

# TIFFANY E. BARBER

---

## PROFESSIONAL APPOINTMENTS

Assistant Professor of African American Art, Department of Art History, University of California Los Angeles, 2022-present

Assistant Professor of Africana Studies and Art History, University of Delaware, 2018-present

## TEACHING AND RESEARCH INTERESTS

20th and 21st century African American art and its histories | arts and culture of the Black diaspora | dance and performance in the visual field | women in art | 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

### Monographs

*Undesirability and Her Sisters: Black Women's Visual Work in the New Millennium* (under contract, NYU Press)

### 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, 2021)

"Afrofuturism and the Question of Visual Reparations," in *Introduction to African American Studies, Second Edition*, Ed. Jeanette Davidson (Edinburgh, UK: 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 (solicited)

"Designing a New Tradition: Lois Mailou Jones and the Aesthetics of Blackness," *Women's Art Journal* (forthcoming)

"To Describe a Life: Notes from the Intersection of Art and Race Terror," *Winterthur Portfolio* (forthcoming)

"Art History as Black Study," *Art History* 44, 5 (December 2021), 1098-1105.

### Invited and Other Publications

"*Dis...Missing Feminism*," *LA Freenaves* (forthcoming MIT Press)

"The Art of the Blur," *Billy Colbert: Dark Secrets & White Lies*, Exh. Cat. (Selden, NY: The Flecker Gallery, 2022)

- “Shadow Figures and Warrior Queens,” *Lavett Ballard: My Soul Has Got to Move*, Exh. Cat. (Indiana: Long Sharp Gallery, 2022)
- “[Blondell Cummings’s ‘Moving Pictures,’](#)” *frieze* (February 2, 2022)
- “[Notes on Blackness and Publicness,](#)” *ASAP/J* (solicited; November 29, 2021)
- “Looking for Abolition,” *Southern Cultures* 27, 3 (Special Issue: The Abolitionist South; co-creator Adrian L. Burrell; Fall 2021), 32-41.
- “In Quiet Pursuit of Art and Life on the Edge,” *Alma W. Thomas: Everything is Beautiful*, Exh. Cat. (New Haven: Yale University Press, 2021)
- [How To Break Up With White Supremacy](#) (Quarantine Public Library; artist book collaboration with Sandy Williams, IV and Mariana Parisca; March 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

“Other Planes of There” (moderator), Pennsylvania Academy of Fine Arts, Philadelphia, PA, 4/23

“Black Aesthetic Futures,” Yale University and MICA, Venice, Italy (Zoom), 4/22

“Speculative Histories and Futures,” University of Maryland Baltimore County, Baltimore, MD (Zoom), 3/22

“Black Women and Theories of the Future,” Schomburg Center for Research in Black Culture, New York, NY (Zoom), 2/22

“Photography, Opacity, and the Matters of Blackness,” Duke University, Durham, NC (Zoom), 1/22

“Photography, Opacity, and the Matters of Blackness,” UCLA, Los Angeles, CA, 1/22

“Alma Thomas: Art and Fashion,” Phillips Collection and Howard University, Washington, DC (Zoom), 11/21

“Black American Portraiture Interdisciplinary Writing Workshop,” Los Angeles County Museum of Art, Los Angeles, CA (Zoom), 11/21

“Curating the Pandemic,” American Council of Learned Societies, Washington, DC (Zoom), 11/21

“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 Williams,” 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 (IG Live), 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,” 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-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**

Director’s Essay Prize, National Portrait Gallery, 2022 \*Award amount: \$3,000

Gerald J. Mangone Young Scholars Award, University of Delaware, 2021 \*Award amount: \$5,000

Collaborative Research: HDR DSC: Delaware and Mid-Atlantic Data Science Corps, National Science Foundation, 2021 \*Award amount: \$1,400,000

Mellon Post-Doctoral Fellowship in Black Visual Culture, Parsons School of Design, 2021-2023 (Declined, \*Award amount: \$78,000/yr)

Residential Postdoctoral Fellowship, The Getty Research Institute, 2020-2021 (Deferred to 2021-2022 due to COVID-19, \*Award amount: \$35,000)

Faculty Research Award, Department of Women and Gender Studies, University of Delaware, 2020 \*Award amount: \$5,000

Pre-Doctoral Residential Research Fellowship, The Carter G. Woodson Institute for African-American and African Studies, University of Virginia, 2016-2018 \*Award amount: \$20,000/yr

Diversity Dissertation Fellowship (Honorable Mention), Ford Foundation, 2016-2017

Dean’s Dissertation Fellowship, University of Rochester, 2016-2017 \*Award amount: \$20,000 (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**

*Adrian Burrell: The Saints Step in Congo Time*, The Delaware Contemporary, Wilmington, DE, 2/23

*Zoe Scruggs: Double Sky*, The Delaware Contemporary, Wilmington, DE, 2/23

*InLight 2022*, 1708 Gallery, Richmond, VA, 11/22

*Vital Signs*, Reynolds Gallery, Richmond, VA, 9/22

*Simphive Ndzube: Platform Gallery*, The Delaware Contemporary, Wilmington, DE, 6/22

*PLAY MORE WORK LESS*, The Delaware Contemporary, Wilmington, DE, 6/22

*Direct Sew*, Visible Records, Charlottesville, VA, 12/21

*InLight 2021*, 1708 Gallery, Richmond, VA, 11/21

*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); Nkgopoleng Moloji, "[Black futures in the age of apocalypse](#)," *Mail & Guardian* (October 22, 2020); and Thomas DeFrantz, "Training Beyond," *Performance Research* 25, 8 (August 31, 2021), 176-177.

*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 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**

Development Team, College Board, AP Course in African American Studies, 2022

Guest Critic, Carter G. Woodson Institute for African-American and African Studies, University of Virginia, Charlottesville, VA (Zoom), 1/22

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

Writing Team, College Board, AP Course in African American Studies, 2021

External Reviewer for *European Journal of American Culture*, *liquid blackness*, *Archives of American Art Journal*, *InVisible Culture: An Electronic Journal for Visual Culture*, *ASAP/Journal*, *Hypatia: A Journal of Feminist Philosophy* (2019-2021)

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,” 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