

**CHIKA OKEKE-AGULU, MFA, PhD**  
**Professor of African & African Diaspora Art**  
**Princeton University**

**Mailing Address**

Department of Art and Archaeology/  
Center for African American Studies  
317 McCormick Hall  
Princeton University  
Princeton, PA 08544  
cokekeag@princeton.edu  
609-258-7456

## **EDUCATION**

- 1999-04 - Emory University, Atlanta. (Ph.D. Art History, 2004)  
Dissertation title: "Nigerian Art in the Independence Decade, 1957-1967."  
Advisor: Sidney Kasfir, Ph.D.
- 1998-99 - University of South Florida, Tampa. (MA, Art History, 1999)
- 1991-94 - University of Nigeria, Nsukka. (MFA, Painting, 1994)
- 1985-90 - University of Nigeria, Nsukka. (BA, First Class Honors - Sculpture  
Major with a Minor in African Art History, 1990)
- 1978-83 - Immaculate Conception Seminary, Umuahia. (Latin Examination  
Certificate of the Universitas Urbaniana, Rome, 1981)

## **TEACHING EXPERIENCE and ACADEMIC APPOINTMENTS**

- 2017- - Professor, Department of Art & Archaeology / Department of African  
American Studies, Princeton University
- 2013-2017 - Associate Professor, Department of Art and Archaeology/  
Center for African American Studies, Princeton University
- 2011-2014 - Charles G. Osgood University Preceptor, Princeton University
- 2008-2013 - Assistant Professor (tenure track), Department of Art and Archaeology/  
Center for African American Studies, Princeton University, Princeton, NJ

### **Courses taught at Princeton University:**

FRS107: Art, Feminism and Africana Women (seminar)  
FRS151: Art and the Lifecycle in Africa (seminar)  
FRS189: Gods, Spirits and Art in Africa (seminar)  
ART237/AAS 237Mod and Contemporary African Art (Lecture)  
AAS/ART/AFS 245: Harlem Renaissance & Black Arts Movement  
(Lecture)  
ART/AAS/AFS 260: Introduction to African Art (Lecture)  
ART/AAS 261: Art and Politics in Postcolonial Africa (seminar)  
AAS372/ART374: Postblack: Cont. Afr. Amer. Art (seminar)  
ART/AFS378/AAS377: Post-1945 African Photography (seminar)  
AAS411/ ART 471: Art, Apartheid and South Africa (seminar)  
ART472/AAS472: Igbo and Yoruba Art (Seminar)  
ART/AAS/AFS473: Kongo Art (Seminar)  
ART/AFS/590: Masking and Theory (graduate seminar)  
ART 701: Traditional & Cont. Igbo & Yoruba Art (Directed Reading)  
ART 702: Cont. Art in the Age of Globalization (Directed Reading)  
ART 704: African Photography (Directed Reading)

ART 717: Ethiopian Art: From Aksum to Gondar (Directed Reading)  
ART 727: Historiography of Modern and Contemporary African Art  
(Directed Reading)  
“Black Art, Internationally,” AAS Faculty-Graduate Seminar

- 2007 - The Robert Sterling Clark Visiting Professor of Art History,  
Williams College, MA, (fall)
- 2004-2008 - Assistant Professor (tenure track from 2005), Department of Art History,  
Pennsylvania State University, University Park, PA
- 2003/2004 - Dean’s Teaching Fellow, 300 Level Lecture course: “Independence and  
Beyond: African Artists after WWII,” fall (Instructor of record), Emory  
University, Atlanta
- 2001 - Teaching Associate, 200 Level Lecture course: “Arts of Eastern and  
Southern Africa,” spring (joint instructor of record, with Sidney Kasfir),  
Emory University, Atlanta
- 1994-2001 - Lecturer II (Assistant Professor equivalent), Drawing and Sculpture,  
University of Nigeria, Nsukka
- 1992-94 - Part-Time Lecturer, Drawing and Sculpture, University of Nigeria,  
Nsukka
- 1990-1991 - Lecturer, Advanced Life Drawing, Yaba College of Technology, Lagos,  
Nigeria

#### **OTHER RELEVANT PROFESSIONAL EXPERIENCE**

- 2012- \*Blogger/Columnist, *Huffington Post*  
2009-2010 \*Weekly Columnist, “Art/World,” in *234Next* Newspaper (Lagos)

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

- 2017 \* Honorable Mention, The Arnold Rubin Outstanding Publication  
(triennial) Award (Art Council of African Studies Association)
- 2016 \* The Melville J. Herskovits Prize for the most important scholarly work  
in African studies published in English during the preceding year (African  
Studies Association)  
\* Distinguished Alumnus Award for Outstanding Service to the Arts (The  
College of the Arts, University of South Florida, Tampa)  
\* Frank Jewett Mather Award for Distinction in Art Criticism (College  
Art Association)
- 2016- \* Faculty Fellow, Wilson College, Princeton University

- 2013-2015 \* Berhman Faculty Fellow, Princeton University
- 2012 \* 250<sup>th</sup> Anniversary Fund for Innovation in Undergraduate Education grant, Princeton University (2013-2015)
- 2010 \* Woodrow Wilson Career Enhancement Fellowship (2010-2011)
- 2008 \* Clark Fellow, The Sterling and Francine Clark Art Institute, Williamstown, MA (spring semester)
- 2007 \* Roy Sieber Dissertation Award, (outstanding Ph.D. dissertation on some aspect of African and/or African Diaspora art, in any discipline, 2004-2007), The Arts Council of the African Studies Association  
 \* Roy C. Buck Award for Outstanding Scholarship, College of Arts & Architecture, Pennsylvania State University  
 \* Society for the Humanities Fellowship, Cornell University, NY (2007-08, declined)
- 2006-7 \* Individual Faculty Grant, Institute for the Arts and Humanities, Penn State University.  
 \* Public Humanities Scholars Grant, Pennsylvania Humanities Council
- 2005 \* Research and Publication Grant, Prince Claus Funds, The Netherlands.  
 \* Incentives and Innovation Fund Grant, Penn State University  
 \* Global Travel Fund, Penn State University
- 2003/04 \* Dean's Teaching Fellow, Emory University, Atlanta.
- 2003 \* The Richard A. Horovitz Fund for Professional Development Scholarship, Institute for International Education, New York.
- 2002 \* Sawyer Fellowship, Emory University, Atlanta.  
 \* Lyman Summer Travel Grant, Art History Department, Emory University, Atlanta.
- 2001 \* Vernacular Modernities Fellowship, Emory University, Atlanta.
- 2000 \* GSAS/University Fund for Internationalization Pre-dissertation Research Grant, Emory University.
- 1996 \* British Council, Lagos, Travel Grant (to attend *Tenq 2* art workshop, Dakar).
- 1994 \* Guinness Nigeria Plc. Merit Award for Outstanding Artistic Performance.

- 1990
- \* National Council of Arts and Culture Prize for Best Art Student, University of Nigeria.
  - \* Indira Gandhi Memorial Prize for Best Graduating Student of the University of Nigeria.
  - \* Shettima Ali Monguno Prize for Best Final-Year Student of the Session, University of Nigeria.
  - \* Valedictorian and Class President of the 1990 graduating class, University of Nigeria.
  - \* Faculty of Arts Prize for Best Graduating Student.
  - \* Departmental Prize for Best Overall Graduating Student.
  - \* ARTGRADS-UNN Prize for Best Project Report by a Graduating Student, Department of Fine and Applied Arts, University of Nigeria.

## **PUBLISHED WORK**

### **Authored Books**

- 2016 - *Obiora Udechukwu: Line, Image, Text* (Skira Editore, 2016)
- 2015 - *Postcolonial Modernism: Art and Decolonization in Twentieth-Century Nigeria* (Durham, NC: Duke University Press, 2015)

### Prizes/Awards/Citations:

- Honorable Mention, The Arnold Rubin Outstanding Publication (triennial) Award (Art Council of African Studies Association, 2017)
- Frank Jewett Mather Award for Distinction in Art Criticism (College Art Association, 2016)
- The Melville J. Herskovits Prize for the most important scholarly work in African studies published in English during the preceding year (African Studies Association, 2016)
- Top Ten Books of the Year (African History) (2016), *Library Journal Reviews*

### Reviews:

- Francine Kola-Bankole, “Postcolonial Modernism: Art and Decolonization in Twentieth-Century Nigeria, by Chika Okeke-Agulu” *African Arts* 50:4 (winter 2017), 93–94.
- Herman von Hesse, “Okeke-Agulu, Chika, Postcolonial Modernism: Art and Decolonization in Twentieth Century Nigeria,” *African Studies Review*, 2017, pp. 1–2., doi:10.1017/asr.2017.67.
- Cédric Vincent, “Okeke-Agulu, Chika, Postcolonial Modernism: Art and Decolonization in Twentieth Century Nigeria,” *Cahiers d’études africaines* [Web], 223 (2016), published January 1, 2017, consulted 27 January 2017. URL : <http://etudesafricaines.revues.org/18570>

- Elizabeth Miller, “Worldly Affiliations: Artistic Practice, National Identity, and Modernism in India, 1930–1990 by Sonal Khullar, and: *Postcolonial Modernism: Art and Decolonization in Twentieth-Century Nigeria* by Chika Okeke-Agulu,” *The Comparatist* 40 (2016), 338-346.
- Fred Smith. Review of Okeke-Agulu, Chika, *Postcolonial Modernism: Art and Decolonization in Twentieth-Century Nigeria*. H-AfrArts, H-Net Reviews. October, 2016.
- Monica Blackmun Visonà, “Chika Okeke-Agulu, Postcolonial Modernism: Art and Decolonization in Twentieth-Century Nigeria,” *The Art Bulletin*, 98:2 (2016), 272-274, DOI: 10.1080/00043079.2016.1155906
- Jean M. Borgatti, “Postcolonial Modernism: Art and Decolonization in Twentieth Century Nigeria. By Chika Okeke-Agulu.” *International Journal of African Historical Studies* 49: 1 (2016), 144-145.
- Joseph L. Underwood, “Framing African Modernism: A Defining Decade for Nigerian Art,” *Art Journal* 75:2 (summer 2016), 94-97.
- Helena Cantone, “Chika Okeke-Agulu. 2015. Postcolonial Modernism: Art and Decolonization in Twentieth-Century Nigeria,” *African Studies Quarterly* 16 no. 2 (2016), 125-127.
- Rebecca Wolf, review of *Postcolonial Modernism: Art and Decolonization in twentieth-Century Nigeria* by Chika Okeke-Agulu, *caa.reviews* (January 28, 2016), doi: 10.3202/caa.reviews.2016.12, <http://caareviews.org/reviews/2679>
- M. R. Vendryes, *Choice: A publication of the Association of College and Research Libraries* 53: 1 (Sept. 2015), 54.
- Carol Thompson, *Art Papers* (sept/Oct., 2015), 53.
- Tajudeen Sowole, “Postcolonial Modernism: Chika Okeke-Agulu Probes the Heart of Nigerian Art,” *The Guardian* (Lagos), Apr. 12, 2015, p. 34.

