot See Me: Hyper-visibility in the Photographs of Xaviera Simmons and Sierra Faye.” Examined Claudia Rankine’s *Citizen: An American Lyric* and bell hooks’ *Black Looks* in conversation with Simmons’ *One Day and Back Then (Seated)*, 2007 and Faye’s “Comfort in the Undiscovered,” 2011. I argued that the conceptual photographs portray the phenomenon of hyper-visibility of Black women’s bodies by covering their bodies with layers of Black paste.

Essay Publication, University of Hawai‘i’s Language, Linguistics, Literature 20th Annual Conference Proceeding.

April 2016

Published “The Very Real Effects of an Illusionary Circuit System.” A literary and cultural analysis of Toni Morrison’s *The Bluest Eye*. Demonstrating how Pecola’s experience with Mr. Yacobowski troubles

Hegel's concept of "recognition," showing how Hegel's process is truncated for Black femmes in relation to white supremacist.

Presenting Artist (Solo), *I.Am.Dismantled*, The Manifest, Honolulu, HI

December 2015

Series of linoleum carvings and prints that conceptualize hybridity of an individual when the inner self and external self-collide. Two different bodies come together to form one bricolage being. Currently titled *Who is She?*