

## **Term Information**

Effective Term Spring 2026

## **General Information**

Course Bulletin Listing/Subject Area	History of Art
Fiscal Unit/Academic Org	History of Art - D0235
College/Academic Group	Arts and Sciences
Level/Career	Undergraduate
Course Number/Catalog	4040
Course Title	Topics in Indigenous Art History
Transcript Abbreviation	Indigenous ArtHist
Course Description	This course introduces students to selected topics in the field of Indigenous Art History.
Semester Credit Hours/Units	Fixed: 3

## **Offering Information**

Length Of Course	14 Week, 12 Week, 8 Week, 7 Week, 6 Week, 4 Week
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	No
Grading Basis	Letter Grade
Repeatable	Yes
Allow Multiple Enrollments in Term	Yes
Max Credit Hours/Units Allowed	6
Max Completions Allowed	2
Course Components	Lecture
Grade Roster Component	Lecture
Credit Available by Exam	No
Admission Condition Course	No
Off Campus	Never
Campus of Offering	Columbus, Newark

## **Prerequisites and Exclusions**

Prerequisites/Corequisites	none
Exclusions	none
Electronically Enforced	No

## **Cross-Listings**

Cross-Listings	none
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## **Subject/CIP Code**

Subject/CIP Code	50.0703
Subsidy Level	Baccalaureate Course
Intended Rank	Freshman, Sophomore, Junior, Senior

## Requirement/Elective Designation

The course is an elective (for this or other units) or is a service course for other units

## Course Details

### Course goals or learning objectives/outcomes

- Students will be introduced to key issues in the study of Indigenous Art History. The course is interdisciplinary, incorporating material from Art History, Indigenous Studies, Anthropology, Museum Studies, and Environmental Studies.

### Content Topic List

- Indigenous Art
- Global Indigenous Art
- Native American Art
- Repatriation of Art Objects and Visual Sovereignty
- Indigenous Epistemologies
- Environmental Art History
- Indigenous Visual and Material Culture

### Sought Concurrence

No

## Attachments

- HistArt 4040 Syllabus.pdf: Syllabus  
*(Syllabus. Owner: Whittington, Karl Peter)*
- Curriculum Map HA4040.docx: Curriculum Map  
*(Other Supporting Documentation. Owner: Whittington, Karl Peter)*
- 4040 Syllabus Version 2.docx: Syllabus - Second offering  
*(Syllabus. Owner: Whittington, Karl Peter)*
- CES Concurrence - HA 4040.docx: Concurrence from CES  
*(Concurrence. Owner: Whittington, Karl Peter)*

## Comments

- - Topics courses should include at least two syllabi. Please see p. 2 of Curriculum and Assessment Operations Manual [https://asccas.osu.edu/sites/default/files/2024-10/2024-2025%20ASCC%20Handbook%20FINAL\\_1.pdf](https://asccas.osu.edu/sites/default/files/2024-10/2024-2025%20ASCC%20Handbook%20FINAL_1.pdf) (under "New Non-GEN course")  
-Please request a concurrence from the Center for Ethnic Studies.  
Thank you. *(by Vankeerbergen, Bernadette Chantal on 03/11/2025 10:50 AM)*
- This is a new course request for a special topics course in Indigenous Art History. We have submitted a sample syllabus for one iteration of the course - future iterations could focus on other topics in the field. This is akin to our "special topics" offerings like HistArt 4020 (Special Topics in Architecture). *(by Whittington, Karl Peter on 03/10/2025 09:03 AM)*

**COURSE REQUEST**  
4040 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette  
Chantal  
04/08/2025

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Whittington, Karl Peter	03/10/2025 09:03 AM	Submitted for Approval
Approved	Whittington, Karl Peter	03/10/2025 09:03 AM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	03/11/2025 10:50 AM	College Approval
Submitted	Whittington, Karl Peter	04/08/2025 08:39 AM	Submitted for Approval
Approved	Whittington, Karl Peter	04/08/2025 08:39 AM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	04/08/2025 10:12 AM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Neff, Jennifer Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	04/08/2025 10:12 AM	ASCCAO Approval

Topics in Indigenous Art History  
Indigeneity on/as the Borders of Japan  
HISTART 4040  
MW 3:55-5:15\*