2011 - Contributing author (with Alisa LaGamma), *Anatsui at The Clark* (Williamstown, MA: The Sterling and Francine Clark Art Institute, 2011)

2010 - Co-author (with Phyllis Galembo), *Phyllis Galembo: Maske* (London: Chris Boot, 2010)

Reviews/features:

- Claire Voon, “A Photographic Survey of Africa’s Enduring Masquerade Traditions,” *Hyperallergic* (April 21, 2016): <http://hyperallergic.com/289233/a-photographic-survey-of-africas-enduring-masquerade-traditions/>
- Feature, “Tangible Spirits,” *National Geographic* (Apr. 2012), 66-77

- Lucy Dawes, “Behind the masks: the photographs of Phyllis Galembo,” *The Daily Telegraph* (Oct. 18, 2010)
- Diane Smyth, “The Mask,” *British Journal of Photography* (Oct. 2010), 16;

2009 - Co-author (with Okwui Enwezor), *Contemporary African Art Since 1980*, (Bologna: Damiani Editore)

Reviews:

- Steven C. Dubin, “What is African Art?” *Art in America* (Oct. 2010), 57-60;
- Barbara Pollack, “Continental Drift,” *ArtNews* (Mar., 2010), 60
- Sean O’Toole, “New Canons: The re-writing of art history in South Africa,” *Frieze* 129 (Mar. 2010), pp?

**Edited books/journal**

- 2012 - co-editor (with Obiora Udechukwu), *Ezumeezu: Essays on Nigerian Art and Architecture, A Festschrift in Honour of Demas Nwoko*. Foreword by Wole Soyinka (NJ: Goldline & Jacobs, 2012)
- 2010 - co-editor (with Udo Kittelmann and Britta Schmitz), *Who Knows Tomorrow* (Cologne: König, 2010).
- 2006 - Guest Editor, *African Arts* (Special Issue: Art Historical Perspectives on Modernism in Africa) 39:1 (spring 2006) – [peer-reviewed]

**Book Chapters and Major Catalogue Essays:**

- 2017 - “The Contemporary Art Canon and the Market: A Roundtable Discussion,” in Ruth E. Iskin, ed., *Re-envisioning the Contemporary Art Canon: Perspectives in a Global World* (London: Routledge, 2017), 272-283.
- 2016 - “Fanon, National Culture and Politics of Form in Postwar Africa,” in Okwui Enwezor, Katy Siegel, and Ulrich Wilmes, eds., *Postwar: Art Between the Pacific and the Atlantic, 1945-1965* (Munich: Prestel, 2016), 639-643.
- Zina Saro-Wiwa: Interview,” in Amy Powell, *Zina Saro-Wiwa: Did you Know We Taught Them How to Dance?* (Houston: Blaffer Art Museum, University of Houston, 2016), 47-63.
- 2015 - “Foreword: Sue Williamson, Art and the Ethical Imperative,” in Mark Gevisser, ed., *Sue Williamson: Life and Work* (Milano: Skira Editore S.p. A, 2015), 7-10

- 2014 - “From the Editor, Nka: Journal of Contemporary African Art,” in Lucy Steeds, ed., *Exhibition: Documents of Contemporary Art* (London: Whitechapel Gallery, 2014), 92-96.
- 2013 - “*Happy Survival!*: Highlife, Photography, and the Postcolonial Condition,” in Tamar Garb, ed., *African Photography from the Walter Collection—Distance and Desire: Encounters with the African Archive* (Gottingen: Steidl, 2103), 228-236.
- “Rethinking Mbari Mbayo: Osogbo Workshops in the 1960s, Nigeria,” in Sidney L. Kasfir and Till Foerster, eds., *African Art and Agency in the Workshop* (Bloomington: Indiana University Press, 2013), 154-179
- “Contemporary African Artists and the Pan-African Imaginary: Skunder Boghossian, Kwabena Ampofo-Anti, and Victor Ekpuk,” in *Diaspora Dialogue: Art of Kwabena Ampofo-Anti, Alexander “Skunder” Boghossian, and Victor Ekpuk* (Adelphi, MD: University of Maryland University College, 2013), 10-19.
- “Globalization, Art History, and the Specter of Difference,” in Alexander Dumbadze and Susan Hudson, eds., *Contemporary Art: 1989 to Present* (West Sussex: Wiley-Blackwell, 2013), 447-456.
- 2012 - “The Zaria Art School: From Wangboje to Okpe,” in Obiora Udechukwu and Chika Okeke-Agulu, eds., *Ezumezu: Essays on Nigerian Art and Architecture, a Festschrift in Honour of Demas Nwoko* (Glassboro, NJ: Goldline & Jacobs, Inc., 2012), 88-102.
- “Ibrahim El-Salahi and Postcolonial Modernism in the Independence Decade,” in Salah M. Hassan, ed., *Ibrahim El-Salahi: A Visionary Modernist* (New York: Museum for African Art, 2012), 29-39.
- with Lisa Aronson and John S. Weber, “Negotiated Relationships: A Conversation with Chika Okeke-Agulu on African Modernism and Contemporary African Art,” in Lisa Aronson and John S. Weber, eds., *Environment and Object: Recent African Art* (Saratoga Springs, NY: The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College/ Munich: DelMonico Books, 2012), 79-92
- 2011 - “Politics of Form: Uche Okeke’s Illustrations for Chinua Achebe’s *Things Fall Apart*,” in David Whittaker, ed., *Chinua Achebe’s Things Fall Apart, 1958-2008* (Amsterdam: Rodopi, 2011), 67-86.



- "El Anatsui in Conversation with Chika Okeke-Agulu," in *Anatsui at the Clark* (Williamstown, MA: Sterling and Francine Clark Art Institute, 2011), 8-13.
- "Critical Humour and Expressive Formalism in the Paintings of dele jegede," catalogue essay, in *Peregrinations: A Solo Exhibition of Drawings and Paintings by dele jegede* (Lagos: Nike Art Gallery, 2011), 12-23
- 2010 - "Okhai Ojeikere's Nigerian Hairstyles," in Okwui Enwezor, ed., *Events of the Self, Portraiture and Social Identity: Contemporary African Photography from the Walther Collection* (Gottingen: Steidl, 2010), pp. 133-135.
- "Modern och nutida afrikansk konst," in Mai Palmberg and Carita Backstrom, eds., *Kultur i afrika* (Stockholm: Tranan Publishing House, 2010), pp. 241-250.
- "Mark-Making and El Anatsui's Reinvention of Sculpture," in Lisa Binder, ed., *El Anatsui: When I Last Wrote to You About Africa* (New York: Museum for African Art, 2010): 33-50.
- "No Condition is Permanent: The Art and Politics of Euro-African Encounter." In Udo Kittelmann, Chika Okeke-Agulu and Britta Schmitz (eds), *Who Knows Tomorrow* (Cologne: König, 2010): 383-390.
- 2008 "Jack Akpan's Mammy-Wata." In Henry Drewal (ed), *Sacred Waters: Arts of Mami Wata and Other Water Divinities in Africa and the African Atlantic* (Bloomington: Indiana University Press, 2008): 492-504.
- "Beyond Localism: Obiora Udechukwu and the Articulation of Modern Uli." In Toyin Falola and Salah Hassan (eds.), *Power and Nationalism in Africa: Essays in Honor of Don Ohadike* (Durham: Carolina Academic Press, 2008): 363-382.
- 2007 - "Benin Sculpture in Modern (Nigerian) Art." In Barbara Plankensteiner (ed.), *Benin Kings and Rituals: Court Arts from Nigeria* (Ghent: Snoeck Publishers, 2007): 263-267.
- "Art History and Globalization," dialogue article, in James Elkins (ed.), *Is Art History Global: The Art Seminar* (London: Routledge, 2007): 202-207
- "Childhood Masking in Umuahia and Umuoji." In Simon Ottenberg and David A. Binkley (eds.), *Playful Performers: African Children's Masquerades* (New Brunswick, NJ: Transaction Books, 2007): 159-164.

- 2004 - “Modalities for a Relational Art.” Catalogue essay, *2004 Gwangju Biennale* (Gwangju: Gwangju Biennale Foundation, 2004): 26-29.
- “Lost in Translation: Dilemmas of a Strange Planet.” Main catalogue Essay, *Strange Planet* (Atlanta: Ernest G. Welch School of Art and Design Gallery, Georgia State University, 2004): unpaginated; 8 pages.
- 2002 - “Myth of Representation or Reality of Presentation: Notes on Curating Nigerian Art.” In Simon Ottenberg (ed.), *The Nsukka Artists and Nigerian Contemporary Art*. (Seattle and London: University of Washington Press, 2002): 279-295.
- 2001 – “Passion for Life: Recent Paintings by Georgina Beier,” in Adele Tröger (ed.), *Georgina Beier* (Nurnberg: Verlag fur moderne Kunst Nurnberg, 2001): 101-104.
- “Modern African Art,” in Okwui Enwezor (ed.), *The Short Century: Independence and Liberation Movement in Africa, 1945-1994* (Munich: Prestel, 2001): 29-36. Republished: “Modern African Art,” in Elaine O’Brien, et al (eds.), *Modern Art in Africa, Asia and Latin America: An Introduction to Global Modernisms* (West Sussex, UK: Blackwell Publishing Ltd, 2013): 26-38.
- Review: John Peffer, “Recalling Africa's Modernity,” *Art Journal* 63, 2 (summer, 2004), 94-96.
- 2000 - “Obiora Udechukwu: Drawing as Poetry;” “El Anatsui: Taming Wild Forces;” “Osi Audu’s ‘Inner Head’ Series.” In Ulli Beier (ed.), *Neue Kunst aus Afrika: in der Sammlung Heinz und Gerlinde Greiffenberger/New Art from Africa: In the Collection Heinz und Gerlinde Greiffenberger*, 36-38, 52-54, 59-61
- 1999 – “The Quest for a Nigerian Art: Or a Story from Zaria to Nsukka,” in Olu Oguibe and Okwui Enwezor (eds.), *Reading the Contemporary: African Art from Theory to the Marketplace* (London: InIVA, 1999): 144-165. Originally published as “The Quest: From Zaria to Nsukka,” in Clementine Deliss (ed.), *Seven Stories about Modern Art in Africa* (Paris: Flammarion, 1995): 38-75
- “Obiora Udechukwu: The Uli Artist from Nigeria,” in Nkiru Nzegwu (ed.), *Contemporary Textures: Multidimensionality in Nigerian Art*. (Binghamton: International Society for the Study of Africa, Binghamton University, 1999): 269-297.

