

# Jordana Moore Saggese

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## Education

2008	Ph.D.	History of Art, University of Illinois at Urbana-Champaign Dissertation: “Jean-Michel Basquiat’s Language” Committee: Jonathan Fineberg, Okwui Enwezor, Jordana Mendelson, Dana Rush
2003	M.A.	History of Art, University of Illinois at Urbana-Champaign Thesis: “The Myth of Neutrality: Reconsidering Conceptual Art and Photography in the United States”
2001	B.A.	Fine Arts, Vanderbilt University, cum laude

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## Professional Appointments

2014-	Chair, Undergraduate Program in Visual Studies
2014-	Associate Professor of Contemporary Art and Theory, Visual Studies, California College of the Arts Affiliate Faculty, Diversity Studies; Affiliate Faculty, Graduate Program in Visual & Critical Studies; Affiliate Faculty, Graduate Fine Arts Program
2008–2014	Assistant Professor of Contemporary Art and Theory, Visual Studies, California College of the Arts Affiliate Faculty, Graduate Program in Visual & Critical Studies Affiliate Faculty, Graduate Fine Arts Program
2007–2008	Predocctoral Fellow & Lecturer, Department of Art & Art History, Santa Clara University
2006–2007	Lecturer, School of Art & Design, San José State University

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## Publications

### Books

- 2014 *Reading Basquiat: Exploring Ambivalence in American Art* (University of California Press)
- Winner, PEN Center Award/UC Press First Book Award, 2015
  - Reviewed by John Seed, “Holiday Reads: 10 Recent Books on Art and Culture,” [Huffington Post](#), 7 December 2014.
  - Reviewed by Anton Stuebner, “Printed Matters,” [Art Practical](#), 7 October 2014.
  - Reviewed by Tracey Warr, [Times Higher Education](#), 25 September 2014.

— *Game On: The Black Male Athlete in American Art and Culture* (in progress)

### Peer-Reviewed Journals

- “On the Ropes: Boxing, Contemporary Art, and the Politics of Black Masculinity” (under review, *American Art*)
- 2016 “Diversity and Difference,” an edited collection of essays with introduction, *Art Journal* 75, no. 1 (Spring 2016): 70-74.

- 2016 “Beyond the Numbers Game: Diversity in Theory and Practice,” a moderated roundtable discussion, *Art Journal* 75, no. 1 (Spring 2016): 98-109.
- 2011 “‘Cut and Mix’: Jean-Michel Basquiat in Retrospect,” *Nka: The Journal of Contemporary African Art* 28 (Fall/Winter): 88–95.
- 2007 “The Myth of Neutrality: Re-Considering Conceptual Art Photography,” in *exposure: The Journal of the Society for Photographic Education* 40, no. 1 (Spring): 33–42.

### **Book Chapters**

- “Jean-Michel Basquiat and the American Canon,” in *Re-envisioning the Contemporary Art Canon: Perspectives in a Global World*, edited by Ruth Iskin (Routledge, forthcoming).
- “The Black Body in the Cold War: The Rise and Fall of Muhammad Ali in Images,” *Global History of Sport in the Cold War*, ed. Robert Edelman and Christopher Young (University of California Press/ Stanford University Press, forthcoming)

### **Exhibition Catalogues**

- 2016 “Knowing an Image: Jean-Michel Basquiat and the Question of Text,” in *Words Are All We Have: The Paintings of Jean-Michel Basquiat* (Nahmad Contemporary, distributed by Hatje Cantz, forthcoming May 2016).
- 2012 “Appropriation in the Age of Mechanical Reproduction,” in *Ménage à Trois: Warhol, Basquiat, Clemente* (Bonn:Kunst-und Ausstellungshalle der Bundesrepublik Deutschland), 135–143.
- 2008 Selected Entries, *Krannert Art Museum and Kinkead Pavilion: Selected Works* (Urbana, IL: The Board of Trustees of the University of Illinois), 324–331.
- 2003 Selected Entries, *Drawings of Choice from a New York Collection*, ed. Josef Helfenstein and Jonathan Fineberg (Champaign, IL: Krannert Art Museum, in association with University of Washington Press), 39–40, 52–57, 122–123, and 136–139.

