**Curriculum vitae**

**Name**  Ndubuisi C. Ezeluomba

**Address** 315 Avenue Palais Royal, Covington, LA. 70433

**Number** 718-795-6752

**Email address** [nezeluomba@noma.org](mailto:nezeluomba@noma.org)

**EDUCATION:**

**University of Florida, Gainesville. 2013 – 2017**

**Ph.D. Art History**

(Dissertation: Olokun Shrines: their function in the culture of the

Edo speaking people of southern Nigeria).

**University of Wales, Aberystwyth. 2005 – 2009**

**Ph.D. Visual Culture/ Art History.**

**University of Ibadan. 2001-2003**

**M. A. (African Studies/ Visual Arts)**

(Thesis: The Sculptures and Paintings of Obi Ekwenchi: A Contemporary Nigerian Artist).

**University of Benin. 1996-2004**

1. **PGDE (Art Education) 2002-2004**
2. **B. A. (Hons.) Fine & Applied Arts** **(Painting/Art History) 1996-2000**

Institute of **Management and Technology, Enugu. 1992 – 1994**

**OND. Art and Design – 1992 to 1994**

**AWARDS:**

* AAMC/ Kress Foundation curatorial travel award, 2019
* Graduate School Doctoral Dissertation Award, UF, 2017.
* Graduate School Doctoral Research Travel Award, UF, 2016.
* African Studies Pre-dissertation award, University of Florida, 2016.
* African Studies Graduate Travel Award, University of Florida, 2015.
* School of Art and Art History Travel Funds, 2015.
* African Studies Graduate Travel Award, University of Florida, 2013
* School of Art and Art History Travel Funds, 2013
* John Fleming travel award for fieldwork in Benin City, 2007
* The school of art assisted travel funds for fieldwork in Benin City, 2006
* Best graduating Art History student. Department of Fine and Applied Art, University of Benin. 1999/2000 session

#### WORK

#### EXPERIENCE:

**New Orleans Museum of Art, New Orleans. LA**

Françoise Billion Richardson Curator of African Art. 2018-

**Southern University at New Orleans. LA**

Adjunct Professor in Museum Studies

MUSE 501/502: Museum and Communities

**University of New Orleans. LA**

Adjunct Professor of Art History

Fine Art 4275/5275: Museums and the Exhibition of African Art

History 4991/5991: Museum and the Exhibition of African Art

**Virginia Museum of Fine Arts, Richmond. VA.**

Curatorial Research Specialist in African Art 2016-2018

(working on an Andrew Mellon foundation Grant)

**Flagler College, Saint Augustine. FL.**

Assistant Professor in Visual Culture

ART. 218WI (B F): Visual Culture

ART 218WI (C F): Visual Culture

**University of Hartford, Connecticut.**

Adjunct professor (ART 215) In and out of Africa. (Online course)

**University of Florida**

Teaching Assistant, Adjunct Instructor and Grader (Online course in Art Appreciation)

ARH2000: Art Appreciation: Am Divers + Global, fall 2015.

IUF1000: What is the Good Life.

**University of Florida**

Graduate Assistant/ Curatorial intern/consultant in the Harn Museum of Art (UF).

#### University of Port Harcourt

#### Lecturer in Art History 2008-2011

Department Courses taught – Introduction to Western and African Art History, Art Appreciation and Criticism, Graduate Research Training and PG Seminars as well as digital presentation. Conducted seminars on museum and cultural heritage studies.

**University of Wales, Aberystwyth**

Mentored undergraduate students in Asian Theatre and African

Drama (2005 to 2007).

Gave a lecture on Art and Society at the School of Art (2005) and assisted in undergraduate seminars.

Note-taker with the Language and Learning Center of the University of Aberystwyth Wales, for dyslexic students (2005 to 2009).

