

TIFFANY E. BARBER

PROFESSIONAL APPOINTMENTS

University of Delaware, Assistant Professor of Africana Studies and Art History, 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

Books

Undesirability and Her Sisters: Black Women's Visual Work in the New Millennium (in progress)

Articles (peer-reviewed)

“[Narcissister, A Truly Kinky Artist](#),” *Art Journal* 79,1 (Spring 2020), 18-33.

“[Can You Be BLACK and Make This?](#)” *Rhizomes* 35 (2019).

“[Us, THEM, and High-Risk Dancing](#),” *InVisible Culture: An Electronic Journal for Visual Culture* 29 (December 2018).

“Bruise Documentation, Race and Barriers to Seeking Legal Relief for Intimate Partner Violence Survivors: A Retrospective Qualitative Study,” *Journal of Family Violence* 32 (2017, co-authors Deutsch, L., Resch, K., Zuckerman, Y., Thompson Stone, J., Cerulli, C.), 767-773.

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

Book Chapters

“Two Dope Boyz (In a Visual World),” in *An OutKast Reader: Essays on Race, Gender, and the Postmodern South*, Ed. Regina Bradley (Athens, GA: University of Georgia Press; forthcoming 2021)

“Afrofuturism and the Question of Visual Reparations,” in *Introduction to African American Studies, Second Edition*, Ed. Jeanette Davidson (Edinburgh University Press; 2021)

“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)

Book Reviews

“Designing a New Tradition: Lois Mailou Jones and the Aesthetics of Blackness,” in *Women’s Art Journal* (solicited; forthcoming)

“To Describe a Life: Notes from the Intersection of Art and Race Terror,” in *Wintertbur Portfolio* (solicited; forthcoming)

“Art History as Black Study,” in *Art History* (solicited; forthcoming)

Invited and Other Publications

“Looking for Abolition,” *Southern Cultures* (Special Issue: The Abolitionist South; co-creator Adrian L. Burrell; forthcoming 2021)

“*Dis...Missing* Feminism,” *Freewaves* (forthcoming)

- “In Quiet Pursuit of Art and Life on the Edge,” *Alma W. Thomas: Everything is Beautiful*, Exh. Cat. (New Haven: Yale University Press, 2021)
- “[Ozone Atmosphere](#),” springsteen gallery (Baltimore: springsteen gallery, 2021)
- “From Dark Water to Dark Matter: An Interview with John Jennings,” in *John Jennings: Conversations*, Ed. Donna-lyn Washington (Jackson: University Press of Mississippi, 2020)
- “[The Black Angel of History and the Age of Necrocapitalism](#),” *Terremoto: Contemporary Art in the Americas* (June 2020; co-author Reynaldo Anderson)
- [New Black Surrealisms](#), *Black Perspectives* (2020; co-editor Jerome P. Dent, Jr.)
- “[Real Clothes for Real Dance](#),” in *Willi Smith: Street Couture*, Exh. Cat. (Rizzoli; March 2020)
- “Close Up: Jay-Z: A Conversation with Kevin Young,” *Black Camera: An International Film Journal* 11, 1 (Fall 2019), 399-406.
- “A Return to Painting,” in *Five Decades: Suzanne Jackson*, Exh. Cat. (Savannah: Telfair Museums/DAP, Inc., 2019)
- “Smoke and Mirrors,” *Alexandria 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)
- “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.
- “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, Panel Discussions, and Presentations

“New Suns Rising: The Black Speculative Arts and the Not Yet” (moderator), New York Live Arts, New York, NY (Zoom), 5/21

“Looking for Black Wall Streets: Art and the Archive” (moderator), University of Cincinnati, Cincinnati, OH (Zoom), 5/21

“DisMiss...Connecting the Dots: In Conversation with Mandy Harris William and Tiffany Barber,” LA Freewaves, Los Angeles, CA (IG Live), 4/21

