

# TIFFANY E. BARBER

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## PROFESSIONAL APPOINTMENTS

University of Delaware, Assistant Professor, Department of Africana Studies, 2018-present

## TEACHING AND RESEARCH INTERESTS

20th and 21st century African American art and visual culture | dance and performance in the visual field | women in art | arts and culture of the black diaspora | aesthetic criticism and theory | historiographical methods | the erotics of race | histories of exhibition and curation | theories of publics and public space

## EDUCATION

University of Rochester, Visual and Cultural Studies, Department of Art and Art History, PhD, 2017

Advisor: Douglas Crimp; Dissertation: *Undesirability and the Value of Blackness in Contemporary Art*

University of Southern California Roski School of Fine Arts, MPAS, 2008

Fordham University/The Ailey School, BFA, Dance (Performance), 2006

## SCHOLARSHIP

### Articles (peer-reviewed)

“Narcissister, A Truly Kinky Artist,” *Art Journal* (accepted; forthcoming)

“Can You Be ~~BLACK~~ and Make This?” *Rhizomes* 35 (2019), <http://rhizomes.net/issue35/pdf/barber.pdf>.

“Us, THEM, and High-Risk Dancing,” *InVisible Culture: An Electronic Journal for Visual Culture* 29 (December 2018), <http://ivc.lib.rochester.edu/us-them-and-high-risk-dancing/>.

“*Ghostcatching* and *After Ghostcatching*, Dances in the Dark,” *Dance Research Journal* 47, 1 (April 2015), 44-67.

### Book Chapters

“Afrofuturism and the Question of Visual Reparations,” in *Introduction to African American Studies*, Ed. Jeanette Davidson (Edinburgh University Press; forthcoming)

“OutKast’s Visual Worlds,” in *An OutKast Reader: Essays on Race, Gender, and the Postmodern South*, Ed. Regina Bradley (Athens, GA: University of Georgia Press; forthcoming)

“Cyborg Grammar? Reading Wangechi Mutu’s *Non je ne regrette rien* through *Kindred*,” in *Afrofuturism 2.0: The Rise of Astroblackness*, Eds. Reynaldo Anderson and Charles Jones (Lanham, MD: Lexington Books, 2016)

“William Pope.L’s *Budapest Crawl* and Black Male Sports Bodies in Advertising in the 1990s,” in *Out of Bounds: Racism and the Black Athlete*, ed. Lori Latrice Martin (Santa Barbara, CA: ABC Clio / Praeger, 2014)

### Invited and Other Publications

“Real Clothes for Real Dance,” in *Willi Smith: Street Couture*, Exh. Cat. (Rizzoli; forthcoming 2020)

“Close Up: Jay-Z: A Conversation with Kevin Young,” *Black Camera: An International Film Journal* (forthcoming)

“A Return to Painting,” in *Five Decades: Suzanne Jackson*, Exh. Cat. (Savannah: Telfair Museums/Distributed Art Publishers, Inc., 2019)

“Smoke and Mirrors,” *Alexandra Smith: Drawings*, Exh. Cat. (Buffalo, NY: Hallwalls Contemporary Arts Center, 2019)

“25 Years of Black Speculative Thought: A Roundtable,” *TOPLA: Canadian Journal of Cultural Studies* (October 2018)

“Black Messiah,” *ASAP/J* (solicited; August 2018), <http://asapjournal.com/bos6-3-black-messiah-tiffany-e-barber/>.

“Rootworking’s Recursions in the Black Imagination,” in *The Cosmic Underground: A Grimoire of Black Speculative Discontent*, Eds. Reynaldo Anderson and John Jennings (San Francisco, CA: Cedar Grove Publishing, 2018)

“Close Up: Beyoncé: A Conversation with Salamishah Tillet,” *Black Camera: An International Film Journal* 9, 1 (Fall 2017), 205-216.

