

**Ogbechie Curriculum Vitae**  
**May 2015**

**Name:**

OGBECHIE. Sylvester Okwunodu, Ph.D.  
Professor of Art History

**Address**

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**Education**

Ph.D. 2000, Northwestern University

**Teaching Experience**

July 1 2013-date: Tenured Full Professor of Art History, Department of History of Art and Architecture, University of California, Santa Barbara, California  
July 1 2007– June 2013: Tenured Associate Professor, Department of History of Art and Architecture, University of California, Santa Barbara, California  
Winter 2010: Consortium Professor, Getty Research Institute, Los Angeles.  
2009-2010: Fellow, Getty Research Institute, Los Angeles.  
January 1-March 31, 2008: Acting Director, Center for Black Studies, UCSB  
July 2001-June 2007: Assistant Professor of Art History, UCSB  
November 2005-date: Affiliate Faculty, Department of Black Studies, UCSB  
September 1, 2007-date: Research Associate, Institute for Signifying Scriptures, Claremont Graduate University, Claremont, California.  
January 1 - June 30, 2001: Visiting Lecturer of Art History, Washington University St. Louis  
January 1 - December 31, 2000: Visiting Instructor in Art History, Pomona College  
1999 (Fall): Adjunct Instructor of Art History (part-time, non-tenure track position), DePaul University, Chicago  
1999 (Summer): Instructor (part-time, non-tenure track position), Northwestern University  
1998 (Fall): Instructor, Dominican University, River Forest, IL  
1995 – 1996: Teaching Assistant, Northwestern University Integrated Arts Program of the College of Arts and Sciences: Minor field program with emphasis on art process  
1994 – 1995: Teaching Assistant, Department of Art History, Northwestern University.  
1988 – 1989: Lecturer in Painting and History of Art, University of Akwa - Ibom State, Nigeria.

**Awards, Honors, and Contracts**

2014-2015: Project Manager and Principal Consultant, Ford Foundation Office for West Africa (\$200,000 for the *National War Museum Umuahia Project*)  
2009 – 2010: Getty Scholar and Consortium Professor, Getty Research Institute, Los Angeles  
2009: Melville J. Herskovits Award for Best Scholarly Publication on Africa, for *Ben Enwonwu: The Making of an African Modernist*  
2008 - 2012: Consultant, Development Alternatives and Resource Center (DARC: A Ford Foundation West Africa grant program), Lagos, Nigeria

2008-- Director: The *Africa Cultural Informatics Project*  
 2008: UCSB Senate Research Award for the *Ezechime Archive Project: Cultural Embodiment in African Photographic Representation*  
 2007: Daimler Fellow, American Academy in Berlin (Fall 2007)  
 2007: Fellow, *TEDGlobal Conference on Africa*, Arusha Tanzania, June 4-7, 2007.  
 2005: Secured \$105,000 Mbanefo Charitable Foundation Gift to UCSB for support of Research in African Art History  
 2005: UCSB Office of Academic Programs Instructional Improvement Grant for *Developing Instructional Resources on Contemporary African Visual Culture*  
 2004: UCSB Academic Senate Individual Faculty Research Grant  
 2004: June 25, City of Philadelphia Citation Certificate for contribution to the 2004 *Echoes of Africa* cultural program  
 2003: UCSB Junior Faculty Incentive Award  
 2002: UCSB Office of Academic Programs Instructional Improvement Grant for *Developing Instructional Resources on Modern/Contemporary African and African Diaspora Art History*  
 2000: Northwestern University Art History Dissertation Writing Award  
 1997 - 1999: Rockefeller Foundation ADIA Fellowship  
 1997 - 1998: Institute of International Education's Richard Horowitz Award for Professional Development  
 1997: Smithsonian Institution Folklife Museum *Certificate of Commendation*  
 1996 - 1997: Smithsonian Institution Pre-doctoral Fellowship.  
 1995 – 1996: Northwestern University Integrated Arts Teaching Fellowship.  
 1994 – 1995: University Fellow, Northwestern University.  
 1994: Hans Panofsky Pre-dissertation Research Award.  
 1993 – 1994: Gwendolen Carter Fellow, Program of African Studies, Northwestern University.  
 1988: Nigerian National Council for Arts and Culture Prize.  
 1983 – 1988: Federal Government of Nigeria Merit Award for outstanding scholarship.

**Publication: Books**

1. *Ben Enwonwu: The Making of an African Modernist*. Rochester, NY: University of Rochester Press, 2008 (Winner, 2009 Melville J. Herskovits Award of the African Studies Association)
2. *Making History: African Collectors and the Canon of African Art*. Milan: 5 Continents Editions, 2011.