### **Magazines**

- 2016 “David Hammons?,” a collaborative text by Wattis Institute’s Research Group, *Flash Art* no. 308 (May 2016): 56-63.
- 2015 “Fade to Black: An Interview with Jefferson Pinder,” *International Review of African American Art* vol. 5, no. 23 (Spring 2015), 43-47.
- 2012 “[The Pleasures and the Perils of Abstraction](#),” Review of Choose Paint! Choose Abstraction!, exhibition at the Museum of the African Diaspora. *International Review of African-American Art* (June). Online only.

### **Book Reviews**

- 2011 “Review of Adrian Piper: Race, Gender and Embodiment by John P. Bowles and Enacting Others: Politics of Identity in Eleanor Antin, Nikki S. Lee, Adrian Piper, and Anna Deveare Smith by Cherise Smith. *College Art Association Reviews* (December).

### **Encyclopedias**

- 2015 “[Jean-Michel Basquiat, Horn Players](#),” SmartHistory (Khan Academy). Online.
- 2013 “[The Pictures Generation](#)” and “[Identity Politics: From the Margins to the Mainstream](#).” SmartHistory (Khan Academy). Online.

- 2011 “Howardena Pindell,” “Joyce Scott,” and “Alison Saar,” in *The Grove Encyclopedia of American Art*, vol. 4, edited by Joan Marter (Oxford University Press).
- 2006 “Howardena Pindell,” “Joyce Scott,” and “Alison Saar,” in *Grove Art Online/The Dictionary of Art*, edited by Whitney Chadwick (New York: Oxford University Press). Online.

### **Other Publications**

- 2012 “Storytelling.” Gallery text for the exhibition “City Beneath the City.” San José Institute of Contemporary Art (May–September).
- 2010 “[Jean-Michel Basquiat](#),” Exhibition Preview, *Artforum* (summer). Online only.
- 2008 “A Map of the Mind,” in *Andy Ducett* (Privately Printed).

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### **Selected Fellowships, Honors, and Awards**

- 2016 Faculty Travel Grant, California College of the Arts
- 2015 PEN Center USA Literary Award for *Reading Basquiat: Exploring Ambivalence in American Art*
- 2015 Curriculum Development Grant, California College of the Arts
- 2014 Faculty Travel Grant, California College of the Arts
- 2012 Faculty Development Grant, California College of the Arts
- 2011 Faculty Travel Grant, California College of the Arts
- 2010 Faculty Development Grant, California College of the Arts
- 2008 Inclusive Excellence Postdoctoral Fellowship, Santa Clara University (declined)
- 2007 Inclusive Excellence Predoctoral Fellowship, Santa Clara University
- 2007 Campus Diversity Initiative Grant (sponsored by the Ford Foundation), Santa Clara University
- 2006 FehI Grant for Dissertation Research, School of Art & Design, University of Illinois at Urbana-Champaign
- 2005 Graduate Teaching Award, Graduate College, University of Illinois at Urbana-Champaign
- 2003 Arena Artium (juried competition of graduate student papers), College of Fine & Applied Arts, University of Illinois at Urbana-Champaign
- 2003 Fellowship for Museum Diversity, Munson-Williams-Proctor Institute
- 2001 Predoctoral Fellowship, Graduate College, University of Illinois at Urbana-Champaign
- 1997 Stevenson Academic Scholarship, Vanderbilt University

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### **Invited Talks**

- 2016 Invited Panelist, “Basquiat and Queer Contemporary Art,” Schomburg Center for Research in Black Culture, New York, February 1.
- 2015 Invited Panelist, “Reports from the Field,” part of the Visual and Critical Studies Program “Forum” program, California College of the Arts, San Francisco, April 3.
- 2015 Invited Panelist, “Jean-Michel Basquiat: Now’s the Time,” Symposium in conjunction with the retrospective exhibition organized by Dieter Buchhart, Art Gallery of Ontario, March 28.
- 2015 Invited Speaker, “History of Contemporary Art” Course, University of California at Irvine, March 3.
- 2015 Invited Panelist, Carolyn and Winston Lowe Lecture Series, Harlem Fine Arts Show, New