- “Bruise Documentation, Race and Barriers to Seeking Legal Relief for Intimate Partner Violence Survivors: A Retrospective Qualitative Study,” *Journal of Family Violence* (Deutsch, L., Resch, K., Barber, T., Zuckerman, Y., Thompson Stone, J., Cerulli, C.; in press)
- “Dark Humor and the African American Image,” in *Dark Humor: Joyce J. Scott and Peter Williams*, Exh. Cat. (Towson, MD: Towson University, 2017)
- “Between Disgust and Regeneration: An Interview with Wangechi Mutu,” *ASAP/Journal* 1, 3 (September 2016; co-author Angela Naimou), 337-363.
- “Response to Paul Kaiser’s Letter to the Editor,” in Alessandra Nicifero’s “To Be Continued: An Exchange on Tiffany Barber’s ‘Ghostcatching and After Ghostcatching, Dances in the Dark,’” *Dance Research Journal* 48, 2 (August 2016), 100-101.
- “In Media Res: A Conversation with Philip Mallory Jones,” *Afterimage: The Journal of Media Arts and Cultural Criticism* 44, 1&2 (Summer 2016)
- “Kara Walker’s *The Means to An End...A Shadow Drama in Five Acts*” and “Chakaia Booker’s *Visual Impression 2*,” *Works on Paper from the Collection of the Sheldon Museum of Art*, Eds. Brandon K. Ruud and Gregory Nosan (Lincoln, NE: University of Nebraska Press, 2016)
- “Ebony G. Patterson,” “William Cordova,” “Los Jaichackers,” and “Tameka Norris with Garrett Bradley,” *Prospect.3: Notes for Now*, Exh. Cat. (New York, NY: Prestel Publishing, 2014)
- “A View From the Top: Eyakem Gulilat’s *11:00am* Series,” *Art 365*, Exh. Cat. (Oklahoma City, OK: Oklahoma Visual Arts Coalition, 2014)
- “An Exhibition History of Native Imaginings, From *INDIGENA* to *Mound City*,” *Mound City*, Exh. Cat. (St. Louis, MO: Laumeier Sculpture Park, 2014)
- “Radical Presence / The Shadows Took Shape,” in *Afterimage: The Journal of Media Arts and Cultural Criticism* 41, 4 (Jan/Feb 2014)
- “Now Dig This! and 30 Americans,” *caa.reviews* (September 2012)
- Interview with Camilo Ontiveros, *LatinArt.com* (August 2012)
- “From Process to Print: Romare Bearden at Price Tower Arts Center,” *Art Focus Oklahoma* (July/August 2012)
- Interview with Eamon Ore-Giron, *LatinArt.com* (August 2011)
- Emerging Ideas: Seeking and Celebrating the Spark of Innovation*, ARTSblog (Summer 2011)
- “Photo Recall: Eyakem Gulilat,” *Art Focus Oklahoma* (May/June 2011)
- “Bruce Goff: A Creative Mind,” *Art Focus Oklahoma* (2010)
- “Walid Raad: Scratching on Things I Could Disavow,” *THE Magazine Los Angeles* (2009)
- “U.S. Recent Project: Watts House Project,” *Public Art Review* (2009)
- “Christian Achenbach: Post-Pop Player,” *Beautiful/Decay Magazine* (2008)
- Invited Lectures and Presentations
- “Black Women’s Visual Alterity,” University of Minnesota, Minneapolis, MN, 9/19
- “Portraiture and the Body in Contemporary Art,” Biggs Museum of American Art, Dover, DE, 8/19
- “On Black Female Beauty and Becoming,” College Art Association, New York, NY, 2/19
- D++ Salon, “Design, Speculation, and Activism,” University of Michigan, Detroit, MI, 10/18
- “Notes on New Black Portraiture,” Association for the Study of the Arts of the Present, New Orleans, LA, 10/18
- “Can You Be BLACK and Make This?” College Art Association, Los Angeles, CA, 2/18

“Sculpture, Race, and the Nation,” Virginia Commonwealth University, 10/17

“25 Years of Afrofuturism & Black Speculative Thought” (moderator), The Bronx Museum of the Arts, 4/17

“Indexical Disruptions and the Black Archive,” James A. Porter Colloquium, Howard University, 4/17