**Publication: Editor/Contributor**

1. Editor, *Artists of Nigeria*. Milan: 5 Continents Editions, 2012.

**Publication: Academic Journals**

1. Founder and Editor, *Critical Interventions: Journal of African Art History and Visual Culture*, Numbers 1 - 12, 2007—date.
2. Guest Editor, *History of Photography* Special Issue on Africa (*HoP*, 34/2, May 2010)

**Publication: Blog**

*AACHRONYM* (<http://aachronym.blogspot.com>): Award winning blog on global African Arts, Art-Equity and Cultural Patrimony

## **Publication: Articles**

- “Transcultural Interpretation and the Production of Alterity: Photography, Materiality and Mediation in the Making of “African Art”, in Gabriele Genge and Angela Sterken, eds. *Art History and Fetishism Abroad: Global Shiftings in Media and Methods*. Bielefeld: Transcript, 2014: 113-128.
- “Contemporary Art, Ethnology Museums and Relational Politics”, *Texte Zur Kunst*, No. 91, September 2013: 72-82.
- “Dele Jegede: Portrait of the Art Historian as an Artist”, in *Parodies of the Nation: Nigeria And the Art of Dele Jegede*, edited by Aderonke Adesanya and Toyin Falola. New Jersey: Africa World Press, 2012: 243 – 255.
- “Closed Loop Exhibitions”. *Journal #3*, Vol.1, No. 2, 2011: 35-40.
- “Where is Africa in Global Contemporary Art? (“Wo ist Afrika in der Global Zeitgenossischen Kunst?”), *Savvy*, Edition 1, 2011: 24-40.  
[http://www.savvy-journal.com/savvy\\_edition1/index.html](http://www.savvy-journal.com/savvy_edition1/index.html)
- “Representation of African Peoples in the Art of Miguel Covarrubias”, in *The African Diaspora in the Art of Miguel Covarrubias*. Los Angeles, California African American Museum, 2011.
- “Art Museums and Cultural Politics in Nigeria”. *Kunst Und Politik: Jahrbuch de Guernica Gesellschaft* (Anna Greve, ed.). Gottingen: V&R UniPress GmbH, 2011: 129-139.
- “The Curator as Culture Broker: A Critique of the Curatorial Regime of Okwui Enwezor in Contemporary African Art”. *Art South Africa*, 9/1, 2010: 34-37.
- “El Anatsui’s Intercultural Aesthetics and the Representation of Africa in Global Culture”, in *Art & Cultures: Africa in the Works of El Anatsui* (Yukiya Kawaguchi, ed.). Osaka Japan: National Museum of Ethnology, 2010: 32-43.
- “Osahenye Kainebi and the Conundrum of Contemporary Painting”, in *Osahenye Kainebi: Thrashing*. Exhibition catalog essay, 2009: 1-8.
- “More on Nationalism and Nigerian Art”. *African Arts*, 42/3 (Autumn) 2009: 9.
- “Interrogating African Modernity: Art Cultural Politics and Global Identities”. *Critical Interventions*, 3/4 (Spring) 2009: 1-6.
- “Victor Ekpuk: The Fortune Teller Suite”. *Critical Interventions*, 3/4 (Spring) 2009: 68-77.
- “From Masks to Metal Cloth: Artists of the Nsukka School and the Problem of Ethnicity”. *Critical Interventions*, 3/4 (Spring) 2009: 133-146.
- “The Perils of Unilateral Power: Neomodernist Metaphors and the New Global Order,” in Terry Smith, Okwui Enwezor, and Nancy Condee, eds. *Antinomies of Art and Culture: Modernity, Postmodernity, Contemporaneity*. Durham, N.C.: Duke University Press, 2008: 165-186.
- “Compagnons d’Armes: l’Avant-garde Africaine au Premier Festival Mondial des Arts Negres de Dakar en 1966,” in Cedric Vincent, ed. *Africultures: Festivals et Biennales d’Afrique*, N°. 73, 2008: 35-42.  
([http://www.africultures.com/index.asp?menu=revue\\_affiche\\_article&no=7670&lang=en](http://www.africultures.com/index.asp?menu=revue_affiche_article&no=7670&lang=en))
- “Ndid Dike: New Beginnings,” in Ndid Dike, *Tapestry of Life: New Beginnings*. Lagos: Ndid Dike, 2008.
- “Funeral of a Nigerian Chief”. Ventura: *Ventura Life Magazine*, October 2007: 6-14.
- “Critique of Specular Reason: Contemporary African Photography in the Global Context”. Feature review, *History of Photography* 31/4 (Winter) 2007: 384-387.
- “Beyond Colonialism: Rethinking Ethnography, Museal Representation and the Exhibition of African Arts”. *Der Tagesspiegel* (Berlin), September 12, 2007: 10.
- “Comrades at Arms: The African Avant-Garde at the First World Festival of Negro Arts