1998 - "Beyond Either/Or: Towards an Art Criticism of Accommodation" in Katy Deepwell (ed.), *Art Criticism and Africa* (London: Saffron Books, 1998): 89-93.

**Peer-reviewed Journal Articles and reviews:**

- 2011 - "Who Knows Tomorrow," *Art Journal* (winter, 2011), 49-65.
- "Conversation with Zarina Bhimji," *Art Journal* (winter, 2011), 66-75.
- 2010 - "The Art Society and the Making of Postcolonial Modernism in Nigeria," *South Atlantic Quarterly* 109, 3 (summer 2010), 505-527; republished in Portuguese as "A Sociedade de Arte e o Fazer do Modernismo Pós-colonial da Nigéria," *Palíndromo: Processos Artísticos Contemporâneos* 5 (May-June, 2011), 45-72; republished in French as, "L'Art Society et la construction du modernism postcolonial au Nigeria," *Multitudes* 53 (Automne 2013), 59-76
- 2009 - "Lagos: The Good News, according to Rem Koolhaas," (review of Lagos Wide & Close: An Interactive Journey into an Exploding City), *Journal of the Society of Architectural Historians*, 68: 3 (Sept., 2009), 438-441
- 2008 - "Painting, Nationalism and Contemporary African Art," (Dialogue essay), *African Arts*, 41:3 (2008), 11
- 2007 - "Venice and Contemporary African Art," (First Word), *African Arts* 40:3 (2007), 1, 4-5.
- 2006 - "Politics by other means: Two Egyptian Artists, Gazbia Sirry and Ghada Amer," *Meridians: Feminism, Race, Transnationalism* 6:2, 117-149. Republished in *Nka: Journal of Contemporary African Art* 25 (2010), 8-29.
- "Nationalism and the Rhetoric of modernism in Nigeria: the Art of Uche Okeke and Demas Nwoko, 1960-1968," *African Arts* 39:1 (2006), 26-37, 92-93.
- 2002 - "African Art Reinstallation," (review of reinstalled African Art Gallery permanent exhibition, University of Iowa Museum of Art). *African Arts* 35:4 (2002), 78-79.
- 1999 - "Africanists and African Art History," dialogue essay, *African Arts* 32:2 (1999) 10, 85.

### Non-peer-reviewed journal articles and reviews

- 2017 - "Tradition and Postcolonial Modernism in the work of Obiora Udechukwu," *Artlink: Contemporary Art of Australia & South Pacific* 37:2 (June, 2017): 50-55.  
- "From the Editor: Matters Arising, In Memory of Uche Okeke (1933-2016)," *Nka: Journal of Contemporary African Art* 40 (May 2017), 4-5.
- 2015 - "From the Editor: Contemporary Art and the #BlackLivesMatter Movement," *Nka: Journal of Contemporary African Art* 36 (May 2015), 4-5.
- 2014 - "Bill Gaskins's *The Cadillac Chronicles*: A Conversation with Chika Okeke-Agulu," *Nka Journal of Contemporary African Art* 35 (fall, 2014), 120-133.
- 2013 - "Ghada Amer's New Sculpture," *Nka: Journal of Contemporary African Art* 32 (2013): 30-35  
  
- "Contemporary African Artists and the Pan-African Imaginary: Skunder Boghossian, Kwabena Ampofo-Anti and Victor Ekpuk," *Nka: Journal of Contemporary African Art* 33 (fall 2013): 56-69  
  
- "L'Art Society et la construction du modernisme postcolonial au Nigeria," *Multitudes* 53 (automne 2013): 59-76; originally published in
- 2012 - "El Anatsui's Metamorphic Sculptures," *Parkett* 90 (2012), 62-65.
- 2010 - "From the Editor," *Nka Journal of Contemporary African Art* 27 (2010), 4-5.  
- Moderator, "Nka Roundtable II: Contemporary African Art History and the Scholarship," *Nka: Journal of contemporary African Art* 26 (2010), 80-151.
- 2009 - Individual response, "Questionnaire on 'The Contemporary,'" *October* 130 (fall 2009), pp. 44-45
- 2008 - "From the Editor," *Nka: Journal of Contemporary African Art* 22/23 (2008), 8-9  
  
- Moderator, "The Twenty-First Century and the Mega Shows: A Curators' Roundtable," *Nka: Journal of Contemporary African Art* 22/23 (2008), 152-188.
- 2006 - "Picasso's Anxiety," dialogue essay, *Art: South Africa* 4:4, 37.
- 2004 - "Black President: Art and the Legacy of Fela Anikulapo Kuti," (Exhibition review). *Nka: Journal of Contemporary African Art* 19, 90.

- 2002 - "Contemporary African Art: Beyond Colonial Paradigms." Interview with Okwui Enwezor. *Art Papers* 26:4 (July/August), 6-7.
- 1998 - "Obiora Udechukwu," *Nka: Journal of Contemporary African Art* 9 (1998), 46-51.  
 - "DAK'ART '98: An Interview with the 3<sup>rd</sup> Dakar Biennale Director Remi Sagna," *Nka: Journal of Contemporary African Art* 8, 24-26.  
 - "The Sensitive Line: Seven Artists of the Nsukka Group," *Nka: Journal of Contemporary African Art* (New York) 8, 54-57.
- 1997 - "Onitsha: a Commercial City and its Middle Arts," *Glendora Review* (Lagos) 2:1, 42-50.  
 - "We now need specific detailed studies of groups of artists." Interview with Simon Ottenberg, *Position: International Quarterly on the Arts* (Lagos) 2:2, 106-114.  
 - "New Painters from Nsukka", (review of *6 Painters from Nsukka 1997* at the British Council, Enugu, Nigeria.), *Nka: Journal of Contemporary African Art* (New York) 6/7, 71.
- 1996 - "So Much Still to be Done: Interview with Obiora Udechukwu", *Glendora Review* (Lagos) 1:4, 34-39.  
 - "One More Word on Africa '95", *Glendora Review*, (Lagos) 1:4, 5-7.  
 - "Evidencing Selfhood", (review of *Self Evident* at Ikon Gallery, Birmingham, UK), *NKA: Journal of Contemporary African Art* (New York) 4, 58-59.
- 1994 - "Slashing Wood, Eroding Culture: Conversation with El Anatsui", *Nka: Journal of Contemporary African Art* (New York) 1, 34-40.
- 1993 - "Moving On, Looking Back - Udechukwu's Retrospective", *The Eye: Journal of Art* (Zaria) 2:2, 4-6.
- 1992 - "SGN Inaugural Exhibition," review of Sculptors Guild of Nigeria Inaugural Exhibition, *The Eye: Journal of Contemporary Art* (Zaria) 1:1, 21-22.

**Art Criticism: Short Catalog Essays:**

- 2013 - "Bona Ezeudu: Journeys in Painting," introductory catalogue essay in *Bona Ezeudu: The Old and the New Testament* (Lagos: Didi Museum, 2013), pp. 6-7.
- "Ghada Amer: Baisers #1," in *MuMO: le musée mobile* (Paris: Les presses du reel, 2013), 64-65

- 2000 - “Standing Up: Marcia Kure’s Recent Work.” Introductory Essay in *Cloth as Identity* by Marcia Kure, Goethe-Institut, Lagos.
- 1997 - “The New Painters from Nsukka.” Introductory essay to *6 New Painters from Nsukka 1997* by Obinna Amoke *et al*, British Council, Enugu.
- 1996 - “Steel, Sound and Sculpture”. Introductory essay to *Sounds of Steel: Exhibition of Sculptures*, by Nsukka Metal Workshop participants, Goethe-Institut, Lagos.  
 - “In Search of the Essential Ekpuk’. Introductory essay to *Dream* by Victor Ekpuk, Goethe-Institut, Lagos.
- 1994 - “Rites of Passage.” Introductory essay to *Echoes*, by Echoes Family of Artists, Institute of African Studies, University of Nigeria, Nsukka.  
 - Introductory text to *Visual Speech*, by Chijioke Onuora, Bona Gallery, Enugu.
- 1993 - “Tradition and Self Search”; “Forming and Building of an Idea”; and “Echoes of the Drumbeat”, in *Uche Okeke 60th Birthday Anniversary Retrospective*. Lagos: Goethe-Institut, Lagos.  
 - “The Crest Rises...” Introductory essay in *AKA’93* by AKA Circle of Artists, Didi Museum, Lagos.  
 - “Drawing from the Past: Satisfying the Present.” Introduction to *Celebrating Africa* by A. Dizi, B. Olujimi Gureje, and A. Udechukwu, Goethe-Institut, Lagos.  
 - “Confronting Dreams of Youth.” Introductory essay in *Amidst The Dreams* by Chimezie Chuta and Blaise Gbaden, Continuing Education Centre University of Nigeria, Nsukka.
- 1992 - “The World Within;The World Without.” Introduction to *Inside-Out* by Zinno Orara, Didi Museum, Lagos.  
 - “Homage to a Visual Folklorist.” In *Bruce Onobrakpeya: A Retrospective*, National Museum, Lagos.  
 - “Old Songs; New Tones.” Introduction to *From the Dreamland*, by Akin Aremu, Didi Museum, Lagos.
- 1991 - “The Persistence of Dreams.” Introduction to *Phantasmagoria* by Chinwe Uwatse, National Museum, Lagos.  
 - “A Time for Stock-Taking.” Society of Nigerian Artists, Lagos Chapter, exhibition catalog, National Gallery of Crafts and Design, Lagos.

**Art Criticism: Articles, Reviews and Interviews in Magazines and Newspapers**

“Modern African Art Is Being Gentrified,” *The New York Times* (Sunday Review), May 21, 2017, p. 9

- “Cercle d’ Art Travailleurs de Plantation Congolaise,” exhibition review, *Artforum* 55: 9 (May 2017), 322.
- “When Art Becomes Liberty: The Egyptian Surrealists (1938-1965),” exhibition review, *Artforum International* 55:5 (January 2017), 208, 242.
- “Where art and Activism Merge,” (on the work of Sue Williamson), *Mail & Guardian* (Cape Town), February 26, 2016.
- “A Place in the Sun,” feature article, *Bonhams Magazine* 46 (spring 2016), 34-37
- “Beauté Congo, Congo Kitoko 1926-2015,” exhibition preview, *Artforum International* 53:9 (May 2015), 197.
- “Dak’ Art 2014,” exhibition review, *Artforum International* 52:2 (Oct. 2014), 276-277
- “Georges Adéagbo: The Birth of Stockholm,” exhibition preview, *Artforum International* (May 2014),
- “The Divine Comedy: Heaven, Hell, Purgatory from the Perspective of Contemporary African Artists,” exhibition preview, *Artforum International* (Jan. 2014),
- “Why campaign for return of looted Benin artifacts should be sustained,” *The Guardian* (Lagos), January 07, 2011.
- “Afro Modern: Journeys Through the Black Atlantic,” exhibition preview, *Artforum International* 48: 5 (Jan., 2010), 95.
- “New Order,” (on five young, contemporary African artists), *Arise: Africa’s Global & Style Magazine* 6, (London) 2009, pp. 114-119.
- “Uche and I want to Rethink *The Nucleus*, a publication of the National Gallery of Art – Dr. Okeke-Agulu” (interview by Mcphilips Nwachukwu), *Sunday Vanguard* (Lagos), July 16, 2006
- “This Show Couldn’t Have Been Like The Others — Okeke... Why Documenta 11 is Different” (interview by Chuka Nnabuiife), *The Guardian* (Lagos), September 14, 2002.
- “Installation. . . And the Fear of the ‘New,’” *The Guardian* (Lagos), September 1, 2001.