- York, January 28.
- 2014 Book Talk & Signing for *Reading Basquiat: Exploring Ambivalence in American Art*. Book Soup, Los Angeles, December 1.
- 2014 Book Talk & Signing for *Reading Basquiat: Exploring Ambivalence in American Art*. Gagosian Book Shop, New York City, October 23.
- 2014 “The Black Picasso: Jean-Michel Basquiat’s Art History,” The University of Texas at Austin, sponsored by the John L. Warfield Center for African and African American Studies, October 7.
- 2014 “#MYKIDCOULDDOTHAT,” Gallery Talk in conjunction with the exhibition “Legacy: The Emily Fisher Landau Collection,” San José Museum of Art, August 17.
- 2014 “Jean-Michel Basquiat: The Radiant Child,” Moderator for Film Screening and Discussion. Museum of the African Diaspora, May 15.
- 2014 “An Afternoon with Basquiat,” Invited Panelist. UC Berkeley Art Museum & Pacific Film Archive, February 7.
- 2011 “Difference and the Politics of Identity in Contemporary Art.” Lunchtime Lecture Series. San José Museum of Art, May 4.
- 2010 “Race and Space: Africans in America.” Wattis Institute for Contemporary Arts, San Francisco, October 27.
- 2010 “Modern/Postmodern.” San José Museum of Art, March 11.
- 2010 “The Everyday.” San José Museum of Art, March 4.
- 2009 “Five Influences.” Critical Race Theory Roundtable, Graduate Program in Visual & Critical Studies, California College of the Arts, September 23.
- 2009 “Performing Race: Artists of Color and the Performance of Identity.” 4-d Core Studio, California College of the Arts, March 2.
- 2009 “Dialogue with New York/ African American Abstraction 1940–60.” African American Art History Survey, San Francisco State University, March 20.
- 2008 “Zips and Drips: A Brief History of Abstract Expressionism.” In conjunction with the exhibition: Culture of Spontaneity: San Francisco Abstract Expressionism from the Permanent Collection, San José Museum of Art, November 4.
- 2008 “Basquiat and Bebop.” California State University at Sacramento, May 1.
- 2008 “Basquiat and Bebop: Intersections of Improvisation.” College of Arts & Sciences, Santa Clara University, April 11.
- 2007 “New Trends in African Photography.” Undergraduate Photography Studio, Santa Clara University, November 13.
- 2007 “Totems in Contemporary Art and Culture.” Undergraduate Sculpture Studio, Santa Clara University, October 15.
- 2007 “Black is (More Than) a Color.” Osher Lifelong Learning Institute, San José State University, May 2.
- 2006 “Basquiat and the Beats.” Modern Art Colloquium, University of Illinois at Urbana-Champaign, November 27.
- 2006 “Jean-Michel Basquiat: The Trickster.” Graduate Seminar in Myth and Symbol, San José State University, November 7.
- 2005 “Basquiat and Bebop: Re-Examining Techniques of Improvisation.” Modern Art Colloquium, University of Illinois at Urbana-Champaign, January 31.
- 2004 “The History of Collage: Making and Meaning.” Undergraduate Painting Studio, University of Illinois at Urbana-Champaign, November.
- 2004 “Re-Presenting African Art: One Continent/ Many Worlds.” Second Sunday Lecture Series. Krannert Art Museum, Urbana, IL, October 4.

- 2003 “What is an ‘Art’ Photograph?: Reconsidering the Photo-Documents of Hans Haacke.” 2<sup>nd</sup> Annual Arena Artium Competition for Graduate Students, University of Illinois at Urbana-Champaign, April 25.
- 2003 “The Burden of Documentation: Photography in Conceptual Art and the Work of Hans Haacke.” Art History Division, University of Illinois at Urbana-Champaign, February 14.
- 2002 “Drawings of Choice from a New York Collection.” Second Sunday Lecture Series. Krannert Art Museum, Urbana, IL, October.