- (Dakar 1966),” in Kathryn Smith, ed. *One Million and Forty-Four Years (and Sixty-Three Days)*. Stellenbosch, SA: SMAC, 2007: 88-103.
- “Portrait of the African As a Modern Artist.” *Critical Interventions* Number 1, July 2007: 14-28.
- “Hilda Hiary: A Way in the World”. *Hilda Hiary 2007* (catalog essay), 2007.
- “Is African Art History? *Critical Interventions* Number 1, July 2007: 3-5.
- “Rethinking African Art: History, reception, and Canons,” in Dennis Schaffer, ed. *SAVAH*. Witwatersrand, SA: SAVAH, 2007.
- “The Historical Life of Objects: African Art and the Problem of Discursive Obsolescence.” *African Arts* 38/4, 2005: 62-69, 94-95.
- “Africa and the Theory of Everything: The Gabriel Oyibo Controversy.” *Farafina* No. 2 (Dec) 2005: 16-22, 26-27, 39.
- “Beke Di Egwu (Awesome White Man): Simon Ottenberg and the Anthropological Inscription of West African Cultures”, in Toyin Falola, ed., *Igbo Arts and Culture and Other Essays by Simon Ottenberg*. New Jersey: Africa World Press, 2005: 15-35.
- “Ordering the Universe: Documenta 11 and the Apotheosis of the Occidental Gaze.” *Art Journal* 64/1 (Spring) 2005: 80-89.
- “Impossible Cities, Improbable Artists: Encounters with Africa at the Edges of Memory.” *Art Journal* 63/4 (Winter) 2004: 137-140.
- “Apparitions: Contemporary Allegories of the Cave”, in R. Lane Clark, *Apparitions*. Ojai, CA: Canada Studio Press, 2004: 1-3.
- “In Praise of Greatness: The Memory and Meaning of Ben Enwonwu’s Art and Life,” in Ben Enwonwu Retrospective. Lagos: Institute of International Affairs, 2004: 4-8.
- “Wonder Masquerade: Transfiguration and Embodiment in the Art of El Anatsui,” in *El Anatsui Retrospective*. Llandudno: Oriel Mostyn Gallery, 2003: 11-15.
- “Migration and Memories: Ways of the Rivers.” *African Arts*, 36/3 (Autumn), 2003: 82-86, 96.
- “Art History’s Inscription of Modern and Contemporary African Art,” in Hans-Jorg Heusser and Kornelia Imesch, eds. *Visions of a Future: Art and Art History in Changing Contexts*. Zurich: Swiss Institute for Art Research, 2004: 129-146.
- “Herza Barjon’s Pictorial Incantations”, in *Herza Barjon: Fley Soley/Bohio*. (Claudine Michel, ed.). Miami: Multicultural Women’s Press, 2004: 36.
- “Ben Enwonwu, Zarianist Aesthetics, and the Post-Colonial Criticism of Modern Nigerian Art,” in C. Krydz Ikwemesi, ed. *The Triumph of a Vision: An Anthology on Uche Okeke and Modern Art in Nigeria*. Lagos: Pendulum Art Gallery, 2003: 175-193.
- “Aesthetics and Artistic Identity in Modern Nigerian Art.” *NKA: Journal of Contemporary African Art*, Numbers 16/17 (Fall/Winter), 2002: 24-31.
- “Are We There yet?” *African Arts* 35/1 (Spring), 2002: 1, 4 -7.
- “Liminal Spaces: Perceptions of Enwonwu’s Practice in Modern Nigerian Art,” in Simon Ottenberg, ed. *The Nsukka Artists and Nigerian Contemporary Art*. Seattle: University of Washington Press, 2002: 208-218.
- “Contemporary Nigerian Art: Three Essays,” in N’Gone Fall and Jean Loup Pivin, *Anthologie de l’Art Africaine du XX Siecle* (published in English as *An Anthology of African Art: The Twentieth Century*). Paris: Revue Noir, 2001.
- “Contested Vision: Ben Enwonwu’s Portrait of Queen Elizabeth II.” *Ijele: Art eJournal of the African World*, 1:2 ([www.ijele.com/ijele/vol1.2/ogbechie.html](http://www.ijele.com/ijele/vol1.2/ogbechie.html)).
- “Issues of locale”. (Review of John Picton, et. al. *El Anatsui-A Sculpted History of Africa*; and Olu Oguibe, *Crossing: Time.Space.Movement*). *African Arts* 32/4 (Winter) 1999: 91-92.
- “Revolution and Evolution in Modern Nigerian Art: Myths and Realities,” in *Contemporary Textures: Multidimensionality in Nigerian Art*, (Nkiru Nzegwu, ed.). Binghamton: ISSA, 1999: 121-138.