“Narcissister’s Kinky Performances of Race, Gender, and Sex,” Black Feminist Futures: Re-envisioning Gender & Sexuality in Global Black Communities, University of North Carolina-Chapel Hill, 4/17

“An Other Consideration of Afrofuturism,” The Futures of Afrofuturism, University of Tennessee-Knoxville, 3/17

“The Speculative Matters of Black Death,” Society for Cinema and Media Studies, Chicago, IL, 3/17

“Dark Humor and the African American Image,” Clark University, 2/17

“Dark Humor and the African American Image,” Towson University, 2/17

“*Kindred’s* Ends,” Association for the Study of African American Life and History, Richmond, VA, 10/16

“Making *Dark Humor*,” Delaware Art Museum, 9/16

“Other than Relief: Notes on *Dark Humor*,” Bowdoin College, 4/16

“In Afrofuturism’s Wake,” Afropessimism as Critical Praxis Symposium, Frederick Douglass Institute, University of Rochester, 4/16

“The Future is Cooler than Most, or Two Dope Boyz in a Visual World,” Planet Deep South, Jackson State University, 2/16

“*A Subtlety’s* Aesthetic of Repulsion,” Association for the Study of the Arts of the Present, Greenville, SC, 9/15

“Sam Gilliam: The Question of Representation,” Mississippi Museum of Art, 7/15

“Getting the Black Art History We Require,” Tougaloo Art Colony, 7/15

“What is the ‘future’ in Afrofuturism?” Advanced Cultural Studies Institute of Sweden, 6/15

“Speculations: Science Fiction, Chronopolitics, and Social Change” (moderator), Everson Museum of Art/Syracuse University, 4/15

“A Proposal for Failure,” New Directions Symposium, Frederick Douglass Institute, University of Rochester, 4/15

“Notes for *Notes*,” Prospect.3, Dillard University, 10/14

“Performing Post-Blackness” (moderator), The Trouble with Post-Blackness Symposium, University of Rochester, 4/14

“A Fraction of the Whole? Black Womanhood, Cyborgs, and Transgressive Disfigurement,” Words and Works: Dialogues in Intersectionality, University of Rochester, 3/14

“Parting Shots: The Future of the Afrofuture,” Loyola Marymount University, 2/14

“Wangechi Mutu’s *Non je ne regrette rien*: Dismemberment and Fragmentation as Power and Resistance,” Rethinking Race and Sexuality: Feminist Conversations, Contestations, and Coalitions, Concordia University, 4/13

“Signification and Iconicity: William Pope.L Distributes MLK, Jr.,” Binghamton University, 4/12

“The Cultural Memory of Slavery,” University of Southern California, 3/08

“Re-membering Slavery: Recovery, Representation, and Redress,” The College of The Bahamas, 2/08

“Postmodern Dance: Off the Stage and Into the Public,” Hawai’i International Conference on Arts & Humanities, 1/08

#### **FELLOWSHIPS, GRANTS, and AWARDS**

Pre-Doctoral Residential Research Fellowship, The Carter G. Woodson Institute for African-American and African Studies, University of Virginia, 2016-2018

Diversity Dissertation Fellowship (Honorable Mention), Ford Foundation, 2016-2017  
Dean's Dissertation Fellowship (Declined), University of Rochester, 2016-2017  
Alfred Appel, Jr. Curatorial Fellowship, Delaware Art Museum, 2015  
Celeste Heughes Bishop Award for Distinction in Graduate Studies, University of Rochester, 2014  
Sponsored Participant, School of Criticism and Theory, Cornell University, 2014  
Research Grant, Frederick Douglass Institute, University of Rochester, 2014  
Research Grant, Susan B. Anthony Institute, University of Rochester, 2014  
Susan B. Anthony Teaching Fellowship, University of Rochester, 2013  
Summer Mentored Internship for Diversity in the Visual Arts Professions, ArtTable, 2013  
Research Grant, Susan B. Anthony Institute, University of Rochester, 2013  
Research Grant, Office of the University Dean of Graduate Studies, University of Rochester, 2013  
Provost's Fellowship, University of Rochester, 2011-2016  
University Tuition Fellowship, University of Rochester, 2011-2016  
George and Marion Blumenthal Scholarship, University of Southern California, 2006-2007