Instructor: Mia Kivel\*  
Email: kivel.3@osu.edu\*  
Location: Pomerene 240\*  
Office Hours: By Appointment\*

**Course Description:**

This course will offer a careful examination of the history, culture, and contemporary art making practices of the two Indigenous peoples of modern-day Japan: The Ainu and the Uchinanchu (Ryukyuan) whose ancestral and contemporary lands delineate the Japanese state's northern and southern borders, respectively. In addition to learning about the vibrant and diverse visual arts of these Indigenous peoples, students will engage with questions of colonialism and Indigenous survivance in the present-day. In particular, the class will explore how throughout Japan's imperialist expansion in the 19<sup>th</sup> and 20<sup>th</sup> centuries, Indigenous peoples were made to function as a "colonial other" through which ideas about the Japanese people and nation could be defined. Conversely, the class will also examine the work of contemporary Ainu and Uchinanchu artists in order to understand how they work to assert enduring cultural identity, address social and political issues affecting their present-day communities, and challenge the dominant narrative of Japan as a monoethnic state.

**Land Acknowledgement:**

Your instructor would like to acknowledge the land that The Ohio State University occupies is the ancestral and contemporary territory of the Shawnee, Potawatomi, Delaware, Miami, Peoria, Seneca, Wyandotte, Ojibwe and Cherokee peoples. Specifically, the university resides on land ceded in the 1795 Treaty of Greeneville and the forced removal of tribes through the Indian Removal Act of 1830. As a land grant institution, we want to honor the resiliency of these tribal nations and recognize the historical contexts that has and continues to affect the Indigenous peoples of this land.

While statements like this can do precious little to ameliorate the historical and ongoing injustices faced by Indigenous communities, it is important always, but especially within the context of this course, that we be mindful of this land, its Indigenous peoples, and the settler-colonial violence embedded in its past and present.

**Reading:**

There is no required textbook for this course. Required readings, which will include both conventional art historical scholarship and other materials such as poetry, will be uploaded in PDF format to Carmen.

Where possible, this course will engage with sources written by Indigenous academics, as well as interviews with Indigenous artists. Settler-scholars have had and will continue to have an important place in this field of study, but your instructor firmly believes that highlighting Indigenous perspectives and methodologies is both the most *insightful* and most *responsible* way to cover many of the topics this course will address. Please note that on this syllabus, self-identified Indigenous scholars are indicated by the inclusion of their tribal/cultural affiliation(s) in parentheses following their names.

**Course Requirements:****Attendance and Participation:**

Students are expected to attend all scheduled classes. In addition, students should be prepared to participate in class discussions by attending to all assigned readings in advance of each class period. Attendance and participation will be graded according to the following chart:

Participation Grade	✓+ (participates often)	✓ (participates some)	✓- (rarely participates)
Absences			
0-1	10/10	9/10	8/10
2-3	8/10	7/10	6/10
4+	7/10	5/10	3/10

Additionally, students should bear in mind that exams will be heavily based on material that is covered in class. While it is possible to miss several classes and still earn most points in this category through regular participation, your performance on exams will be severely impacted by poor attendance.

### **Weekly Short Responses:**

After each Wednesday's lecture, an assignment will open in which students will be asked to respond to a specific question regarding some aspect of the week's lecture. Topics will vary week to week. For instance, you may be asked to:

- Follow up on a key idea from lecture
- Perform a short visual analysis of a new artwork or one which appeared in lecture
- Answer a question regarding one of the assigned readings
- Relate an artwork to a key reading or primary source
- Respond to a short video

In general, responses should be around 250-350 words and organized in thoughtful, complete sentences. Answers shorter than 225 words or which represent only superficial engagement with the topic at hand will not receive full credit.

Your instructor recognizes that each student's schedule is different and that some weeks may be more hectic than others. In acknowledgment of this, **you are allowed to skip two of these weekly responses without penalty.**

### **Take-Home Unit Exams:**

Following weeks one and two of this course, which are meant to serve as an introduction to its format and key ideas, material is organized into three units. The first is focused on Ainu art and culture, the second on Uchinanchu art and culture, and the third on the relationship between Indigeneity and the Japanese state more broadly. Each of these units will conclude with a written, take-home exam to be submitted on Carmen. Students are encouraged to reference and quote from assigned readings in their responses and reference these readings with properly formatted in-text citations including the author's name and a page number. Lecture materials and in-class notes may also be referenced. The use of other sources is not permitted.