- “EarthHues: The Worldspace Art Initiative,” in *Contemporary African Art*. Washington DC: Worldspace Corporation, 1998.
- Entries on "Wilson Bigaud; Adrienne Hoard; Manuel Mendive; Robert St. Brice; Christian Lattier," in Thomas Riggs (ed.), *Black Artists*. New York: St. James Press, 1997.
- “Exhibiting Africa: Curatorial Attitudes and the Politics of Representation in *Seven Stories about African Art*.” *African Arts* 30/1 (Winter) 1997: 10, 12, 83-84.
- Review of Olu Oguibe’s *Uzo Egonu: An African Artist in the West*. *NKA Journal of Contemporary Art*, Summer/Fall 1997: 63.
- “Visions of a Master: Ben Enwonwu Retrospective.” *Armada*. Vol. 1, No. 1 (July-September) 1991: 29-31.
- “Rites of Passage,” in *Tribute: Emeka Ezera Memorial Exhibition*. Lagos: United States Information Agency, 1991.
- “The Art of Ben Enwonwu,” in *Ben Enwonwu 70<sup>th</sup> Birthday Retrospective Exhibition* Lagos: Ben Enwonwu Retrospective Exhibition Organizing Committee, 1991.
- “The Nsukka School in Modern Nigerian Art,” in *Homage 1991*, Nsukka: ArtGrads - UNN, 1991.
- “AKA 90: A Pause at the Threshold,” in *AKA 90*, 5th annual exhibition catalogue. Enugu: AKA Circle of Exhibiting Artists, 1990.

### **Conference Papers and Public Lectures**

- “Transcultural Interpretation and the Production of Alterity.” University of California Santa Cruz, April 29, 2015.
- “Cloth, Cultural Identity and the Contemporary Art of Yinka Shonibare.” Santa Barbara City College, April 8, 2015.
- “Photography and Cultures of Modernity in Africa.” Detroit Institute of Arts, December 14, 2014.
- “Photography, Africa and Modernism.” SESC, Sao Paolo, Brazil. November 27, 2010.
- “Contemporary Art, Ethnology Museums, and Relational Politics.” Pinacoteca, Sao Paolo, Brazil. November 27, 2010.
- “The Postcolonial African Museum in the Age of Cultural Informatics”. KEYNOTE LECTURE, *III Seminar on Museum Information Services*, Sao Paolo, Brazil, Nov. 26-27, 2014.
- “The Roots and Routes of Transnational Black Art: Ben Enwonwu’s Ebony Quest”. Volkswagen Foundation’s *Migrating The Black Body Symposium*, Hanover, Germany, September 8-13, 2014.
- “Knowledge Systems Discourse and the Future of African/Black Diaspora Studies”. *Colloquium on African and Black Diaspora Studies: The State of the Field and Future Directions*, DePaul University, Chicago, May 9, 2014.
- “The Time of the Brave: Temporality and the Discourse of African Art”. *On Time: African Art and the Question of Temporality Symposium*. Clark Institute, Williamstown MA, April 25-26, 2014.
- “Renegade Insider: Cloth, Cultural Identity and the Contemporary Art of Yinka Shonibare, MBE”. Invited Lecture, University of Missouri St. Louis, April 15, 2014.
- “Photography and Cultures of Modernity in Africa”. Northwestern University, Evanston, January 29, 2014.
- “Art, Nationalism and Modernist Histories: Writing Art History in Nigeria and South Africa.” Invited speaker, *Art/Histories in Transcultural Dynamics, Late 19<sup>th</sup> to Early 21<sup>st</sup> Centuries* Conference. Free University, Berlin, December 5-7, 2013.
- “Borders and Access: Contemporary African Artists and Global Mobility.” African Studies Association annual conference, Baltimore, November 23, 2013.
- “Onilegogoro (Skyscraper): Hairstyle as Cultural Metaphor”. Lecture, Museum of the African Diaspora (MOAD), San Francisco, June 22, 2013.
- “Photography and Cultures of Modernity in Africa”. Lecture, University of California, Berkeley,