- "Signatures on Slab Sculptures," *Festac News* (Lagos), December 28, 1996.
- "When Cynicism Almost Marred," review of *Bestart '94*, *Festac News* (Lagos) February 15; March 4, 1996.
- "Two Encounters with the Master," Memorial essay on Gani Odutokun, *The Guardian* (Lagos), February 15, 1995.
- "The New, Deep Voice of Marcia Kure", review of *MarciaKure: Paintings and Drawings* by Marcia Kure, *Festac News* (Lagos), October 24, 1994.
- "AKA's Lean Harvest," review of AKA '94 exhibition by the Aka Circle of Artists, *The Guardian* (Lagos) June 25, 1994.
- "National Gallery Should be Independent," interview with Uche Okeke, *The Guardian* (Literary Series) (Lagos), April 24, 1993.
- "Uli has Philosophy (1)," interview with Uche Okeke, *The Guardian* (Literary Series) (Lagos), April 17, 1993.
- "Dreams of Yesterday," review of *Dreams of Life* by P. C. Igboanugo, *Daily Times* (Lagos), December 19, 1992.
- "Honour to Whom?" *Daily Times* (Lagos), November 17, 1992.
- "A Narrowing of Art," *Daily Times* (Lagos), October 31, 1992.
- "Season of Commentaries," review of AKA '92 exhibition, *Daily Times* (Lagos) December 19, 1992.
- "A Rebel at 60', review of *Bruce Onobrakpeya: A Retrospective*," *African Guardian* (Lagos), August 31, 1992.
- "Bruce Onobrakpeya: Greater Heights Ahead," review of *Through the Sands of Time* exhibition by B. Onobrakpeya, K.Oshinowo, and D. Jegede, *Daily Times* (Lagos), May 23, 1992.
- "Wangboje: Not Yet the End of the Road," review of *Thirty Years on the Road* exhibition by Irein Wangboje, *Daily Times* (Lagos), April 11, 1992.
- "Songs Full of Affirmations," review of *A Burst of Fireflies* (collection of poems) by Sesan Ajayi, *Daily Times* (Lagos), March 18, 1992.
- "When Critics Turn Hatchetmen," *The Punch* (Lagos), January 3, 1992.



- “Ekpeni’s Search for Truth,” review of *Rhapsody* exhibition by Emman Ekpeni, *African Concord* (Lagos), December 9, 1991.
- “A Harvest of Hope,” review of AKA ‘91 exhibition by the AKA Circle of Artists, *EKO KOPA*, (Lagos), 1: 2, 1991.
- “Reflections of an Artist,” review of *Reflections of Life* exhibition by Livi Onyia, *African Concord* (Lagos), October 28, 1991.
- “Diffusionism - A Farce,” review of *Diffusion* exhibition by Chudi Igboanugo and Austino Okafor, *Daily Times* (Lagos), September 28, 1991.
- “Hallmark of Fantasy,” review of *Phantasmagoria* exhibition by Chinwe Uwatse, *African Concord* (Lagos), September 16, 1991.
- “Testimonies of a Master,” review of *Ben Enwonwu Retrospective Exhibition*, *African Concord* (Lagos), July 4, 1991.
- “Towards Better Art Criticism,” *Daily Times* (Lagos), July 27, 1991.
- “In Flight,” review of *Ojomo’s Ojomo* exhibition by Tayo Ojomo, *African Concord* (Lagos), July 1, 1991.
- “Orara’s Metamorphosis,” review of *My Metamorphosis* exhibition by Zinno Orara, *African Concord* (Lagos), June 4, 1991.
- “Celebrating Beauty,” review of *Roots* exhibition by Lara Ige, *African Concord* (Lagos) June 10, 1991.
- “Vistas of Anguish,” review of *Songs from Exile* (collection poems) by Olu Oguibe, *West Africa* (London), April 1-7, 1991.
- “Lyrics of a Lost Totem,” review of *What the Madman Said* (collection of poems) by Obiora Udechukwu, *The Guardian* (Lagos) August 13, 1990.
- “On Creativity and Technology,” review of *Creativity and Technology* exhibition by graduate students of University of Nigeria, Nsukka, *Record* (Nsukka) July 30, 1990.

**Dictionaries and Encyclopedia:**

- 2014 - “Modernism: Africa,” in *Encyclopedia of Aesthetics* Vol. 4 (Oxford: Oxford University Press, 2014), pp. 382-87.

- "Modern African Art," *Grove Art Online. Oxford Art Online*. Oxford University Press. Web. 15 Dec. 2016. <<http://www.oxfordartonline.com/subscriber/article/grove/art/T000675pg25>>. (6066 words)

- 2000
- Chika Okeke. "Sunday Jack Akpan," in *Grove Art Online. Oxford Art Online*.
  - Chika Okeke. "Obiora Anidi," in *Grove Art Online. Oxford Art Online*.
  - Chika Okeke. "Middle Art," in *Grove Art Online. Oxford Art Online*.
  - Chika Okeke. "Uzo Egonu," in *Grove Art Online. Oxford Art Online*.
  - Chika Okeke. "Ben Enwonwu," in *Grove Art Online. Oxford Art Online*.
  - Chika Okeke. "Olu Oguiibe," in *Grove Art Online. Oxford Art Online*.
  - Chika Okeke. "Uche Okeke," in *Grove Art Online. Oxford Art Online*,
  - Chika Okeke. "Bruce Onobrakpeya," in *Grove Art Online. Oxford Art Online*.
  - Chika Okeke. "Iké Udé," in *Grove Art Online. Oxford Art Online*.
  - Chika Okeke. "Obiora Udechukwu," in *Grove Art Online. Oxford Art Online*.

#### **Other publications**

- 1998 - *Fante*, New York: Rosen Publishers (for junior readers).
- 1997 - *Kongo*, New York: Rosen Publishers (for junior readers).
- 1993 - editor, *Uche Okeke: 60th Birthday Anniversary Retrospective* (Lagos: Goethe-Institut, Art and Artists Conference Forum, Society of Nigerian Artists, and Committee for Relevant Art, 1993).

#### **CONFERENCES, WORKSHOPS and PANELS**

- 2017 \* After Modernism: El Anatsui and the Sankofa Ideology," *Afro-Atlantic Histories*, MASP Seminars, Museu de Arte de Sao Paulo, October 20-21, 2017
- \* Moderator, "Knowledge and Legacy: Unexpected Tropes," panel, *Positioning Nigerian Modernism* Symposium, Tate Modern, London, September 29, 2017.
- \* Presenter, "Tradition and Postcolonial Modernism in the work of Uche Okeke and Obiora Udechukwu," *Penser le monde avec l'histoire de l'art, depayer les trajectoires*, annual congress, Deutsches Forum für Kunstgeschichte, Paris, France, June 23, 2017
- \* Panelist, "Post Presents: "Decentering the Museum," plenary panel, Annual Join-Session: Transnational histories, non-aligned networks, and

the 21<sup>st</sup>-century metropolitan museum, Museum of Modern Art, New York, May 1, 2017

“On Postcolonial Modernism: Uche Okeke, Ibrahim El Salahi and Obiora Udechukwu,” paper presented in the “Postcolonial Intersections” panel with Geeta Kapur, Annual Joint-Session: Transnational histories, non-aligned networks, and the 21<sup>st</sup>-century metropolitan museum, Museum of Modern Art, New York, May 1, 2017

\* Panelist, “Legacies of Internationalism” panel, *Art, Institutions, and Internationalism: 1933-1966* Conference, The Graduate Center, CUNY, New York, March 7, 2017.

2016

\* Co-chair, *Beyond the Frame: Contemporary Photography from Africa and African Diaspora Symposium*, Miriam and Ira D. Wallach Art Gallery, Columbia University, New York, October 21, 2016

\* Participant, curatorial roundtable on the exhibition, *Postwar: Art Between the Pacific and the Atlantic, 1945-1965*, Haus der Kunst, Munich, October 14, 2016

\* A conversation with El Anatsui, University of Cape Town, Cape Town, South Africa, June 15, 2016

\* A conversation with Sue Williamson, 1:54 Contemporary African Art Fair, Pioneer Works, Brooklyn, NY, May 8, 2016.

\* “Fanon, National Culture, and the Politics of Postwar Art in Africa,” presentation at the “Ideas and Ideology in Words, Media, and Bodies” roundtable, *Workshop in African Intellectual History*, Yale Council of African Studies, Yale University, March 31-April 2, 2016.

\* Concluding Discussant, *Biennale Cultures in Africa* symposium, Institute of African Studies, Columbia University, March 4, 2016

2015

\* Chair, Session III: Memory and the Debt of History,” *African Memory and the Crisis of the Present: the Princeton African Humanities Colloquium*, Princeton University, November 14, 2015.

\* Moderator, Plenary Session: “El Anatsui and Obiora Udechukwu in Conversation,” *Anya Fulu Ugo: An Interdisciplinary African Arts Conference of the University of Nigeria*, Nsukka in Honour of El Anatsui and Obiora Udechukwu, University of Nigeria, Nsukka, June 23-27, 2015.

\* Panelist (with Ugochukwu Smooth-Nzewi and Nnenna Okore, moderated by Sidney Kasfir), “Swimming in a (Big)ger Pond: Nigerian

Artists and Intellectuals in America,” *Anya Fulu Ugo: An Interdisciplinary African Arts Conference of the University of Nigeria, Nsukka in Honour of El Anatsui and Obiora Udechukwu, University of Nigeria, Nsukka, June 23-27, 2015.*

\* Moderator, “Global Black Subjectivities: Here & Now,” with panelists Julie Mehretu, Naima J. Keith and Rujeko Hockley, at the Forum: 1: 54 Contemporary African Art Fair, Pioneer Works, Brooklyn, New York, May 15, 2015

\* “A Conversation with El Anatsui: Sarah Lee Elson Class of 1984 International Artist-in-Resident, 10 McCosh Hall, Princeton University, April 23, 2015.