**Adolo High School, Benin City, Nigeria.**

Art Teacher 2003

**Peks Global Art Studio and Gallery, Bayelsa State, Nigeria.**

Creative Director 2001-2003

**Bayelsa State Council for Arts and Culture, Bayelsa State, Nigeria.**

Visual Artist 2000-2001

PUBLICATIONS

**BOOK CHAPTERS**

* Ezeluomba (2019) The Development of the Exhibition of African Art in American Art Museums: Strategy for Engaging Recent Repatriation Debate about the Cultural Property of Africa. In Museum Innovation: Building More Equitable, Relevant and Impactful Museums. Eds. Robert R. Janes and Haitham Eid. Rutledge. Forthcoming.
* Ezeluomba (2018) Museum and other Art Avenues in Africa. In Routledge Encyclopedia of African Studies. (Forthcoming).
* Ezeluomba (2015) the Legitimacy of Kingship: Benin Art and Political Intrigues from the Eighteenth Century. In Christina Smylitopoulos (ed.) Agents of Space: Eighteenth-Century Art, Architecture and Visual Culture. Cambridge Scholars Press (forthcoming).
* Ezeluomba Ndubuisi (2014) the Zaria Art Society. In Routledge Encyclopedia of Modernism. (forthcoming)
* Ezeluomba Ndubuisi (2014) Aina Onabolu (b.1882, Ijebu-Ode, Nigeria – d. 1963). In Routledge Encyclopedia of Modernism. (forthcoming)
* Ezeluomba, N. (2009) Powerful Representations: The Human Body in Eighteenth Century Benin Art. In Baker, C. (Ed.) *Expressions of the Body: Representations in African Text and Image.* Peter Lund.
* Ezeluomba, N. (2008) Fragmentation an Introduction in Tobenna Okwuosa. Soulcentricism: A Recovery of Ancient Universal Truths and Indigenous Scripts
* Ndubuisi, E. (2007) From the Subreal to the Real: The Creative Process of Benin Olokun Shrine Sculptures. In Meyer-Dinkgrafe, D. (Ed.) *Consciousness, Theatre, Literature and the Arts.* Newcastle, Cambridge Scholars Publishing.

**REVIEWS**

* Ndubuisi, E., (2016) Review of Jacob Olukpona and Roland Abiodun. 2016. Ifa Divination, Knowledge, Power, and Performance. *African Studies Quarterly*. Forthcoming.
* Ndubuisi, E., (2008) A Fictional Anthropology: Review of –Paul Stroller – Gallery Bundu. H. AfrArts.
* Ndubuisi, E., (2007) Beautiful/Ugly: African and Diaspora Aesthetics. Sarah Nuttal (Ed.) A Review. CLA online Journal.
* Ndubuisi, E. (2003). Black critic and Kings: The Hermeneutics of Power in Yoruba Society by A.H Apter.
* Ndubuisi E. (2010) Surface of History and Significance: Review of – Leonard Kahan et.al (Ed). Surfaces: color, substances and ritual applications on African sculptures. H.AfrArt,
* Ndubuisi, Ezeluomba. (2015): Review of Edmond J. Keller. 2014. Identity, Citizenship, and Political Conflict in Africa. African Studies Quarterly. Vol. 15(2).
* Ndubuisi, Ezeluomba (2015): Review of Roland Abiodun. 2014. Yoruba Art and Language: Seeking the African in African Art. *African Studies Quarterly*. Forthcoming.
* Ndubuisi Ezeluomba (2016): Review of Polly Savage et al. 2014. Making Art in Africa – 1960-2010. *African Studies Quarterly*. Forthcoming.

**JOURNAL**

* Ezeluomba, N. (2007) The Explanation of a Text with reference to the Mud Sculptures of Benin. *Black Art Quarterly,* 12**,** 33-35.
* Ezeluomba (2017) The Legitimacy of Kingship: Benin Art and Political Intrigues from the Eighteenth Century. *Manwa Katha Journal Adivasi and Folklore Studies*, 4, 1, 4-17.
* Unheard Voices: Obi Ekwenchi and Tobenna Okwuosa (2006) Africancolours online resources. [www.africancolours.com](http://www.africancolours.com).
* Ndubuisi, E. (2008) From the Subreal to the Real: The Creative Process of Benin Olokun Shrine Sculptures. CLA online Journal
* Ndubuisi, E. (2008) Olokun Earthen Sculpture, a fieldwork report. In the Association of Art Historian of the United kingdom Bulletin
* Ndubuisi, E. (2010) Olokun Earthen Sculptures and Cultic Objects: Their Functions in the Lives of the Edo Speaking People of Southern Nigeria, Eras Journal forthcoming