- April 11, 2013.
- “African Collectors and the Canon of African Art.” Symposium, Fine Arts Museum of San Francisco de Young Legion of Honor, February 7, 2013.
- “The Benin Corpus as Private Property: Redefining the Economic Value of African Cultural Patrimony”. CIHA 2012 Conference, Nuremberg, Germany, July 16, 2012.
- “Archiving Africa Across the Digital Divide”. Archives of Post Independence Africa and Its Diaspora (UC-ASMRG/CODESRIA/AS-LEIDEN Conference), Dakar Senegal, June 20-23, 2012.
- “Photography and Cultures of Modernity in Africa”. *Friends of Africa* Group, Santa Barbara, CA, April 26, 2012.
- “Art Collections, Museums and Preservation of Cultural Heritage in Africa.” Keynote Lecture, Festival of the Arts. California State University, Sacramento, April 21, 2012.
- “Portrait of the Art Historian as a Knowledge Systems Manager.” Oklahoma Art Writing & Curatorial Fellowship Workshop, April 14, 2012.
- “Who Owns Africa’s Cultural Heritage: Museums, African Cultural Patrimony and the Issue of Restitution.” Paper presented at the Stanford University Ruth Cantor Symposium on the Arts of Africa, Oceania and the Americas, January 21, 2012.
- “The Femi Akinsanya African Art Collection: Making History”. (Invited Lecturer) Minnesota Institute of Art, January 12, 2012.
- “Nollywood Film Industry, Trend Media City and the Economics of New Media”. Paper presented at the 2<sup>nd</sup> Annual Pan African Global Trade & Investment Conference. California State University Dominguez Hills, October 14, 2011.
- “Museums, Provenance and African Cultural Patrimony: A Proposal for Equal Access.” Paper presented at the 15<sup>th</sup> Triennial of the Arts Council of the African Studies Association, Los Angeles, March 25, 2011.
- “Materiality and Mediation in the Production of “African Art”. Paper presented at the 15<sup>th</sup> Triennial of the Arts Council of the African Studies Association, Los Angeles, March 23, 2011.
- “The Curator as Culture Broker”. Graduate Seminar, University of Wisconsin, March 4, 2011.
- “Museums, Knowledge Work and the Economics of Cultural Patrimony”. Paper presented at the Center for Visual Culture, University of Wisconsin, March 3, 2011.
- “Transcultural Interpretation and the Production of Alterity: Photography, Materiality and Mediation in the Making of African Art.” Paper presented at *Between Fetish and Art* Symposium, Universität Duisburg Essen/Ruhr-Universität Bochum, January 14, 2011.
- “Curating Africa as a Site of Globalization.” *In Exhibiting Africa: Curatorial Practice in the 21<sup>st</sup> Century* series. UCLA African Studies Center, November 15, 2010.
- “El Anatsui’s Intercultural Aesthetics and the Representation of Africa in Global Culture”. Minpaku Symposium on El Anatsui. Osaka: National Ethnographic Museum, October 31, 2010.
- “Africa and Modernity”. *Fowler Outspoken Conversation: Atta Kwami and Sylvester Ogbechie*. Los Angeles: Fowler Museum, October 24, 2010.
- “The Curator as Culture Broker: A Critique of the Curatorial Regime of Okwui Enwezor in Contemporary African Art”. Paper presented at *The Task of the Curator* Conference, University of California Santa Cruz, May 14, 2010.
- “Knowledge Work and the Production of Value in African Art”. Invited lecturer, African American Studies Lecture Series, Duke University, March 31, 2010
- The Economics of Cultural Patrimony”. “Getty Fellows Lecture, Getty Research Institute, Feb. 7, 2010.
- “Renegade Insider: Cloth and Cultural Identity in the Art of Yinka Shonibare”. Santa Barbara