\* Panelist (with Gibson Cima and Stacey Sinclair), “In Conversation: Sizwe Then & Now,” on the play, *Sizwe Bansi is Dead*, McCarter Theatre, Princeton, February 8, 2015.

2014

\* “In Conversation: Terry Smith, Ruth Phillips, Shane Cotton, Christina Barton, Chika Okeke-Agulu, Elizabeth Harney, and Geoffrey Batchen (moderator) on Indigenous Art and the Contemporary World,” at the Indigenous Modernisms: Histories of the Contemporary,” conference, Museum of New Zealand Te Papa Tongarewa, Wellington, New Zealand, December 12, 2014

\* “In Conversation: Katharina Greven, Chika Okeke-Agulu, and Nicholas Thomas (moderator) on the Legacy of Georgina Beier and Ulli Beier in Nigeria and Papua New Guinea,” at the Indigenous Modernisms: Histories of the Contemporary,” conference, Museum of New Zealand Te Papa Tongarewa, Wellington, New Zealand, December 11, 2014

\* “Beyond Modernism: El Anatsui’s Metal Sculptures and Sankofa Ideology,” paper presented at the Indigenous Modernisms: Histories of the Contemporary,” conference, Museum of New Zealand Te Papa Tongarewa, Wellington, New Zealand, December 11, 2014

\* “In Conversation with Artists, Renee Stout and Radcliffe Bailey (*Congo Across the Waters* Lecture Series), Princeton University Art Museum, Princeton, NJ, November 20, 2014.

\* “A Conversation with Artist: El Anatsui,” public conversation with El Anatsui, Johnson Museum of Art, Cornell University, Ithaca, NY, October 23, 2014.

\* “Anatsui’s Metamorphic Objects, or problem of the contemporary,” keynote lecture, *When the Present Begins symposium*, Museum Reitberg / Johann Jacobs Museum, Zurich, October 10-11, 2014.

\* “Modernism, Africa and Decolonial Aesthetics,” paper presented at the Questioning Aesthetics symposium, Pratt Institute, New York, September 19, 2014

\* Panelist, “Contemporary Art/South Africa: Multiple Perspectives,” (with Zenele Muholi, Judy Hecker), Yale University Art Gallery, New Haven, CT., September 11, 2014.

\* Co-convenor, International Symposium on Artistic Education in Africa,” Maison de la Culture Doua Seck, hosted by Raw Material Company, Dakar, Senegal June 26-28, 2014.

\* Chair, “Transmitting Criticality” session, International Symposium on Artistic Education in Africa, Maison de la Culture Doua Seck, Dakar, June 28, 2014.

\* Chair, “Global Outlook” session, International Symposium on Artistic Education in Africa, Maison de la Culture Doua Seck, Dakar, June 26, 2014.

\* Chair, “Histories of Art Academies” session, International Symposium on Artistic Education in Africa, Maison de la Culture Doua Seck, Dakar, June 26, 2014.

\*Panelist, “Africa in Relation,” (with Maria Magdalena Campos-Pons and Amanda Carlson), School of Art and Art History, University of South Florida, Tampa, April 17, 2014.

\* Moderator, “African American Art Scholarship: A Condition Report,” panel discussion, Center for African American Studies, Princeton University, April 10, 2014.

\* “Primitivism and Euro-Modernist Adventure in Africa: (Salisbury, 1962),” paper presented at the *Shaping the African Art Canon: From the Museum to the Classroom* panel, Metropolitan Museum of Art, New York, March 18, 2014.

2013

\* “Archive and Art History,” paper presented at the *Crossing Archives* Conference organized by the Folkwang Museum, Essen, Germany and hosted by the Goethe-Institut, Lagos, Nigeria, December 1, 2013.

- \* “Ulli Beier and the Problem of Postcolonial Modernism,” paper presented at the *Modernists and Mentors: Indigenous and Colonial Artistic Exchanges* Symposium organized by the Museum of Archaeology and Anthropology, Cambridge University, Cambridge, UK, November 7, 2013
  - \* “Georgina Beier, Osogbo Artists and the Problem of Influence,” paper presented at the *From Mbari to Iwalewahaus* Conference organized by the Iwalewahaus, University of Bayreuth, Bayreuth, Germany, October 18-20, 2013
  - \* “Living in Color: Jacob Lawrence and the Osogbo Experience in the Early 1960s,” paper presented at the *American Artists in Dialogue with Africa and its Diaspora* Symposium organized by the Smithsonian American Art Museum at the National Museum of Women in the Arts, Washington, DC, October 4-5, 2013
  - \* “Contemporary African and African Diaspora Art and the Global Turn,” paper presented at *The Image of the Black in Western Art* Symposium, Yale University Art Gallery, organized by the Department of African American Studies, Yale University, New Haven, CT, May 3, 2013
  - \* Moderator, *Diaspora Dialogue: Art of Kwabena Ampofo-Anti, Alexander “Skunder” Boghossian, and Victor Ekpuk* public discussion with exhibiting artists, University of Maryland University College Arts Program Gallery, Adelphi, MD, February 24, 2013.
- 2012
- \* “Happy Survival!: Photography and the Postcolonial Condition,” paper presented at the *Encounters with the African Archive* Symposium, Silver Center, New York University, New York, November 10, 2012
  - \* “Mbari International: Transacting Modernism in Post-Independence Nigeria,” paper presented at the *Mapping Modernisms: Transcultural Exchanges in 20<sup>th</sup> Century Global Art*, National Gallery of Canada, Ottawa, May 10-11, 2012
  - \* “Globalization and Art History,” paper presented at the *Universalisms in Conflict: Postcolonial Challenges in Art History and Philosophy*, Academy of Fine Arts, Vienna, March 9-10, 2012
- 2011
- \* Presenter, “Session IV: Contemporary Connections: Artistic Practice,” at the *Impressions from South African and Beyond Connecting Perspectives on Africa—A Clark-MoMA Colloquium*, Museum of Modern Art, New York, June 21-22, 2011

- \* Moderator, Session II: Curatorial Practice, Institutions, and Scholarship: Regional, Global, Alternative and Beyond?" at the *Impressions from South African and Beyond Connecting Perspectives on Africa—A Clark-MoMA Colloquium*, Museum of Modern Art, New York, June 21-22, 2011
  - \* "The Art Society and Postcolonial Modernism in Nigeria," paper presented at the *Global Indigenous Modernisms* workshop, The Robert Sterling Clark Institute, Williamstown, MA, May 5-7, 2011
  - \* Panelist, "Environment and Object: Recent African Art," Dunkereley Dialogue, Tang Museum of Art, Skidmore College, Saratoga Springs, NY, Feb. 5, 2011
  - \* Participant, "Workshop on Diasporic African Arts and Black Aesthetics," Department of Art, Art History and Visual Studies, Duke University, Durham, NC, February 4, 2011.
- 2010
- \* Panelist, "El Anatsui and Contemporary African Art," Presentation and Public Discussion (with Elizabeth Harney) Institute of Contemporary Culture, Royal Ontario Museum, Toronto, December 8, 2010.
  - \* "Postcolonial Modernism: Art and Decolonization in 20<sup>th</sup>-Century Nigerian Art," paper presented at the 7<sup>th</sup> Annual Career Enhancement Fellowship Fall Retreat, organized by The Woodrow Wilson National Fellowship Foundation, Princeton Marriott Hotel and Conference Center, October 20-22, 2010.
  - \* "The Art and Politics of Ghada Amer," paper presented at the 21<sup>st</sup> Annual James A. Porter Colloquium on African American Art and Art of the African Diaspora, Howard University, Washington, DC, April 16-17, 2010.
  - \* "Artists and Albie Sachs's vision of post-Apartheid South African Art," panel presentation at the "The Role and Impact of the Arts in Inspiring, Sustaining, and Propelling Change [in South Africa]" panel discussion, Carl A. Fields Center, Princeton University, February 23.
- 2009
- \* "Globalization, Art History and the Specter of Difference," paper presented at the *Principles and Terms of a global art history* conference, Ludwig-Maximilians University, Munich, November 11-15.
  - \* "Art Now: Shifting Terrain: Centennial Conversation," panel with Melissa Chiu (Asia Society) and Lowery Sims (Museum of Art and Design) moderated by Christa Clarke, co-curator of *Unbounded: New Art for a New Century*, Newark Museum, Newark, May 21

- \* “Benin Art and the Politics of Repatriation,” panel presentation, The Repatriation of African Art, discussion panel organized by Rutgers School of Law, Rutgers University, Newark, February 25
- 2008

  - \* Public conversation with the artist El Anatsui, The Metropolitan Museum of Art, New York, November 9
  - \* Panelist, *The Essential Art of African Textiles: Design Without End* discussion panel, The Metropolitan Museum of Art, New York, October 4
  - \* Chair, Visual and Performing Arts Sub-theme, and member program committee, African Studies Association Annual Conference, November 13-16
  - \* “The Politics of Form: Uche Okeke’s Illustrations for Achebe’s *Things Fall Apart*,” paper presented at the *Things Fall Apart at 50* symposium, School of African and Oriental Studies, University of London, October 10-11
  - \* Presenter, Clark/Mellon Workshop: *Contemporary African Art: History, Theory, and Practice II*, Sterling and Francine Clark Art Institute, Williamstown, MA, May 23-24
  - \* Roundtable presenter, *New Geographies in Contemporary African Art* conference and workshop, Harvard University, Cambridge, MA, Feb 29-Mar 1
- 2007

  - \* Presenter, Clark/Mellon Workshop: *Contemporary African Art: History, Theory, and Practice I*, Wits School of Art, University of Witwatersrand, Johannesburg, October 25-26
  - \* "The Burden of Tradition: Modern Edo Artists and the Legacy of Classical Benin Sculpture," paper presented at the *Benin Symposium*, Museum für Völkerkunde, Neue Burg, Austria, May 8-10
  - \* "The Burden of Tradition?: Contemporary Edo Artists and the Legacy of Benin Sculpture," paper presented at the Arts Council of the African Studies Association Triennial Symposium, University of Florida, Gainesville, March 28-April 1
- 2006

  - \*“Power and the Artistic Imagination: the work of Gani Odutokun and Obiora Udechukwu,” paper presented at the *Nigeria 2007: Political, Social and Economic Transitions, an International Conference*, Program in African Studies, Northwestern University, Evanston, IL, November 2-4



