

**Okwui Enwezor Postdoctoral Fellowship in Visual culture, Performance studies and Critical Humanities**

**NAMESAKE SCHOLAR OKWUI ENWEZOR**



Okwui Enwezor (1963, Calabar, Nigeria-2019, Munich) was a curator, critic, and art historian. Enwezor's curatorial projects alternated between ambitious international exhibitions that sought to define their moment and historically driven, encyclopedic museum shows. His major projects include the Venice Biennale (2015), Paris Triennale (2012), Gwangju Biennale (2008), Seville Biennial (2006) and Documenta 11 (1998-2002), and he served as Artistic Director of the Second Johannesburg Biennial (1997). Enwezor's

groundbreaking museum exhibitions include *Postwar: Art Between the Pacific and the Atlantic, 1945-1965*, Haus der Kunst, Munich (2016); *Rise and Fall of Apartheid: Photography and the Bureaucracy of Everyday Life*, International Center of Photography, New York (2012); *Archive Fever: Uses of the Document in Contemporary Art*, International Center of Photography, New York (2008); *Snap Judgments: New Positions in Contemporary African Photography*, International Center of Photography, New York (2006); *The Short Century: Independence and Liberation Movements in Africa, 1945-1994*, Museum Villa Stuck, Munich (2001); and *In/Sight: African Photographers, 1940-Present*, Guggenheim Museum, New York (1996).

Enwezor served as Director, Haus der Kunst, Munich (2011-2018) and Dean of Academic Affairs and Senior Vice-President, San Francisco Art Institute (2005-2009). He was Global Distinguished Professor in the Department of Art History, New York University (2013) and Kirk Varnedoe Visiting Professor at the Institute of Fine Arts, New York University (2012). Among his publications are *Postwar: Art between the Pacific and the Atlantic, 1945-1965* (Prestel Publishing, 2017), which he co-edited; *Rise and Fall of Apartheid: Photography and the Bureaucracy of Everyday Life* (Prestel Publishing, 2013); *Contemporary African Art Since 1980* (Damiani, 2010); *Antinomies of Art and Culture: Modernity, Postmodernity, Contemporaneity* (Duke University Press, 2009); and *Reading the Contemporary: African Art from Theory to the Market* (Iniva, 1999). In 1994, he founded NKA: Journal of Contemporary African Art.