In general, each exam will consist of three essay questions. Students may be asked to perform a visual analysis, compare two or more artworks, or reflect critically on a particular reading (these topics, it should be noted, are not too dissimilar from the weekly short responses, which will serve as valuable practice for each exam). At least one question on

each exam will address a broader theoretical concept pertaining to the unit as a whole. This thematic question will require the longest response and be the most heavily weighted.

All exams will be taken at home and submitted via Carmen. Students should expect to spend several hours writing and editing their responses, as each exam will require roughly 2,500 words (around ten pages double-spaced) of writing in total.

Please note that the use of Generative AI for these exams is not permitted.

**Grading:**

Attendance and Participation: 10%

Weekly Discussion Posts: 25%

Unit 1 (Ainu) Take Home Exam: 25%

Unit 2 (Uchinanchu) Take Home Exam: 25%

Unit 3 (Indigeneity and the Japanese State) Take Home Exam: 25%

Scale:

A 93-100	C 73-77
A- 90-92	C- 70-72
B+ 88-89	D+ 68-69
B 83-87	D 60-67
B- 80-82	E 0-59
C+ 78-79	

**Weekly Schedule (Subject to Revision by Instructor)**

*Week 1*

Wednesday: Course Introductions and Understanding Indigeneity

- Georgina Tauri Stewart (Māori), “What does ‘indigenous’ mean, for me?” *Educational Philosophy and Theory* 50 no. 8 (2017): 740-743.
- United Nations Declaration on the Rights of Indigenous Peoples (2007)

*Week 2:*

Monday: Labor Day—No Class

Wednesday: The Myth of “Monoethnic Japan”

- Gavan McCormack, “Introduction” in *Multicultural Japan: Paleolithic to Postmodern* ed. Donald Denoon, Mark Hudson, Gavan McCormack and Tessa Morris-Suzuki.

### Week 3:

#### Monday: Indigenous Art History as Subject and Method

- Heather Iglorte (Inuk, Nunatsiavut) and Carla Taunton, "The Path Before Us: Generating and Foregrounding Indigenous Art Theory and Method," Introduction in *The Routledge Companion to Indigenous Art Histories in the United States and Canada*.
- Linda Tuhiwai Smith (Māori), "Research Adventures on Indigenous Lands," Chapter 4 in *Decolonizing Methodologies: Research and Indigenous Peoples* (3<sup>rd</sup> edition, 2021)

#### Wednesday: Ainu Art and History in the *Yukar* and *Uwepeker* Periods

- No reading today

### Week 4:

#### Monday: "to do nothing but needlework..." Ainu Textiles as Art

- Tsuda Nobuko (Ainu), "Our Ancestors' Handprints: The Evolution of Ainu Women's Clothing Culture," and ann-elise lewallen "The Gender of Cloth: Ainu Women and Cultural Revitalization," chapters 10-11 in *Beyond Ainu Studies: Changing Academic and Public Perspectives* ed. Mark J. Hudson, ann-elise lewallen, and Mark K. Watson

#### Wednesday: "Carving on Treasures..." Ainu Woodcarving as Art

- No reading today.

### Week 5:

#### Monday: Ainu Tourism in Post-1945 Japan

- Lisa Hiwasaki, "Ethnic Tourism in Hokkaido and the Shaping of Ainu Identity," *Pacific Affairs* 73 no. 3 (2000): 393-412.

#### Wednesday: Kinship and Art Making in the Kotan: Fujito Takeki and Fujito Kohei

- Tanya Talaga (Anishnaabe/Polish), "The Power of Indigenous Kinship," *The Walrus*, 2018. (Short editorial article)

### Week 6:

#### Monday: Bikky Sunazawa and the racial politics of the Avant-Garde

- Chisato O. Dubreuil (Ainu), *From the Playground of the Gods: The Life and Art of Bikky Sunazawa*, 2004. Introduction, Chapters 1-2.

#### Wednesday: "Tourist Art" and its Unraveling

- James Clifford, "On Collecting Art and Culture," in *The Predicament of Culture: Twentieth Century Ethnography, Literature, and Art* (1988).