- \*“Against Localism: Obiora Udechukwu and the Articulation of Modern Uli,” paper presented at the *Power and Nationalism in Modern Africa* conference, Africana Studies and Research Center, Cornell University, Ithaca, NY, September 22-24
- \*“Nationalism and modernism in Nigeria: the Art of Uche Okeke and Demas Nwoko, 1960-1968,” paper presented at the CAA 94<sup>th</sup> Annual Conference, Hynes Convention Center, Boston, USA, February 22-25
- 2005 \* Chair, *Art-Historical Perspectives on African Modernists* panel, CAA 93<sup>rd</sup> Annual Conference, Atlanta Marriott Marquis, Atlanta, USA, February 16-19
- 2002 \* “Fragmented Bodies: Rethinking Candice Breitz’s *Rainbow Series*,” paper presented at *The Cultured Body: African Fashion and Body Arts* Obermann Humanities Symposium, University of Iowa Museum of Art, Iowa City, USA, October 17-20
- 2001 \* “Repulsive Attraction: Candice Breitz’s *Rainbow Series*,” paper presented at *Shock Treatment: Trauma, Memory, and Morbid Voyeurism in Visual Culture* Symposium, The Contemporary Art Center, Atlanta, USA, December 8
- \* Panelist, *Art, Islam, & Modernity*, a Conversation with Ibrahim el-Salahi, Michael C. Carlos Museum, Emory University, Atlanta, USA, October 17
- \* Panelist, *Africa’s Short Century of Liberation and its Present*, Haus der Kulturen der Welt, Berlin, Germany. May 18
- \* “Recovering the Art of Sunday Jack Akpan,” paper presented at the 12 Triennial of the Arts Council of African Studies Association, Marriott Frenchman’s Reef, St. Thomas, US Virgin Islands, April 25-29
- \* Panelist, *Presence and Absence-Art*. Clark Atlanta University Art Galleries, Atlanta, USA, February 25
- 1999 \* “African Art in the Global Arena: Critical Issues,” paper presented at the *African Art in the Museum: The Politics of Ownership, Identity, and Display* Symposium. Michael C. Carlos Museum, Emory University, Atlanta, USA, February 20
- 1997 \* “Myth of Representation or Reality of Presentation: Notes on Curating Nigerian Art,” paper presented at *The Nsukka Group and the State of Nigerian Contemporary Art* Symposium, National Museum of African Art, Washington, D.C., USA, October 20

- 1996 \* “Beyond Either/Or: Towards an Art Criticism of Accommodation,” paper presented at the International Association of Art Critics Conference, Courtauld Institute, London, England, November 22

### **INVITED LECTURES**

- 2017 \* “The Persistence of Tradition: Masking in West Africa, Haiti and Bermuda,” 12<sup>th</sup> Annual Dr. Kenneth E. Robinson and Cyril Outerbridge Packwood Memorial Lecture (invited by the Government of Bermuda, Department of Community and Cultural Affairs, Bermuda Underwater Exploration Institute, Hamilton, Bermuda, October 6, 2017
- \* “Art History and Modernism: The Matter with Ben Enwonwu’s Anyanwu,” keynote lecture, *Positioning Nigerian Modernism* Symposium, Tate Modern, London, September 28, 2017.
- 2016 “Obiora Udechukwu: Art and the Poetic Imagination,” public lecture, Griffiths Arts Center, St. Lawrence University, Canton, NY, September 15, 2016
- “Postcolonial Modernism and Primitivism,” invited lecture and workshop, Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany, July 6, 2016
- “Fanon and Postcolonial Modernism,” invited public lecture, Research Centre for Material Culture, Leiden, the Netherlands, June 1, 2016
- “Africa and Postcolonial Modernism,” C-MAP series lecture, Museum of Modern Art, New York, February 19.
- 2015 “Postcolonial Modernism: Art and Decolonization in 20th-Century Nigeria,” Colloquium, Graduate Center, City College of New York, October 23, 2015.
- 2014 “Yinka Shonibare and the Other Victorians,” University Seminar on Contemporary Africa, Columbia University, November 6, 2014.
- “Yinka Shonibare and the Other Victorians,” public lecture, The Barnes Foundation, Philadelphia, April 12, 2014
- “El Anatsui and the Reinvention of Sculpture,” public lecture, Mt. Holyoke College Art Museum, South Hadley, MA, Jan. 24, 2014
- 2012 “Ibrahim El Salahi’s Postcolonial Modernism,” lecture presentation, Institute of Advanced Study, Princeton, March 21, 2012

- “Ibrahim El Salahi’s Postcolonial Modernism,” Richie Markoe Scribner ’75 Lecture, Department of Art History, New York University, February 9, 2012
- 2011 “Who Knows Tomorrow, Nationalgalerie, Berlin,” public lecture, Department of Fine and Applied Arts, University of Nigeria, Nsukka, July 18, 2011
- “New Thoughts on the Mbari-Mbayo Workshops, Osogbo in the 1960s,” Keynote Lecture, *Critical Encounters: A Graduate Student Symposium in Honor of Sidney Littlefield Kasfir*, Michael C. Carlos Museum, Art History Department, and Institute for African Studies, Emory University, April 22, 2011.
- “El Anatsui: When Last I Wrote to You About Africa,” El Anatsui in Conversation with Chika Okeke-Agulu, moderated by Lisa Binder. Annual Ruth Morris Bakwin Lecture, Wellesley College, Wellesley, MA, March 31, 2011
- “Changing Contexts and Ideas of Contemporary African Art,” Keynote Lecture, *The Arts and Global Dialogue* international seminar, KHIO, National Academy of the Arts, Oslo, Norway, March 8, 2011.
- “*Who Knows Tomorrow* and the Euro-African encounter,” invited lecture, National Academy of the Arts, Oslo, Norway, March 7, 2011
- “Cosmology, Power and Masking in West Africa,” invited lecture, University of Albany Art Museum, Albany, NY, February 15, 2011.
- 2010 - “Postcolonial dilemmas: African Independence and the politics of cultural autonomy,” Keynote lecture, *Rountable on 50 Years of African Independence*, organized by the Smithsonian National Museum for African Art and George Washington University, November 11, 2010.
- “Who Knows Tomorrow at the Nationalgalerie, Berlin,” invited lecture, The Center for Contemporary Art, Lagos, Nigeria, August 2, 2010.
- “The Art and Politics of Ghada Amer,” invited lecture, The Center for Contemporary Art, Lagos, Nigeria, July 25, 2010
- 2009 - “The Alternative as Mainstream: Thoughts on Contemporary African Art practices,” invited lecture, “Alternative Markets, Alternative Strategies,” at the Experts Forum, ARCO-Madrid, February 14, 2009

- 2008 - "The Art Society and the Making of Postcolonial Modernism in Nigeria," invited lecture, Transcultural Perspectives in African Art History Lecture Series, Freie Universitat, Berlin, Germany, June 24, 2008
- "The Art Society and the Making of Postcolonial Modernism in Nigeria," invited lecture, Academy of Fine Arts, Vienna, Austria, June 23, 2008
- "Art and Nationalism: The Work of Uche Okeke in the 1960s," Public Lecture, The Sterling & Francine Clark Art Institute, Williamstown, MA, March 11
- 2007 - "Dissecting the Rainbow Nation: The Photomontage of Candice Breitz," Public Lecture, The Clark Art Institute, Williamstown, MA, September 25
- "Against Localism: Or Obiora Udechukwu's Compound Aesthetic," Public Lecture, Department of Art, Williams College, Williamstown, MA, February 8
- "Childhood Masking in Africa," lecture to pupils, teachers and parents, State College Friends School, State College, PA, February 26
- 2006 - "Drawings and Poems," Public Lecture (with Marcia Kure), Palmer Museum of Art, Penn State University, University Park, PA, USA, November 7
- "Homeland Drawings and Poems." Vail Visiting Artist Lecture, Department of Art, Denison University, Granville, OH, USA, April 20
- 2005 - "Homeland:Wonderland." Public lecture (with Marcia Kure), Richard F. Brush University Art Gallery, St. Lawrence University, NY, USA, October 6
- 2003 - "The Art of El Anatsui." Public Conversation with El Anatsui, Department of Art, University of Kentucky, Lexington, KY, USA, February 12
- Vail Visiting Artist Lecture, Department of Art, Denison University, Granville, OH, USA, February 6
- "*The Short Century* and Documenta11: African Artists and international art exhibitions." Department of Art, Denison University, Columbus, OH, USA, February 5
- 2002 - "Visual Mythologies: The Case of Congo and Nigeria." Clark Atlanta University Art Galleries, Atlanta, USA, February 3

- “Art, Independence and Liberation Movements in Africa: Notes on a Short Century.” Hammonds House Galleries, Atlanta, USA, February 2
- 2001 - “*The Short Century* and Problems in modern African Art.” Art and Art History Department, University of Iowa, Iowa City, USA, October 21.
- “What is Wrong with Installation Art?” The Jazzhole, Lagos, Nigeria, July 31
- 1998 - “Issues in African Art.” Invited Lecture given to the African Art Class, National-Louis University, Tampa Campus, Tampa, USA, April 7
- 1997 - “The Artists of the Eye Society of Ahmadu Bello University, Zaria.” Invited lecture given to the Contemporary Nigerian Art Class, Department of Fine Arts, Lawrence University, Canton, NY, USA, October 29
- 1996 - “From Zaria to Nsukka: Aspects of Nigerian Art.” Malmö Konsthall, Malmö, Sweden, January 30
- “African Photography.” Invited lecture given to MA and Postgraduate Dip. In Post-War and Contemporary Art Class, Sotheby’s Institute, London, England, November 27
- 1995 - “Contemporary Nigerian Art and Artists.” Invited lecture given to MA and Postgraduate Dip. In Post-War and Contemporary Art Class, Sotheby’s Institute, London, England, October 3
- “From Zaria to Nsukka: A Story from Nigeria.” Whitechapel Art Gallery, London, England, October 1
- “Uli: Changing Traditions.” (joint lecture with Sarah Adams) United States Information Service, Lagos, Nigeria, February 13

**CURATORIAL EXPERIENCE**

- 2011- Curatorial Advisor, reinstallation and expansion of the African Collection, Newark Museum, Newark.
- 2010-2011 - Curatorial Consultant, *Environment and Object in Recent African Art*, Tang Museum of Art, Skidmore College (Feb. 5 – July 11, 2011).  
[traveling]
  - \* Review, Holland Cotter, “From Africa: Nature as Victim and Muse,” *New York Times*, June 10, 2011, p. C24.
  - \* Review, Philip M. Peek, “Environment and Object in Recent African Art,” *African Arts* 45:1 (spring, 2012): 83-85