“Fiber & Flesh: Black Women on Cotton’s Cruel Legacies in Art and Fashion” (moderator), Grant Blvd, Philadelphia, PA (Zoom), 4/21

“Artist Talk: Erina Alejo and Adrian L. Burrell” (moderator), San Francisco Museum of Modern Art, San Francisco, CA (Zoom), 4/21

“Octavia Butler, Fashion, Afrofuturism, and Radical Reimaginings,” Grant Blvd, Philadelphia, PA (IG Live), 3/21

“The Temperature of Art Book Criticism and Scholarship: Critical Convening on Terminology and Contextualizing Historic Material,” Center for Book Arts/Printed Matter Virtual Art Book Fair, New York, NY (Zoom), 2/21

“Artist Talkback: Ephemera” (moderator), Renegade Performance Group, Brooklyn, NY (Zoom), 2/21

“Discovering Maggie Walker,” Grant Blvd, Philadelphia, PA (IG Live), 2/21

“Art Chat: Eldzier Cortor’s *Southern Souvenir No. II*,” Delaware Art Museum, Wilmington, DE (Zoom), 2/21

“Alma Thomas’s Quiet Self-Fashioning,” Reframing Fashion Studies, Stanford University, Stanford, CA (Zoom), 11/20

“In Conversation with Artist Theresa Chromati,” The Delaware Contemporary, Wilmington, DE, 9/20

“KaleidoLA,” Loyola Marymount University, Los Angeles, CA (Zoom), 11/20

“A Conversation on Afrofuturism,” Metropolitan Museum of Art, New York, NY, 12/19

“Discovering Duncanson and African American Material Culture,” Winterthur Museum, Winterthur, DE, 12/19

“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-membling 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

Mellon Post-Doctoral Fellowship in Black Visual Culture, Parsons School of Design, 2021-2023 (Declined)

Residential Postdoctoral Fellowship, The Getty Research Institute, 2020-2021 (Deferred to 2021-2022)

Women’s Studies Faculty Research Award, Department of Women and Gender Studies, University of Delaware, 2020

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, University of Rochester, 2016-2017 (Declined)

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

[*How To Break Up With White Supremacy*](#) (Quarantine Public Library; artist book collaboration with Sandy Williams IV and Mariana Parisca; March 2021)

Curating the End of the World Part 1 and Part 2, Google Arts & Culture/NY Live Arts/Black Speculative Arts Movement, 2020
Press: Florian Kijlstra, "[Curating the End of the World: Afrofuturism and Black Speculative Art in Times of COVID-19](#),"
Museum of Equality and Difference (July 2020), and Nkgopoleng Moloi, "[Black futures in the age of apocalypse](#)," *Mail & Guardian*
(October 22, 2020)

Lessons: An Exhibition by Billy Colbert, Co-Curator, Biggs Museum of American Art, 2020

Playing in the Wreck, Line Producer and Humanities Consultant, Precious Places, 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 Art and Activism in the Digital Age | The Black Portrait (graduate course) | 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 21st Century | Introduction to African and African American Studies | Identity and Popular Culture | Feminism, Gender, and Health

ACADEMIC SERVICE and PROFESSIONAL DEVELOPMENT

Editorial Board, *International Journal of Surrealism*, University of Minnesota Press, 2020-present

External Reviewer, *liquid blackness*, 2020

External Reviewer, *Archives of American Art Journal*, 2020

External Reviewer, *InVisible Culture: An Electronic Journal for Visual Culture*, 2020

External Reviews, *ASAP/Journal*, 2020

External Reviewer, *Hypatia: A Journal of Feminist Philosophy*, 2019

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

Coordinator, Africana Studies Speakers Series/Black Table Talks, University of Delaware, 2019-2021

Faculty 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 Student Organizer, “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 | American Studies Association | Oklahoma Arts Institute Advisory Board | The Print Center Board of Governors | The Book/Print Artist/Scholar of Color Collective