Week 7:

Monday: Ainu Music and Dance and the Limits of “Tradition”

- Kanako Uzawa (Ainu), “Charanke” Chapter 5 in *Beyond Ainu Studies: Changing Academic and Public Perspectives* ed. Mark J. Hudson, annelise lewallen, and Mark K. Watson
- Dylan Robinson (Stó:lō/Skwah), “Introduction” in *Hungry Listening: Resonant Theory for Indigenous Sound Studies* (2020). **If you do not identify as Indigenous, please respect the author’s wishes by not reading past pg. 25.**

Wednesday: “Imperial Syntax” and Indigenous Language as Resistance

- No reading today.

Week 8:

Monday: *Hero Shakushain* and the Changing Face Ainu Politics

- Courtney Powell, “Reconsidering Resistance: Ainu Cultural Revival as Protest,” *Vienna Journal of East Asian Studies* 14 (2022): 1-23.

Wednesday: NO CLASS—Work on Unit 1 Take-Home Exam, Due Sunday 11:59 PM

Week 9:

Monday: The Ryukyu Kingdom and its Disposition, 1429-1879

- Eiji Oguma, “The Ryūkyū Disposition (Ryūkyū Shobun),” Chapter 1 in *The Boundaries of ‘the Japanese’ Vol. 1: Okinawa 1818-1972 – Inclusion and Exclusion* (2014)

Wednesday: Shuri Castle and Architectural Syncretism

- No reading today.

Week 10:

Monday: *Kumiodori*, and the Politics of “Cultural Heritage”

- Ryan Yokota (Japanese/Uchinanchu), “The Okinawan (Uchinānchu) Indigenous Movement and its Implications for Intentional/International Action,” *Amerasia Journal* 41 no. 1 (2015): 55-73

Wednesday: *Yachimun* Ceramics

- No reading today.

Week 11:

Monday: *Bingata* as Craft and Critique—Yuken Teruya

- BuYun Chen, “The Craft of Color and Chemistry of Dyes: Textile Technology in the Ryukyu Kingdom, 1700-1900” *Technology and Culture* 63 no. 1 (2022): 87-117

Wednesday: Bashofu and its Reimagining—Hiroshi Jashiki

- No reading today.

Week 12:

Monday: Mao Ishikawa and Okinawa’s American Occupation (1945-Present)

- Joan Kee, “Angles of Incidence: Interracial Encounters of a Photographic Kind,” Chapter 2 in *The Geometries of Afro-Asia: Art Beyond Solidarity* (2023) (prioritize pages 107-124)

Wednesday: Queer Indigenous—Futoshi Miyagi’s *American Boyfriend*

- Megumi Chibana (Uchinanchu), “Striving for Land, Sea, and Life: The Okinawan Demilitarization Movement,” *Pacific Asia Inquiry* 4 no. 1 (2013): 136-154.

Week 13:

Monday: NO CLASS—Work on Unit 1 Take-Home Exam, Due Tuesday 11:59 PM

Wednesday: Representing Ainu and Okinawans—*Ainu-e* and *Ogo-e*

- No reading today.

Week 14:

Monday: Hachiji and Sinuye—Tattoo Arts and Indigenous Visibility

- Kim Kahan, “Reviving a Stigmatized Tradition: Tattoos from Okinawa, an Interview with Hajichi Project’s Moeko Heshiki” (2022)
- Excerpts from *Mayunkiki: Sikkure – Let Me Live* (2022)

Wednesday: NO CLASS—Happy Thanksgiving!

Week 15:

Monday: The Rhetoric and Violence of Ethnographic Collecting North and South

- Linda Tuhiwai Smith (Māori), “Research Adventures on Indigenous Lands,” Chapter 4 in *Decolonizing Methodologies: Research and Indigenous Peoples* (3<sup>rd</sup> edition, 2021)

Wednesday: Curating Indigeneity in 21<sup>st</sup> Century Japan

- Mashiyat Zaman, Leni Charbonneau, and Hiroshi Maruyama, "Critiquing the Colonialist Origins of the New National Museum Upopoy," *FOCUS* 107 (2022)
- Travis Seifman, "Exhibition Review: *Portraits of Ryukyu*," *Critical Asian Studies* 54 no. 4 (2022): 574-593.

Week 16:

Monday: Indigenous Representation in Japanese Pop Culture

- No reading today.