- 2010 - Co-curator, with Udo Kittelmann and Britta Schmitz, *Who Knows Tomorrow: El Anatsui, Zarina Bhimji, Antonio Ole, Yinka Shonibare, Pascal-Marthine Tayou*, Neue Nationalgalerie, Alte Nationalgalerie, Hamburger Bahnhof, and Friedrichswerdersche Kirche, Berlin (June 3-Sept. 26, 2010)
- Selected Reviews:
- \* Brett M. Van Hoesen, "Who Knows Tomorrow: Berlin and Beyond," *Nka: Journal of Contemporary African Art* 28 (2011): 78-87
  - \* Prita Meier, "Beyond Geography: Africa and Colonial Time in Who Knows Tomorrow," *Nka: Journal of Contemporary African Art* 28 (2011): 68-77
  - \* Review essays: Prita Meier and Bibiana Obler, "States of Play," *Artforum*, Oct. 2010, pp. 85-88
  - \* Bartholomaus Grill, "Who Knows Tomorrow," *African Times* (Berlin), Jul-Aug., 2010
  - \* Alexandra Mangel, "Die Wahrheit hinter den Containern," *Süddeutsche Zeitung* (Berlin), June 4, 2010, p. 11
  - \* Nicola Kuhn, "Später Knall," *Tagesspiegel* (Berlin), June 3, 2010, p. 25
  - \* Sabine Vogel, "Buddybären mit Kontextbrimborium," *Berliner Zeitung*, June 3, 2010, p. 29
  - \* Review: Peter Zimmermann, "Berlin exhibition draws African artists into global discourse," *Deutsche Welle*, June 10, 2010. URL [<http://www.dw-world.de/dw/article/0,,5658290,00.html>]
  - \* Review: Daniela Roth, "Deutscher Müll ist nicht erwünscht," *Frankfurter Allgemeine Zeitung*, June 12, 2010
  - \* Review: Rebecca Roth, "Africanische Künstler in den Nationalgalerien" *RBB (Rundfunk Berlin-Brandenburg)*, Berlin, June 3, 2010. URL: [[http://www.rbbonline.de/stilbruch/archiv/stilbruch\\_vom\\_03\\_06/afrikanische\\_kuenstler.html](http://www.rbbonline.de/stilbruch/archiv/stilbruch_vom_03_06/afrikanische_kuenstler.html)]
- 2009 - Co-curator, *Life Objects: Art and the Lifecycle in Africa*, Princeton University Art Museum (Sept. 24, 2009 -Jan. 10, 2010)
- \* Review: Benjamin Ginocchio, "Strength and Creativity: Works from Africa Reflect Its Artistic Traditions," *New York Times*, January 3, 2010, p.12
- 2005 - Participating Curator, *The One*, New General Catalogue 224 Gallery, Brooklyn, NY (Oct 7-Nov 13)
- 2003-2004 - Assistant Curator, 5<sup>th</sup> Gwangju Biennale, Gwangju, South Korea (September 10-November 13, 2004)

- Co-curator, *Strange Planet: Candice Breitz, Meschac Gaba, Rubén Ortiz-Torres and Eduardo Abaroa, Xing Danwen*, Ernest G. Welch School of Art & Design Gallery, Georgia State University, Atlanta (September 2- November 5, 2004).

2001-2002 - Associate Curator, *The Short Century: Colonialism and Liberation Movements in Africa, 1945-1994*, Museum Villa Stuck, Munich; Haus der Kulturen der Welt/Martin Gropiusbau, Berlin; Museum of Contemporary Art, Chicago; P.S.1/Museum of Modern Art, New York.

Select Reviews:

- T.O. Beidelman, "The Short Century: Independence and Liberation Movements in Africa, 1945-1994," *American Anthropologist* 104: 4 (Dec., 2002), pp. 1211-1216
- Kennell Jackson, "The Short Century: Independence and Liberation Movements in Africa, 1945-1994" *African Studies Review* 46:2 (Sept., 2003), pp. 152-153
- Dawson, Ashley "The Short Century: Postcolonial Africa and the Politics of Representation," *Radical History Review* 87, Fall 2003, pp. 226-236.
- Brett, M. Van Hoesen, "The short century," *New Art Examiner* 29: 3, (Jan.-Feb. 2002), pp. 36-41.
- Barbara Pollack, "The Short Century," *ARTnews* 101:4 (April 2002), pp. 134.
- Barbara Pollack, "The Short Century: Independence and Liberation Movements in Africa, 1945-94," *Art Monthly* 256 (May 2002), pp. 23-5.
- Kristina Van Dyke, "The Short Century: Independence and Liberation Movements in Africa, 1945-1994," *African Arts* 35: 3 (autumn 2002), pp. 76-8.
- Luis Camnitzer, "The short century," *Art Nexus* 46 (Oct.-Dec. 2002), pp. 88-93.

1995 - Co-curator, *Seven Stories About Modern Art in Africa*, Whitechapel Art Gallery, London; Malmö Konsthall, Malmö, Sweden.

Select Reviews

- Sylvester Ogbechie, "Exhibiting Africa: Curatorial Attitudes and the Politics of Representation in *Seven Stories about African Art*." *African Arts* 30:1 (1997) 10, 12, 83-84.
- Jean Fisher, "Seven Stories About Modern Art in Africa," *Artforum*, January 1996
- Everlyn Nicodemus, "Art and art from Africa: the two sides of the gap," *Third Text* 33 (Winter 1995-1996), pp. 31-40.
- Denrele Ogunwa, "Seven Stories of African Art", *West Africa*, (London) October 16-22, 1995

- Okwui Enwezor, “Occupied Territories: Power Access, and African Art”, *Frieze*, (London) 26, 1995.
- Judith Bumpus, “Africa Today: Seven Stories About Modern Art in Africa”, *Royal Academy Magazine* (London), 48, 1995.

- Curator, Nigerian Pavilion, *Africus*, 1st Johannesburg Biennale, Johannesburg, South Africa (February 28-April 30, 1995).

1993 - Curator, *Uche Okeke 60th Birthday Anniversary Retrospective*, Goethe-Institut, Lagos, Nigeria.

### **PROFESSIONAL SERVICE**

- 2017-2020 Member, Board of Advisors, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC.
- 2017-2020 Member, Selection Committee, Getty/ACLS Postdoctoral Fellowships in the History of Art.
- 2017- Measuring College Learning Committee, Social Science Research Council
- 2017 Member, Selection Committee, Creative Capital | Andy Warhol Foundation Arts Writers Grant Program, New York.
- 2016-2017 Artist-in-Residence Selection Committee, Africa’s Out, New York.
- 2016-2018 - Member, Scientific Advisory Board, “Museum Global” project, Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany
- 2016- - Member, College & University Advisory Committee, The Barnes Foundation, Philadelphia
- 2016-2018 - Member, Selection Committee, International Dissertation Research Fellowship / Social Science Research Council
- 2016-2017 - Member, Advisory Board, African Art History and the Formation of a Modern Aesthetic project, Iwalewa-Haus, University of Bayreuth, Germany.
- 2015-2019 - Member, Board of Directors, College Arts Association
- 2015 - Juror, CAA-Getty International Program grant
- 2014-15 - Fellowship Selection Committee, National Humanities Center



- 2013-           - Executive Board Member, Princeton in Africa
- Board member, African Humanities Fellowship program, Princeton University
- 2013-2014    - Member, Museum Day Committee, Arts Council of African Studies Association
- 2009-2011    - Chair, Outstanding Dissertation Award Committee, Arts Council of African Studies Association
- 2008-2013    - Executive Board Member, Arts Council of African Studies Association
- 2008           - Sub-theme Chair, Program Committee, African Studies Association Annual Conference
- Member, Advisory Board, African Art expansion and collection reinstallation, Newark Museum
- 2007-2008    - External Juror, The Sandor Peri Prize for best art student, Department of Fine and Applied Arts, University of Nigeria, Nsukka
- 2006-           - co-editor, *Nka: Journal of Contemporary African Art* (published by Duke University Press).
- 2003-06       - Senior Editor, *Nka: Journal of Contemporary African Art* (co-published by Cornell University, Ithaca, NY).
- 2002           - Coordinator, Platform 4, Documenta11 (Conference theme: “Under Siege: Four African Cities, Johannesburg, Kinshasa, Freetown, Lagos”), Lagos, Nigeria.
- 2001           - Academic Consultant and Contact, Platform 4, Documenta11, Kassel.
- Contributing Editor, *Position: International Arts Review* (Lagos).
- 1998-2003    - Associate Editor, *NKA: Journal of Contemporary African Art* (co-published by Cornell University, Ithaca, NY).
- 1996           - Founding Secretary, Nigerian Chapter, International Association of Art Critics.
- 1994-98       - Founding Contributing Editor, *NKA: Journal of Contemporary African Art* (New York).

- 1993-94 - Zonal Coordinator, National Compendium on Nigerian Art and Artists, commissioned by the Nigerian Copyright Council, Lagos.
- 1994- - Member, Committee for Relevant Art, Lagos.
- 1993 - Secretary, Organizing Committee of the 2nd International Symposium on Contemporary Nigerian Art, and the Uche Okeke 60th Birthday Anniversary Celebration, University of Lagos and Goethe-Institut, Lagos.
- 1992-1996 - Special Correspondent, *The Eye, Journal of Contemporary Art* (Zaria).
- 1992 - Member, Bruce Onobrakpeya 60th Birthday Anniversary and Retrospective Exhibition Organizing Committee
- 1991 - Member, Ben Enwonwu 70th Birthday Anniversary Retrospective Exhibition Organizing Committee

### **PEER REVIEWS**

*African Arts, Postcolonial Text, Africa Today, Art Journal, Art Bulletin*, American Academy in Berlin, ACLS,

### **EDITORIAL BOARDS**

*African Studies Review* (editorial board)  
*CALLALOO ART* (associate editor)  
*Journal of African American Studies* (advisory)  
*Nka Journal of Contemporary African Art* (co-editor)  
*Journal of Igbo Studies* (advisory)

### **ACADEMIC ADVISING**

#### **Advisor/Committee member (Phd program, Princeton)**

Jonathan Fine (Advisor)  
 Nancy Demerdash (Committee member, 2015)  
 Adedoyin Teriba (Committee member, 2017)  
 Kristen Windmuller-Luna (Advisor, 2016)  
 Sria Chatterjee (Committee member)  
 Perrin Lathrop (Advisor)  
 Jessica N. Bell (Advisor)  
 Mostafa Heddaya (advisor)  
 Michael Zhang (co-advisor)  
 Jessica Womack (Advisor)

#### **Undergraduate Thesis advisor (Princeton)**

Yankia Ned (spring 2017)\* co-advisor  
 Chanyoung Park (spring 2017)\* co-advisor  
 Amber Stewart (spring 20015)\* co-advisor

Raphaelle Benabou (spring 2014)  
Henrietta Miers (spring 2014)  
Julie Meng (spring 2014)\* co-advisor  
Sarah Gerth (spring 2012)  
Hilary Moss (spring 2012)  
Elizabeth Pietrzak (spring 2010)  
Mary O'toole (spring 2009)

**Undergraduate Junior Paper advisor (Princeton)**

Nazli Ercan (spring 2015)  
Katherine Kanehann (spring 2014)  
Kelly Rouser (spring 2010)

**Graduate Committee/Thesis advisor (Penn State and Williams College)**

- Advisor, Jennifer Cochran (Major: Medieval Art history; minor: African Art history), doctoral candidate, Penn State University  
- Advisor, Amanda Hellman (MA Qualifying Paper, Williams College)