- Museum of Art, May 13, 2009.
- “African Art and Culture in a Global Context”. Keynote Address, *Africa Week Celebration*, Willamette University African Studies Club, Salem, February 16, 2009.
- “Monetizing Nigerian Arts and Cultural Production in the Global Economy”. Paper presented to the *First African Regional Summit & Exhibition on Visual Arts (ARESUYA)*, Abuja, Nigeria, September 10, 2008.
- “Scholarship and Professional Art Practice”. Lecture presented at the University of Nigeria, Nsukka, August 16, 2008.
- “Transnationalism: Art and Identity in Global Africa”. Seminar, Center for Contemporary Arts, Lagos, Nigeria, August 6-7, 2008.
- “Enhancing Film and Production Design: Looking at the Big Picture”. Panel Presentation (and Chair), Los Angeles: *Nollywood Foundation Convention 2008*, June 20, 2008.
- “Interrogating African Modernity: Art, Cultural Politics and Global Identities”. Lecture, University of Texas at Austin, March 25, 2008.
- “Managing Nigeria’s Cultural Patrimony: The Need for Social Entrepreneurs”. Paper presented at the Center for Contemporary Arts, Lagos, Nigeria, March 8, 2008.
- “African Cinema and the Diaspora: The Imperative of Academic Interrogation”. Paper presented at the 2<sup>nd</sup> Lagos International Film Festival Conference, Lagos, December 6, 2007.
- “African Art and the Colonial Encounter”. Lecture, Linden-Museum Stuttgart/Staatliches Museum für Völkerkunde, Stuttgart, Germany, October 17, 2007.
- “Art History Beyond Europe: Perspectives, Protocols and Prospects. Institut für Kunstgeschichte, University of Karlsruhe, Karlsruhe, Germany, October 26, 2007.
- “Interrogating African Modernity: Art, Cultural Politics and Global Identities”. Daimler Lecture, American Academy in Berlin. Berlin, Germany, November 6, 2007.
- “From Masks to Metal Cloth: Interrogating the Aesthetic Regimes of African Art”. Paper presented at the *2007 Mbanefo Foundation Conference: Interrogating African Modernity: Art, Cultural Politics and Global Identities*. University of California Santa Barbara, May 4-5, 2007.
- “Benin-Edo Art After the End of (Indigenous) History.” Paper presented at the 14<sup>th</sup> Triennial Meeting of the Arts Council of the African Studies Association (ACASA). May 2, University of Florida, Gainesville, 2007.
- “Reclaiming Global Africa: Art, Knowledge Systems, and the Historical Life of Objects.” Lecture, The College of William and Mary, March 23, 2007
- “Contemporary African Art and the Global Art World.” Lecture, The College of William and Mary, March 24, 2007.
- “Developing Cultural Entrepreneurship in the Humanities: *The African Knowledge Systems Theory Initiative*”. Paper presented to the Steering Committee of the University of California Consortium for Language Learning and Teaching (UCCLLT), University of California Los Angeles, April 21, 2006.
- “Igbo Studies in the 20<sup>th</sup> Century: Culture, Consensus and Conflict”. Paper presented at the 3<sup>rd</sup> International Conference of Igbo Studies Association, Howard University Law School, Washington DC, April 1-2, 2006.
- “Globalization, Art and the New African Diaspora: Visual Activism from AfriCobra to Cyberspace”. Paper presented at the Murphy Lecture Series, University of Kansas, Lexington, KS. February 28, 2006.
- “Comrade At Arms: The African Avant-Garde at the First World Festival of Negro Arts (Dakar, 1966)”. Paper presented at the College Arts Association Annual Conference, Boston, February 24, 2006.
- “Uche Okeke and Modernist Identity in a Global Context”. Paper presented at the Newark

