

Ogbechie Curriculum Vitae
January 22, 2007

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Referees

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Education

- Ph.D. 2000, Northwestern University (Ikem S. Okoye, supervisor)
Major Field: 20th Century African Art: History, Theory and Criticism
Minor Field: Theory and Methodology in Art History (Whitney Davis, supervisor)
- M. A. 1992, University of Nigeria
Major Field: History of African Art
Minor Field: History of African-American Art.
- B. A. 1988 (First Class Honors), University of Nigeria
Major Field: Painting
Minor Field: History of Western and Asian Art.

Awards and Honors

- 2007: Fellow, TEDGlobal Conference on Africa, Arusha Tanzania, June 4-7, 2007.
- 2006: Berlin Prize Fellow of the American Academy in Berlin (2007-2008 Session)
- 2005: Secured the Mbanefo Charitable Foundation Gift to UCSB for support of Research in African Art History (\$105,000)
- 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
- 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
- 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.

Teaching Experience

- July 1 2001– date: Assistant Professor of Art History, Department of History of Art and Architecture, University of California, Santa Barbara; Affiliate Faculty of the Department of Black Studies, University of California Santa Barbara (November 2005-date).
- January 1 - June 30, 2001: Visiting Lecturer of Art History, Washington University,
- 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.

Current Book Projects

1. *Ben Enwonwu: The Making of an African Modernist* (University of Rochester Press, forthcoming)
2. *Alter/Natives: African Arts and the Cultural Politics of Modernity* (in progress)
3. *Igbo Studies in the 20th Century: Culture, Consensus and Conflict* (Sylvester Ogbechie and Don Ohadike, eds).
4. Contributing Editor to Toyin Falola, ed., *Igbo Arts and Culture and Other Essays by Simon Ottenberg*. New Jersey: Africa World Press, 2006

Other Academic/Professional Projects

Founder and Editorial Director: *Critical Interventions: Journal of African Art History and Visual Culture*

Founder and Publisher: Aachron Editions *Monograph Series on Modern and Contemporary African Art*

Founder and Vice-President, *Nollywood Foundation*

Organizer and Principal Coordinator, *Nollywood Rising: First International Nollywood Convention and Symposium*, Los Angeles, June 13-17, 2005

Director, *Nollywood Foundation Convention 2006: Nollywood, African Cinema and Beyond*. Los Angeles, June 15-17, 2006.

Director, *Nollywood Foundation Convention 2007* (forthcoming)

Publications

“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.

“Pedagogy, Practice and the Constitution of Artistic Identity: Ben Enwonwu’s Education at the Slade (1944 –1948),” forthcoming in John Picton and Nancy Hynes (eds.), *African Artists in Britain*. London: Saffron Press, 2005.

“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), 200: 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: Flew 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 Ikwuemesi, 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).
- “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 70th 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

- “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 20th Century: Culture, Consensus and Conflict”. Paper presented at the 3rd 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 20th 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 20th Century African Art.” Paper presented to the Indiana University African Studies Association. Bloomington, October 8, 2003.

- “Reflections on DocumentaX1.” Paper presented at the *Symposium on Curatorial Paradigms after DocumentaXI*. Santa Barbara: Santa Barbara Museum of Art, May 8, 2003.
- “Narrating Modernity in 20th Century African Art.” Paper presented at the Getty Research Institute, May 2, 2003.
- “Aesthetics and Artistic Identity in 20th 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.

Curatorial Experience

- Curatorial consultant, *Another Modernity: Works on Paper by Uche Okeke*. February – April, 2006, Newark Museum of Art, Newark, NJ.
- Curator, *Words and Works: The Intellectual Tradition in Modern African Art* (forthcoming 2006)
- Member-Advisory Board (Curatorial Adviser), *Museum of the African Diaspora*, San Francisco, CA.
- Curator and Principal Consultant, The Arthur Mbanefo Charitable Foundation, 2004-date.
- 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 70th 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.

Select Professional Art Experience

Solo Exhibitions

Crossroads and Crosses. Evanston: Dittmar Gallery, November 1994
Crossroads. Evanston: Program of African Studies, March 1994.
Ebony Quest. Nsukka: University of Nigeria, June 1988.

Group Exhibitions

Contemporary African Art 1950-2000: Reframing Tradition. Chicago: Columbia College Art Gallery, February 12-April 16, 2001.
Ritualism I: Myth, Magic and Metamorphosis. Evanston: Dittmar Gallery, February 11 - March 14, 1997.
Uli Art: Master Works, Recent Works. New York: Skoto Gallery, April 1995.
Nsukka Printmaking, Auchi Painting. Lagos: Goethe Institute, 1992.
Tribute: Emeka Ezera Memorial Exhibition. Lagos: United States Information Agency, 1991
Homage 1991 (ArtGrads - UNN Exhibition). Lagos: Instituto Italiano di Cultura, 1991.
Grafik Aus Nigeria. Berlin: Atrium Gallery, 1991.
Prints from Nsukka Fourth Printmaking Workshop. Lagos: Goethe Institute, January 1990: Bayreuth (Germany): August 1990.
Talents: Exhibition of Art, Engineering, Architecture and Crafts. Nsukka: University of Nigeria, 1990.
Creativity and Technology. Nsukka: University of Nigeria, August 1990.
Synthesis, 1989. Uyo: University of Akwa Ibom State, June 1989.
ARTGRADS -UNN Reunion Exhibition. Nsukka: Ana Gallery, March 1989.
Original Prints from the Third Nsukka Printmaking Workshop 1987. Lagos: Franco-German Auditorium, November 1987; Bayreuth, Germany, February 1988.

Membership of Professional Organizations.

Publisher and Editor-in-Chief: *Critical Interventions: Journal of African Art History and Visual Culture*
President, Arts Council of the African Studies Association
Vice President, Nollywood Foundation
Consulting Editor: *NKA: Journal of Contemporary African Art*
Consulting Editor, *African Arts*
Contributing Editor, *IJELE: Art eJournal*
Member, College Arts Association
Member, African Studies Association
Member, ArtGrads-UNN

