

Brittney Frantece

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Education

University of Washington, Ph.D., English Literature and Cultural Studies, 2022 (anticipated)

Dissertation: Black Worldbuilding in Contemporary Speculative Literary and Visual Arts

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 Interests

Black Studies, Black feminism, Afrofuturism, Afropessimism, Occult studies, Queer theory, **Black speculative visual and literary arts**, Horror, Science fiction, Film/Media, 20th century through contemporary Black arts and culture

Awards, Grants, and Fellowships

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,

EWP'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 Experience

Instructor of Writing & Composition, 2018-Current

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

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

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 thought.
- Lectured and facilitated discussions on close reading, different forms of textual analysis, complex argumentation, and source credibility
- Designed assignment prompts for creating multimodal, creative, research-based texts.
- Assessed over 200 writings and multimodal projects for clarity and effective communication, as well as mentoring students contributions to Black arts discourse
- Adapted in-personal learning materials to distance learning approaches.
- Specialized in Black feminist and Black studies art and literary criticism.

Instructor of Literary and Cultural Studies

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 criticism
- Designed pedagogical resources to enhance student's understanding of course materials
- Lectured and facilitated discussions on Feminism, New Criticism, Marxism, Deconstruction, Genre, Epistemology, Afropessimism, 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.

Administrative Experience

Artist Fellowship Program Coordinator, Henry Art Gallery, Seattle

June 2021-June 2022

- Developed 7 innovative program 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

- Schedule and coordinate time-sensitive meetings and workshops for students and instructors.
- Trained incoming multimodal and expository writing instructors.
- Collaborate with a team in implementing methods and practices to better assist EWP teachers and students.

- Serve on the Diversity, Equity, and Inclusion grant committee, aiding in decisions on allocating funds.
- Lead, organize, and facilitate workshops focused on Computer-Integrated Courses, flexible feedback, and assessment.
- Develop and deliver 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.

Gallery Manager · The Beans Gallery, Chicago, IL

June 2017- July 2018

- Designed layout of gallery for local artists, musicians, writers, and craft-makers.
- Managed art sales and customer & artist relations.
- Spearheaded 15 community-centered art shows and community events.
- Connected artists, lecturers, and activists based on artistic and thematic interests
- Managed a calendar, contracts, invoices, and other paperwork to keep track of artwork and events.
- Created newsletters, flyers and photographs to promote events and artworks using Microsoft and Adobe suite (Ps and Ai)

Curatorial Projects and Art Shows

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

February 2023

- Designed exhibition around a prominent theme in Black studies: Imagining other worlds to invent
- Collaborated with the visions of the literary and visual artists and foster conversations about their arts as it relates to the theme
- Managed gallery layout by following selected curatorial design "rules" and experimenting with other rules to challenge curatorial standards.

Curator Fellow, *Portraits of Ecstatic Feeling: AlSmith Collection*, MOHAI Seattle

March- September 2022

- Conducted archival research in MOHAI's collection, specifically studying Al Smith's photographs, negative, wide-format prints, and writings
- Lectured on Smith's aesthetics choices, themes, and impact on the Seattle Black community throughout the 20th century and beyond.
- Led a public workshop to guide and teach participants on the skills of close reading and analyzing

Smith's photographs.

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

- Designed an exhibition with artist-scholars on their worldbuilding practices to show how art influences scholarly work.
- Implemented mentorship from the director, E. Zimmerman, to effectively collaborate with artists across the Pacific Northwest and UW, to design gallery layout, and to managing events accompanying the exhibition

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

- Launch, produce and edit a video-based educational and artistic workshop series.
- Network with cultural studies graduate students and instructors.
- Led discussions on critical cultural works and artistic responses to these works

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

- Developed an art and performance show to critical thinks about “freedom” in contemporary methods of racial capitalism
- Networked with local artists, poets, comedians, and musicians to decide pieces that will contribute to the show's theme
- Spearheaded main events and other discussion-based events surrounding the show.
- Designed the layout of the gallery and run of the performance

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

- Collaborated with colleagues to create an art and performance show that thinks about healing within colonial societies
- Networked with local artist and performers in Chicago area
- Spearheaded the main event through scheduling the show, designing layout of gallery, and promoting the artwork and event.
- Managed artist contracts, legal fees, and equipment

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*. Black Embodiments Studios. V.4. 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*. Black Embodiments Studios. V.3. 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*. Black Embodiments Studios. V.2. 2019. 3-5.

Presentations

Invited

- 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
- “Bodily Alienation in Alison Saar’s *Cotton Eater (bead)*, 2016 and *Cotton Eater II*, 2018.” Panelist, Panel: “Beyond Labour Power.” Red May. Seattle, Wa. 2019

Other

- “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