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## Conference and Symposia Activity

### *Panels Organized*

- 2014 “Step into the Arena: The Aesthetics of Boxing and Wrestling in American Culture” American Studies Association (Panel sponsored by the Visual Culture Caucus), Los Angeles, November 6-9.
- 2012 “Transcending Compliance Models: Diversity in Theory & Practice” (with Jacqueline Taylor). College Art Association, Los Angeles, February 22–25.
- 2011 “Potentialities of Performance” College Art Association, New York City, February 9–12.
- 2004 “Negotiating the Intersections of Art & Text,” Graduate Student Symposium, University of Illinois at Urbana-Champaign, September.

### *Papers Presented*

- 2016 “Between Capital and the Canon: The Case of Jean-Michel Basquiat.” College Art Association (title of panel: “Making a Killing: Art, Capital, and Value in the Twenty-first Century), Washington, D.C., February 4.
- 2015 Presentation to the Board of Trustees, University of California Press, Berkeley, October 15.
- 2015 “The Black Athletic Body.” Symposium Title: Global History of Sport in the Cold War. New York University, October 23-24.
- 2014 “The Greatest: Muhammad Ali and Black Sexuality in Contemporary American Art,” American Studies Association (title of panel: “Step into the Arena: The Aesthetics of Boxing and Wrestling in American Culture”), Los Angeles, November 6-9.
- 2013 “On the Ropes,” College Art Association (title of panel: “Color Adjustment: Revisiting Identity Politics of the 1990s”) New York City, February 16.
- 2010 “Basquiat, Bebop, and the Patterns of Improvisation.” College Art Association (title of panel: Sounding American Art), Chicago, February 10-13.
- 2008 “Basquiat and the Beats.” American Studies Association (title of panel: King of the Crossroads: Theorizing the Art and Impact of Jean-Michel Basquiat), Albuquerque, October 16.
- 2008 “Basquiat’s Blackness: Redefining an African-American Aesthetic.” Theorizing Blackness Symposium. Graduate Center, City University of New York, April 4.
- 2008 “Is Basquiat Black?” New Critical Perspectives in Art History Conference, The David C. Driskell Center for the Study of the Visual Arts and Culture of African Americans and the African Diaspora, University of Maryland at College Park, March 7–8.
- 2007 “Basquiat and Bebop: New Techniques of Improvisation,” Paper accepted for Black Music Culture Area (Chairs: William C. Banfield, Angela M. Nelson) of the Annual Meeting of the National Popular Culture Association and American Culture Association, Boston MA, April

- 2006 “What is ‘Black’ in Basquiat?” Southeastern College Art Conference & Mid-American College Art Association (title of panel: African Americans and Visual Art: Exploring/Exploding Racialized Readings), Nashville, October 25–28.
- 2005 “Into the Intermezzo: The Paintings of Jean-Michel Basquiat.” Midwest Art History Society Annual Meeting, Cincinnati, April 7–9.

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### **Curatorial and Museum Experience**

- 2005–2006 Curatorial Assistant, Krannert Art Museum, University of Illinois
- 2004 Co-Curator, “Re-Presenting African Art: One Continent/Many Worlds”  
Krannert Art Museum
- 2003 Intern, Munson-Williams-Proctor Art Institute, Utica New York

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### **Teaching Experience**

#### ***California College of the Arts (Undergraduate)***

Introduction to the Modern Arts –including pilot of 100% online version in Summer 2015  
Introduction to African-American Art  
Art Since 1945  
Seminar: Representation and the Other  
Seminar: Potentialities of Performance  
Seminar: The “Black Aesthetic”  
Seminar: Performing Race  
Senior Projects II

#### ***California College of the Arts (Graduate)***

Strategies  
Identities (Introduction to Postcolonial Theory)  
Art and Theory of the African Diaspora  
Graduate Studio Practice  
Contemporary Art History & Theory  
Strategies (Seminar in Theories & Methods)

#### ***Santa Clara University (Undergraduate)***

Western Culture, Art History III: Rococo to Contemporary Art  
Special Topics: The Black Aesthetic

#### ***San José State University (Undergraduate)***

Writing in the Arts

#### ***University of Illinois at Urbana-Champaign***

Art Since 1940 (instructor of record)