**UNIVERSITY SERVICE**

**Princeton University**

Faculty Fellow, Wilson College (2017--)  
Ad Hoc Committee to Recommend a Marker of Wilson's Legacy at Princeton (2016--)  
University Student Life Committee (2016--)  
Faculty Committee, Fung Global Seminar (2016--)  
University Librarian Search Committee (2015-2016)  
Lecturer, Classroom Encounters, Presidential Retreat (spring 2009)

**Department of Art and Archaeology**

Budget Committee (2016-2017)  
Curriculum Committee (2016-2017)  
Tenure Review Committee (Nathan Arrington (fall 2016)  
Senior Chinese Art Faculty Search Committee (2015)  
African American Art Faculty Search Committee (2015)  
Tenure Review Committee (Bridget Alsdorf, fall 2014)  
Museum Committee (2013-2014)  
Contemporary Art Faculty Search Committee (2011-2012)  
Graduate Committee (fall, 2008--)  
Visual Resources Committee (fall, 2008—spring 2013)  
Curriculum Committee (fall, 2009-2014)  
Target of Opportunity Committee (spring, 2010)

**Department for African American Studies**

Curriculum Committee (2017--)  
Chair, Program Committee (2015-2017)  
Tenure Review Committee (Wendy Belcher, fall 2013)  
Priorities Committee (2013-2015)

African American Culture and Life Course Offering Committee (CAAS, spring 2010)

**Princeton University Art Museum**

Peter Jay Sharp Curator Search Committee (fall, 2008)

**Program in African Studies**

AFS Strategic Force (2015-2016)

Curriculum Committee (2015-2016)

Program in African Studies Executive Committee (fall, 2008--)

**Princeton African Humanities Colloquium**

Ad Hoc Committee member (2013--)

**Pennsylvania State University**

- Asian Art History faculty search committee, Department of Art History, 2005-6

- Core curriculum advisory committee, College of Arts and Architecture, 2005-6

- Core curriculum planning committee, College of Arts and Architecture, 2005-6

**University of South Florida, Tampa**

Student member, New Media Faculty Search Committee, fall 1998

**University of Nigeria, Nsukka**

Journal Publication Committee, Faculty of Arts (1994-1996)

**PROFESSIONAL AFFILIATIONS**

- College Art Association
- Arts Council of African Studies Association
- Aka Circle of Exhibiting Artists, Nigeria

**TV/RADIO INTERVIEWS**

- British Broadcasting Corporation (London), 2010
- British Broadcasting Corporation (London), 1995
- CNN International, 2000
- Deutsche Welle (Berlin), 2010
- RBB (Rundfunk Berlin-Brandenburg), 2010
- Afrotak TV (Berlin), 2010

**SELECTED PUBLISHED REFERENCES**

Agozino Agozino, "Okeke-Agulu's *Postcolonial Modernism* wins Jewett Mather Award," *Daily Times* (Art Review), Lagos, Jan. 15, 2016.

Priscilla Sam-Duru, "Obiora Udechukwu: Documenting imprints of a grand artist," *Sunday Vanguard* (Lagos), April 2, 2017.

Toyin Akinosho, “Visual Art: Now The Conversation Can Start,” (Artsville), *The Guardian on Sunday* (Lagos), February 19, 2012

Tajudeen Sowole, “ARESUYA... Nigeria’s biennial debuts with high hope,” *The Guardian* (Lagos), March 8, 2011.

Tajudeen Sowole, “Decoding art: The strength of feminist-artist, Amer,” (review of lecture on the work of Ghada Amer at CCA, Lagos), *The Guardian* (Lagos), August 9, 2010.

Jahman Anikulapo, “Our Artists Must Speak to the World – Okeke,” (interview with Chika Okeke), *The Guardian* (Lagos) January 15, 2000.

Catherine King and Nicola Durbridge, “Modern Art in Nigeria: Independence and Innovation,” in Catherine King (ed.), *Visions of Difference: Different Views of Art*, New Haven/London: Yale University Press. 1999. 200-230.

Mike Jimoh, “Blending Art, Creative Writing and Criticism,” *Post Express* (Literary Series) (Lagos) June 14, 1997.

## **Other (Art Career Record)**

### **Art exhibitions**

#### **Personal**

- 1996 - *Chika Okeke: Recent Works*, British Council, Enugu, Nigeria.
- 1995 - Delfina Studios, London
- 1992 - *Whirlwinds Across the Nation*, National Museum, Lagos, Nigeria.

#### **Joint**

- 2005 - *Homeland.Wonderland: Drawings by Chika Okeke-Agulu and Marcia Kure*, Richard F. Brush Gallery, St. Lawrence University, Canton, NY, USA (October 6-Nov 3).
- 2001 - Recent Works (with Marcia Kure), The Living Room Gallery, Atlanta, USA.
- 1999 - *Seeds and Proverbs* (with Marcia Kure), Kubatana Gallery, Atlanta, USA.
- 1995 - *Fragments and Songs* (with Marcia Kure), Goethe-Institut, Lagos, Nigeria.
- 1994 - *Brains On Canvas* (with Zinno Orara), Russian Cultural Centre, Lagos, Nigeria.

**Group (select)**

- 2013 - *The Art of Translation: The Simon Ottenberg Gift of Modern and Contemporary Nigerian Art*, Newark Museum, Newark, NJ
- 2012 - *Voices: Truth, Identity and Art in Africa*, Handwerker Gallery, Ithaca College, Ithaca, NY
- 2005 - *Aka ...of Age*, French Cultural Centre, Enugu; Alliance Française, Lagos, Nigeria
- 2002 - *Culture Shock: Work by Georgia's Foreign-Born Artists*, SunTrust Plaza Lobby, Atlanta, GA, USA.
- 2000 - *Snapshot*, Contemporary Museum, Baltimore, MA, USA.  
- "DO IT," Atlanta College of Art Gallery, Atlanta, GA, USA.  
- *Aka 2000*, National Museum, Enugu; National Museum, Lagos, Nigeria.
- 1998 - *Art for the Future*, Art & Java, Tampa, FL, USA.
- 1996 - *Aka '96*, Bona Gallery, Enugu; Signature Gallery, Lagos, Nigeria.  
- *Sounds of Steel*, Goethe-Institut, Lagos, Nigeria.  
- *Songs to Idoto*, National Museum, Enugu; Didi Museum, Lagos, Nigeria.
- 1995 - *Africus, 1st Johannesburg Biennale*, Johannesburg, South Africa.  
- *ULI ART: Master Works, Recent Works*, Skoto Gallery, New York, USA.  
- *Contemporary Nigerian Art*, WIPO Headquarters, Geneva, Switzerland.  
- *Seven Stories About Modern Art in Africa*, Whitechapel Art Gallery, London, England. Traveled to Malmo Konsthall, Malmo, Sweden.  
- *Nigerian Masks/ Exhibition of Contemporary Nigerian Art* Nigerian Embassy, Port-of-Spain, Trinidad and Tobago.
- 1994 - *Guinness National Art Exhibition-1994*, National Gallery of Crafts and Design, Lagos, Nigeria.  
- *Soyinka Festival Art Exhibition*, National Theatre, Lagos, Nigeria.  
- *Human Suffering and Environmental Degradation*, Centre for Women Development, Abuja, Nigeria.  
- *BESTART '94*, Goethe-Institut, Lagos, Nigeria.
- 1993 - *Synthesis '93*, Centre for Rural Development, University of Nigeria, Nsukka, Nigeria.
- 1992 - *Works from the Workshop at Nsukka (prints), and Auchu (paintings)*, Goethe-Institut, Lagos, Nigeria.  
- *The Way We Are*, The Jean Art Centre, Chongro-ku, South Korea.

- 1991 - *Homage*, Italian Cultural Institute, Lagos, Nigeria.  
 - *Tribute*, USIS Auditorium, Lagos, Nigeria.
- 1990 - *Prints from Nsukka*, Goethe-Institut, Lagos, Nigeria.  
 - *Drum of Creation*, National Theatre, Lagos, Nigeria.  
 - *Grafik aus Nigeria*, Atrium Galerie, Berlin, Germany.

### **Art Workshops and Studio Residencies**

- 1996 - *Tenq 96* International Art Workshop, Dakar, Senegal.
- 1995 - Delfina Art Trust Studio Residency, London, UK.
- 1992 - Nsukka Printmaking Workshop directed by Willibrord Haas.
- 1990 - Nsukka Printmaking Workshop directed by Arnulf Spengler.

### **Selected References (art career and exhibition record)**

Holland Cotter, "Nigeria in the Middle of Newark: Some of Simon Ottenberg's Gifts in 'The Art of Translation,'" *The New York Times*, August 16, 2013, p. C 25.

Mara Baldwin, Cheryl Kramer, and Lilian H. Zirpolo eds, *Voices: Truth, Identity and Art in Africa* (Ithaca, NY: Handwerker Gallery, 2012), pp. 53-54.

"Focus photography: contemporary photography (part one)," *Flash Art* 36:232 (Oct. 2003), pp. 86-93.

Catherine Fox, "Differing Perspectives: Contemporary African art expands meaning of cross-cultural symbolism," *Atlanta Journal-Constitution*, (Atlanta) December 24, 1999.

Nicole Guez, *L'Art Africain Contemporain*, 2nd Edition, Paris: Association Dialogue entre les Cultures. 1996.

Robert Condon, "Uli Art: Master Works, Recent Works", *NKA: Journal of Contemporary African Art* (New York), 3, 1995.

Mark Hudson, "Something New Out of Africa", *The Daily Telegraph* (London) October 4, 1995.

Kesewa Hennessey, "England Through African Eyes", *Voice* (London)

September 19, 1995.

Ijeoma Ukpabi, "Colour of the Times", *The African Guardian* (Lagos), April 25, 1994.

Jahman Anikulapo, "Brains on Canvas: A Generational Challenge", *The Guardian* (Lagos), July 11, 1993.

Nicole Guez, *L'Art Africain Contemporain*, Paris: Association Dialogue entre les Cultures. 1992.

Jahman Anikulapo, "Whirlwinds...Society in a Painter's Court," *The Guardian* (Lagos), June 20, 1992.

Greg Odo, "Whirlwinds: Capturing the Ruins of the Nation," *National Concord* (Lagos), June 11, 1992.

Augustine Njoagwuani, "Whirlwinds Across the Nation", *Financial Post* (Lagos), June 6, 1992.

Godwin George-Iroro, "One Man Jihad on Canvas", *Tell* (Lagos), May 11, 1992.

Jessica Obioma, "Chika's Artistic Responses", *Sunday Champion* (Lagos), April 26, 1992.

"Chika Okeke: A Young Artist of Note", *Heritage* (Lagos), August, 1991.