- Museum of Art, Newark, NJ; February 16, 2006.
- “The Historical Life of Objects: African Art History and the Problem of Discursive Obsolescence.” Paper presented at the Symposium on Emerging Scholarship in African Art, Columbia University, New York, April 21-22, 2005.
- “The Perils of Unilateral Power: Neomodernist Metaphors and the New Global Order.” Paper presented at the *Modernity and Contemporaneity: Antinomies of Art and Culture After the 20<sup>th</sup> Century* Conference, University of Pittsburgh, Pittsburgh, November 5, 2004.
- “Locating National Narratives of Modern African Art in Art History: Problems and Prospects.” Paper presented at the *Sites and Territories of Art History*: CIHA (Comite International d’histoire de l’art) XXXI International Congress, August 23, 2004.
- “Arts of Africa: Traditional and Contemporary Forms.” Paper presented at the Philadelphia Museum of Art, Philadelphia, June 25, 2004.
- “Allah and the Wall of Confrontation: Mythopoesis in Modern and Contemporary African Art.” Paper presented at the 2004 Triennial of the Arts Council of the African Studies Association, Boston, April 2, 2004.
- “Ordering the Universe: Documenta 11 and the Apotheosis of the Occidental Gaze.” Paper presented at the College Arts Association annual conference, Seattle, February 19, 2004.
- “Art History and the Question of African Modernism.” Seminar presented to the Indiana University African Studies Association. Bloomington, October 9, 2003.
- “The Modernist Impulse in 20<sup>th</sup> Century African Art.” Paper presented to the Indiana University African Studies Association. Bloomington, October 8, 2003.
- “Reflections on DocumentaXI.” Paper presented at the *Symposium on Curatorial Paradigms after DocumentaXI*. Santa Barbara: Santa Barbara Museum of Art, May 8, 2003.
- “Narrating Modernity in 20<sup>th</sup> Century African Art.” Paper presented at the Getty Research Institute, May 2, 2003.
- “Aesthetics and Artistic Identity in 20<sup>th</sup> Century African Art.” Paper presented at the Center for Black Studies, University of California Santa Barbara, March 11, 2003.
- “Shifting Igbo Identities in the Post Civil War Nigerian Art World.” Paper presented at the *International Conference on Igbo Studies: A Tribute to Simon Ottenberg*. Ithaca: Africana Research and Studies Center, Cornell University, April 4-5, 2003.
- “Bodies of Evidence: Title Regalia of the Igbo Ozo Organization.” Paper presented at *The Cultured Body: African Fashion and Body Arts* Conference. Iowa: University of Iowa, October 17-20, 2002.
- “Portrait of the Artist in the Shadow of Discourse: Art History’s Inscription of Modern and Contemporary African Art.” Paper presented at the *Visions of a Future: Art and Art History in Changing Contexts* Conference. Zurich: Swiss Institute for Art and Research, 16-19 June, 2002.
- “Black Aesthetics and the Politics of Representation: Ben Enwonwu's 1950 Harmon Foundation Exhibition.” Paper presented at the *Blackness in Global Contexts* Conference, University of California, Davis, March 28-30, 2002.
- “Transnational African Art and the Global Politics of Cultural Space.” Paper presented at the *Crossing Borders* Conference, University of Iowa, March 8-10, 2002.
- “Rethinking African Art History: Historiography and the Constitution of Knowledge.” Paper presented to the Art History Department, Columbia University, March 4, 2002.
- “Biennale Culture and the Location of Contemporary African Art.” Paper presented at the College Arts Association annual conference, Chicago, March 3, 2001.
- “Ben Enwonwu and the Post-Colonial Criticism of Modern Nigerian Art.” Paper presented at the University of California Santa Cruz, February 12, 2001.
- “Ben Enwonwu, Igbo Aesthetics and the Constitution of Artistic Identity in Modern Nigerian Art.” Paper presented at the University of California Santa Barbara, January 26, 2001.



- “Contemporary Nigerian Art and the Politics of Representation.” Paper presented at St. Lawrence University, Canton, NY, December 1, 2000.
- “The Politics of African Art Criticism.” Paper presented at the *African Art in the Museum: The Politics of Ownership, Identity, and Display* Symposium. Atlanta: Michael Carlos Museum, Emory University, February 20, 1999.
- “Ethnographic Present and Conjectural Futures.” Paper presented at the *College Art Association* annual conference, Los Angeles, February 11, 1999.
- “Liminal Spaces: Perceptions of Enwonwu's Practice in Modern Nigerian Art.” Paper presented at the *Nsukka Group and the State of Nigerian Contemporary Art* Symposium. Washington DC: Smithsonian Institution, October 19-20, 1997.
- “Making History: The Career of Ben Enwonwu.” Paper presented at the Smithsonian Institution, Washington DC, February 11, 1997.
- “The Burden of Heritage: Tradition and the Contemporary African Artist.” Paper presented at Howard University, Washington DC, January 24 and January 31, 1997.
- “Trends in Contemporary African Art.” Paper presented to the Graduate Students Forum, Department of Art History, George Washington University, Washington DC, October 1996.
- “Masquerades and Metamorphosis: Contemporary African Artists and the (Re-)Invention of Identity.” Paper presented at the Seventh Annual Graduate Students Art History Symposium, Indiana University, Bloomington, November 4, 1995.
- “Ethnicity and the Contemporary Igbo Artist: Shifting Igbo Identities in the post-civil War Nigerian Art World.” Paper presented at *Rethinking Igbo Art and Culture: African Initiatives in Knowledge* symposium, Institute of African Studies of Emory University, September 30 - October 2, 1995.
- “Songs of the City: Ben Enwonwu's Portrait of Queen Elizabeth II.” Paper presented at the *Tenth Triennial of the Arts Council of African Studies Association* (ACASA), New York, April 19 - 23, 1995.
- “Aesthetics and the Mythic Imagination: Three Contemporary African Artists.” Paper presented at the Department of Art History, University of Illinois at Chicago, April 7, 1995.
- “Contemporary Nigerian Artists and the Concept of Modernity.” Paper presented at the Institute for Advanced Study and Research in the African Humanities, Northwestern University, March 1994.
- “Revolution and Evolution in Modern Nigerian Art: Myths and Realities.” Paper presented at the *Triennial Conference on Contemporary Nigerian Art*. Lagos (Nigeria): Institute for International Affairs, May 1993.