### **CURATORIAL PROJECTS, PROGRAMS, and EXHIBITIONS**

Precious Places, "Vare Rec Center," Producer and Research Consultant, Scribe Video Center, 2019  
*Returns of the Day*, Curator, Missouri History Museum, 2018  
*Dark Humor*, Curator, Delaware Art Museum, 2016  
*Mound City*, Curatorial Assistant, Laumeier Sculpture Park, 2013-2014  
*Strange Fruit*, Curator, Urban Roots, 2012  
*Shifting*, Curator, Individual Artists of Oklahoma, 2012  
Press: Erinn Gavaghan, "Hometown Glory: Shifting," *Art Focus Oklahoma* (July/August 2012)  
Watts House Project, Project and Development Coordinator, 2008-2010  
*Women in the City: One Year Later* and *A Voyage of Growth and Discovery*, Project Assistant, 2009  
*Soundscapes*, Curator, Gallery 727, 2009  
*excess/access*, Curator, **workspace**, 2008  
*Creative Conversations: Art and Civic Engagement*, Co-organizer, Armory Center for the Arts, 2008  
*Kori Newkirk: RANK*, Curatorial Assistant (intern), LA><ART, 2008  
*Don't (1970/2008)*, in conjunction with *Allan Kaprow – Art as Life*, Production/Curatorial Assistant, Museum of Contemporary Art (Los Angeles), 2008  
*HollyWOULD*, Production/Curatorial Assistant, Freewaves, 2007

### **COURSES TAUGHT**

Black Media Cultures | Looking at African American Art | Art in the Age of #BlackLivesMatter | Afro Future Females | Harlem Renaissance | The Black Arts Movement | Post-Blackness and Black Identity in the 21<sup>st</sup> Century | Introduction to African and African American Studies | Identity and Popular Culture | Feminism, Gender, and Health

## **ACADEMIC SERVICE and PROFESSIONAL DEVELOPMENT**

Advisory Board, Center for Teaching and Assessment of Learning, University of Delaware, 2019-present

Coordinator, Africana Studies Speakers Series, University of Delaware, 2019-present

Organizer, “My Art Speaks for Both My Peoples’: A Symposium on Elizabeth Catlett,” University of Delaware, 2019

McNair Scholars Faculty Mentor, University of Delaware, Summer 2019

Guest Faculty, Mellon Summer Curatorial Project in Indigenous Arts, University of Virginia, 2017

Seminar Participant, Course Design Institute, University of Virginia, 2017

External Reviewer, *ASAP/Journal*, 2017

External Reviewer, *Dance Research Journal*, 2015

Organizer, “Intimacies and Assemblages,” The Frederick Douglass Institute for African & African-American Studies, University of Rochester, 2015

Seminar Participant, “Media between Data and Experience,” Associate Professor Mark B.N. Hansen (Duke University), The School of Criticism and Theory, Cornell University, 2014

Adjudicator, Frederick Douglass Prize for Undergraduate Research, University of Rochester, 2014

Graduate Assistant, “The Trouble with Post-blackness,” University of Rochester, 2014

Editorial Board, *InVisible Culture: An Electronic Journal for Visual Culture*, University of Rochester, 2012-2014

Research Assistant, “The Constitutionality of Bruising” Study, University of Rochester, PI: Catherine Cerulli, JD, PhD; Co-PI: Lauren S. Deutsch, Esq., 2012-2013

Organizer, “A Matter of Time: Temporalities of Material Culture,” Visual and Cultural Studies Graduate Conference, University of Rochester, 2012-2013

## **PROFESSIONAL AFFILIATIONS and BOARD APPOINTMENTS**

College Art Association | Association for the Study of the Arts of the Present | Association for the Study of African American Life and History | Oklahoma Arts Institute