* Ndubuisi, E. (2008) Contemporary Art and the Crisis of Appropriations: Another look at the Art Scene. Creative Arts Journal (Uniport) forthcoming
* Ndubuisi, E. (2017) The Legitimacy of Kingship: Benin Art and Political Intrigues from the 18th Century. *Manwa Katha Journal of Adivasi and Folklore Studies.* Vol 4. 1. Pp. 4-17
* Ndubuisi, E. (2019) Belief and Belonging: Changing Social Cultural Landscape of Southern Nigeria. Published by the American Anthro. <https://anthrosource.onlinelibrary.wiley.com/doi/full/10.1002/j.2573-508X.2018.tb00006.x>

**CURRENT RESEARCH**

* Olokun Earthen Sculptures and Cultic Objects: Their Functions in the Culture of the Benin People of Southern Nigeria
* Functions of artefacts in traditional African societies: a reassessment of some oral and written accounts.
* Gender and religious worship in Benin: the dichotomies between men and women participation in Olokun worship.
* Methodological elaborations in the analysis of the visual cultures of shrines.
* Who patronized them: appreciation and patronage of art forms and objects in traditional African societies.
* Indigenous art networks and attitudes of collecting: attempting a redefinition of the constituents of shrines [museum] as avenues of artifacts display
* Globalization at crossroads: accessing the nexus between the occident and the other.
* Emerging contemporary artists and their proficiencies in modern Nigeria.
* Art as instrument of social and political agendas in the representations of the Oba of eighteenth century Benin art
* Commoditization of art works within a global network: the players and their impact on artists from developing nations
* Belief and belonging: changing perceptions of the religious consciousness of the people of southern Nigeria.
* Olokun shrines: among the Edo speaking people of southern Nigeria…

**CONFERENCES ATTENDED**

**AND PAPERS PRESENTED**

* Ezeluomba Ndubuisi (2019) Performing Ugie Olokun and Egwu Akuma Dance in Southern Nigeria. At the ECAS conference at the University of Edinburgh, Scotland.
* Ezeluomba Ndubuisi (2019) Benin Olokun Worship and Modernity. At the CHAM2019 conference in Lisbon, Portugal
* Ezeluomba Ndubuisi (2019) The Development of the Exhibition of African Art in American Art Museums: Strategy for Engaging Recent Repatriation Debate about the Cultural Property of Africa. At the Museum Innovation Forum at the New Orleans Jazz Museum.
* Ezeluomba Ndubuisi (2019) Performing Ugie Olokun in Benin City. At the Spirituality Conference at Southern University of New Orleans.
* Ezeluomba Ndubuisi (2019) Repatriate, but with Sense: A Personal Reflection on the Ongoing Debates on the Return of African Cultural Materials in the West. At the Art Crimes Professional Forum. Chicago.
* Ezeluomba Ndubuisi (2018) How much be una Akwanshi? Collecting A stone monolith at the VMFA. Monolith Study group conference at the University of Calabar, Nigeria.
* Ezeluomba Ndubuisi (2018) Belief and Belonging: Changing Socioreligious Landscape of Southern Nigeria. African in the World Conference organized by the Anthropological Association of America in collaboration with the African Studies Association. Johannesburg, South Africa.
* Ezeluomba Ndubuisi (2016) on new masking traditions in Nigeria – gallery talk at the Harn Museum of Art, University of Florida
* Ezeluomba Ndubuisi (2015) The Earthen Sculptures of Olokun in Benin Religious Worship: Another Look at the Images. Sixth International Conference on the Image. Clark Kerr Conference Center, University of California at Berkeley.
* Ezeluomba Ndubuisi (2013) the Legitimacy of Kingship: Benin Art and Political Intrigues from the Eighteenth Century. Association for the Studies of Middle East and Africa Conference. Washington DC. USA