### **Academic/Professional Projects**

Founder and Editor: *Critical Interventions: Journal of African Art History and Visual Culture* ([www.criticalinterventions.com](http://www.criticalinterventions.com))

Founder and Director, *Aachron Knowledge Systems* ([www.aachron.com](http://www.aachron.com))

Founder and President, *Nollywood Foundation* ([www.nollywoodfoundation.org](http://www.nollywoodfoundation.org))

Organizer and Director, *Nollywood Foundation Convention 2009: Monetizing Nollywood Media: Securing the Benefits of Existing Nollywood Content*. Los Angeles, June 19-21, 2009.

Organizer and Director, *Nollywood Foundation Convention 2008: "Nollywood Enhancing Film Production*. Los Angeles, June 19-22, 2008.

Convener and Director, *2007 Mbanefo Foundation Conference: Interrogating African Modernity: Art, Cultural Politics and Global Identities*. University of California Santa Barbara, May 4-5, 2007.

Organizer and Director, *Nollywood Foundation Convention 2007: Nollywood—Emerging*

*Talents and Technologies*. Los Angeles, June 15-17, 2007.  
Organizer and Director, *Nollywood Foundation Convention 2006: Nollywood, African Cinema and Beyond*. Los Angeles, June 15-17, 2006.  
Organizer and Director, *Nollywood Rising-- First International Nollywood Convention and Symposium*, Los Angeles, June 13-17, 2005.

### **Curatorial Experience**

Curator, *Making History: The Femi Akinsanya African Art Collection*. Lagos: The Wheatbaker, January 26-February 1, 2012.  
Consultant, *Central Nigeria Unmasked: Arts from the Benue River Valley*. Los Angeles: Fowler Museum at UCLA, 2011.  
Co-Curator, *Art & Cultures: Africa in El Anatsui*. National Museum of Ethnology, Osaka, Japan. September 26, 2010-February 28, 2011.  
Curatorial Adviser, *Osahenye Kainebi, Thrashing* (exhibition). Lagos: Center for Contemporary Arts, 2009.  
Patron and Consultant, Africa South Art Initiative (ASAI: <http://www.asai.co.za/>), 2009 date.  
Consultant, Center for Contemporary Art, Lagos (<http://www.ccalagos.org/>), 2008-date.  
Curatorial consultant, *Another Modernity: Works on Paper by Uche Okeke*. February –April, 2006, Newark Museum of Art, Newark, NJ.  
Member-Advisory Board (Curatorial Adviser), *Museum of the African Diaspora*, San Francisco, CA.  
Curator and Principal Consultant, *The Arthur Mbanefo Charitable Foundation*, 2004-2012.  
Curatorial consultant, *Power and Parody: The European through African Eyes, 1500-Present*. Detroit Institute of Arts 2004-2005.  
Curatorial consultant, *El Anatsui: Gawu*. Llandudno, Wales: Oriol Mostyn Gallery, 2004.  
Co-Curator, *Worldspace Art Project*, Washington DC, July - October, 1998.  
Curatorial consultant, *The Poetics of Line: Seven Artists of the Nsukka Group*, National Museum of African Art, Smithsonian Institution, Washington DC, June 1996 - October 1997.  
Curator (with Barthosa Nkurumeh and Skoto Aghahowa), *Uli Art: Master Works, Recent Work*. New York: Skoto Gallery, April 1995.  
Curator, *Tribute: Emeka Ezera Memorial Exhibition*. Lagos: United States Information Service, 1991.  
Curator (with Chinwe Uwatse and Emmanuel Arinze), *Ben Enwonwu 70<sup>th</sup> Birthday Retrospective Exhibition*. Lagos: National Museum, 1991.  
Curator, *HOMAGE: Artgrads UNN Exhibition*. Lagos: Instituto Italiano di Cultura, 1991.  
Curator, (with Barthosa Nkrumeh) *Creativity and Technology*. Nsukka: University of Nigeria, 1990.  
Curator, *Synthesis '89*. Uyo: University of Akwa Ibom State, April 1989.

### **Membership of Professional Organizations.**

Member, *College Arts Association (CAA)*  
Member, *African Studies Association (ASA)*  
Member, *Arts Council of the African Studies Association (ACASA)*.  
Member, *American Association of University Professors (AAUP)*