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## Selected Service Record

### ***Service to the Field***

2015-	Peer Reviewer, <i>Small Axe</i>
2014-	Peer Reviewer, <i>American Art</i>
2014	Panelist, Award Committee, Cubberley Artist Space Program, Palo Alto Art Center
2013-2016	Executive Editor, Book Reviews, <i>Panorama: Journal for the Association of Historians of American Art</i>
2013	Nominator, The Alpert Award in the Arts
2010–2013	Member, Committee on Diversity Practices, College Art Association
2010– 2013	Co-Editor, Book Reviews, Association of Historians of American Art
2010-	Member, Programming Committee for Visual Culture Caucus, American Studies Association
2008–2015	Member, Curatorial Committee, San José Institute of Contemporary Art

### ***College Service***

2016	Search Committee for Tenure Track Faculty in Architecture [2 positions]
2015-2016	Faculty Campus Planning Committee
2015-2016	Chair Handbook and Timeline Taskforce
2013	Panelist, First Year Reviews, Fine Arts
2013	Review Committee, Faculty Professional Development Grants
2013	Search Committee for Tenure Track Faculty in Visual Studies
2011	Search Committee for Ranked Faculty in Social Practice
2011	Search Committee for Tenure Track Faculty in Writing & Literature
2010–2011	2011 Executive Committee
2009–2015	Member, President’s Diversity Steering Group
2009– 2015	Faculty Mentor to Students of Color
2009–2011	Graduate Admission Committee, Visual & Critical Studies
2009–2010	Panelist, Junior Review, Fine Arts
2009	Panelist, First Year Reviews, Fine Arts

### ***Program Service***

2014-2016	Chair of Visual Studies
2013	Interim Chair of Visual Studies
2010–2011	Organizer, 3-part series of pedagogy workshops for Visual Studies Faculty
2010	Panelist, Junior Review, Visual Studies
2009–2010	Visual Studies Major Curriculum Revision Committee

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## Professional Memberships and Affiliations

2010–	Association of Historians of American Art
2008–	Association for Critical Race Art Historians
2007–	American Studies Association
2002–	College Art Association

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## Supervision of Graduate Student Research

Forrest McGarvey, "Seeing the Screen: Considering the Technological and the Digital in Multimedia Art," California College of the Arts, 2016.

Irina Contreras, "La Bamba Cosmica: The Changing History and Story of Ritchie Valens and La Bamba," California College of the Arts, 2015.

Danielle Jackson, "Cool Coreographies: Ralph Lemon's Great Black American Epic," California College of Arts, 2015.

Jacqueline Clay, "Black Monochrome: Vanessa Beecroft, Race, and the Other," Visual & Critical Studies, California College of the Arts, 2011.

Liesa Lietzke, "Felt/Seen, Me/ It: Probing the Body/World Divide through Rebecca Horn's Sculpture-Performances 1968-1974," Visual and Critical Studies, California College of the Arts, 2011.

Amanda Sims Hunt, "On 'Life Performance' and 'Invasion Performance': Eleanor Antin's Black Ballerina and Lorraine O'Grady's Mademoiselle Bourgeoise Noire," Curatorial Practice, California College of the Arts, 2011.

Duane Deterville, "Drawing Down Ancestors: Defining the Afriscape Through Ground Markings and Street Altars," Visual and Critical Studies, California College of the Arts, 2009.

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## Professional References

### ***Dr. John P. Bowles***

Associate Professor of African American Art  
Department of Art  
University of North Carolina at Chapel Hill  
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Chapel Hill, NC 27599-3405  
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### ***Dr. Tirza True Latimer***

Associate Professor & Chair, Visual and Critical Studies  
California College of the Arts  
1111 Eighth Street  
San Francisco, CA 94107  
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### ***Dr. Rachel Schreiber***

Interim President



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San Francisco, CA 94133  
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***Dr. Cherise Smith***

Associate Professor of Art History & African and African Diaspora Studies  
Director, Warfield Center for African and African American Studies  
Affiliate, Center for Mexican American Studies  
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