* Ezeluomba Ndubuisi (2012) Olokun Shrine Sculptures. Presentation at the Community Methodist Church, Naperville, IL. USA.
* Ezeluomba Ndubuisi & John Agberia (2010) Defining the museum: a Photographic commentary of the Visual Cultures of Shrines. In ‘Making Things’ Conference at the Museum of English Rural Life of the University of Reading, United Kingdom.
* Ezeluomba Ndubuisi (2009) The form, function and motifs of Olokun cult objects including earthen sculptures of Benin, southern Nigeria. In Narratives of now: Visual and performing arts in Africa Graduate student association of UCLA.
* Ezeluomba Ndubuisi, C (2010) Attempting the definition of a museum: a photographic commentary of the visual cultures of shrines. *Making things*. Museum and Ethnographers’ Group Annual UK Conference. Museum of English Rural life, University of Reading.
* Ezeluomba, N. (2007) The Implications of texts in the analysis of material culture: a case of shrine sculptures in Olokun worship. *The Artefact our text conference. Art History department,* University of Manchester.
* Ezeluomba, N. (2007) The Performative qualities of the artist and his audience in African masquerade performance. *The graduate Art History Symposium. University of York*, Toronto. Canada.
* Ezeluomba, N. (2006) The Innovation and Dynamics in Eighteenth century Benin Art and visual culture. *Eighteenth century direction conference, Barber School of Fine Art,* University of Birmingham.
* Ndubuisi, E. (2007) From the Subreal to the Real: The Creative Process of Benin Olokun Shrine Sculptures. International conference on consciousness, literature and the Arts, University of Wales Aberystwyth.
* Ezeluomba, N. (2007) What is African Art. *African studies discussion forum.* University of Wales, Aberystwyth.
* Ndubuisi Ezeluomba (1998) Color and their meaning in artistic creations: Lecture delivered at the Rotaract Club of Uselu (D9140) meeting in commemoration of the international rotary year of peace.

**ART EXHIBITIONS**

**(GROUP)**

* African Students Association event at the Reitz Union, University of Florida. 2015
* Art Walk – Downtown Gainesville, Florida. 2014
* Museum night at the Harn Museum of Art, University of Florida, Gainesville. 2014.
* Open air exhibition at Igbinedion Education Centre 1996.
* Exhibition of Painting and Drawings at the Institute of Management and Technology Enugu. 1995
* Open air display of paintings in Vienna Austria in 2007
* NAFAAS (National Association of Fine and Applied Arts Students) graduating exhibition, University of Benin, Benin City. 1999.
* Romance with Illiard, an exhibition of University of Benin students (old and young artists) 1999.
* *‘Nothing spoil’* an exhibition of paintings and sculptures at the Petroleum Training Institute Warri, Delta State, Nigeria. 2000.
* African Studies exhibition in commemoration of the death of Prof. C.O. Adepegba. Institute of African Studies University of Ibadan, Oyo State Nigeria. 2002.
* Graduation exhibition of the department of fine arts and design of the University of Port Harcourt, Nigeria. May 2010

**CURATORIAL EXPERIENCE**

* Co-curated with Bozimo Bradouy the *‘Nothing Spoil’* exhibition in 2001 at Petroleum Training Institute (PTI) Warri, Nigeria.
* Head of the curatorial theme at the graduation exhibition at University of Port Harcourt, May 2010.
* Consulting curator of Soul-centricism. The exhibition of scripts paintings by Tobenna Okwuosa. October 2008.
* Worked among the team that set up the Kongo Across the Waters exhibition at the Harn Museum of Art. University of Florida, 2013.
* Consulted with Dr. Susan Cooksey, in panning the Elusive Spirits exhibition at the Harn Museum of Art, University of Florida. 2016
* Ancestors in Stone. Ongoing exhibition at the New Orleans Museum of Art. 2019

**TECHNICAL SKILLS**

Microsoft Office Suites, Endnotes, attempted SPSS. LMS, Canvas, Blackboard,

Sakai.

**MEMBERSHIP OF PROFESSIONAL**

**BODIES**

* Royal African Society
* African Studies Association of the UK.
* Association of Art Historians of the UK.
* College Art Association.
* Society of Nigerian Artists.
* African Studies Association.
* Art Council of the African Studies Association.

**INTERESTS**

Reading (Anthropology of Art and Art History) cultural studies texts, visual cultures. Postcolonial theory, etc. I enjoy listening to R&B music as well as classical tunes. A game or two of chess stir me up after a hard day’s work. I equally explore themes of fertility, fragility and nothingness in my paintings and sculptures. I write on traditional and contemporary African material and visual cultures. Love cooking and minor fitness training

**Languages spoken** – English, Pidgin English, Igbo, Yoruba, Edo, Hausa, as well as minimal Welsh and French.