Wednesday: From Japan to the World: The Politics of Trans-Indigenous Solidarity

- Rachelle Dickenson (Red River Métis), Greg A. Hill (Kanyen'kehà:ka Mohawk), and Christine Lalonde (eds.), *Àbadakone* (2020), "Introduction," and "A Conversation About Curating: From *Sakahàn* to *Àbadakone*"

Week 17 (Exam Week)

Unit 3 Exam will be available during the University's examination period, dates TBD

**Statement on Academic Misconduct:**

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-48.7 (B)). For additional information, see the Code of Student Conduct.

**Statement on Disability Services**

The university strives to maintain a healthy and accessible environment to support student learning in and out of the classroom. If you anticipate or experience academic barriers based on your disability (including mental health, chronic, or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion.

If you are ill and need to miss class, including if you are staying home and away from others while experiencing symptoms of a viral infection or fever, please let me know immediately. In cases where illness interacts with an underlying medical condition, please consult with Student Life Disability Services to request reasonable accommodations. You can connect with them at [slds@osu.edu](mailto:slds@osu.edu); 614-292-3307; or [slds.osu.edu](http://slds.osu.edu).

**Statement on Religious Accommodations**

Ohio State has had a longstanding practice of making reasonable academic accommodations for students' religious beliefs and practices in accordance with applicable law. In 2023, Ohio State updated its practice to align with new state legislation. Under this new provision, students must be in early communication with their instructors regarding any known accommodation requests for religious beliefs and

practices, providing notice of specific dates for which they request alternative accommodations within 14 days after the first instructional day of the course. Instructors in turn shall not question the sincerity of a student's religious or spiritual belief system in reviewing such requests and shall keep requests for accommodations confidential.

With sufficient notice, instructors will provide students with reasonable alternative accommodations with regard to examinations and other academic requirements with respect to students' sincerely held religious beliefs and practices by allowing up to three absences each semester for the student to attend or participate in religious activities. Examples of religious accommodations can include, but are not limited to, rescheduling an exam, altering the time of a student's presentation, allowing make-up assignments to substitute for missed class work, or flexibility in due dates or research responsibilities. If concerns arise about a requested accommodation, instructors are to consult their tenure initiating unit head for assistance.

A student's request for time off shall be provided if the student's sincerely held religious belief or practice severely affects the student's ability to take an exam or meet an academic requirement and the student has notified their instructor, in writing during the first 14 days after the course begins, of the date of each absence. Although students are required to provide notice within the first 14 days after a course begins, instructors are strongly encouraged to work with the student to provide a reasonable accommodation if a request is made outside the notice period. A student may not be penalized for an absence approved under this policy.

If students have questions or disputes related to academic accommodations, they should contact their course instructor, and then their department or college office. For questions or to report discrimination or harassment based on religion, individuals should contact the Office of Institutional Equity. (Policy: Religious Holidays, Holy Days and Observances)

### **Statement on Mental Health**

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting [ccs.osu.edu](http://ccs.osu.edu) or calling 614--292--5766. CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at 614--292--5766 and 24 hour emergency help is also available 24/7 by dialing 988 to reach the Suicide and Crisis Lifeline.

## **Title IX Statement**

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator at [titleix@osu.edu](mailto:titleix@osu.edu).

## **Statement on Diversity and Inclusion**

The Ohio State University affirms the importance and value of diversity of people and ideas. We believe in creating equitable research opportunities for all students and to providing programs and curricula that allow our students to understand critical societal challenges from diverse perspectives and aspire to use research to promote sustainable solutions for all. We are committed to maintaining an inclusive community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among all members; and encourages each individual to strive to reach their own potential. The Ohio State University does not discriminate on the basis of age, ancestry, color, disability, gender identity or expression, genetic information, HIV/AIDS status, military status, national origin, race, religion, sex, gender, sexual orientation, pregnancy, protected veteran status, or any other bases under the law, in its activities, academic programs, admission, and employment. (To learn more about diversity, equity, and inclusion and for opportunities to get involved, please visit: <https://odi.osu.edu/> or <https://cbssc.osu.edu>)

Topics in Indigenous Art History  
The Indigenous Body in Art  
HISTART 4040  
MW 3:55-5:15\*



Paul Gauguin, *Te Ari Vahine*  
(*The King's Wife*), 1896



Yuki Kihara (Samoan), *Triptych I* from  
*Fa'afafine: In the Manner of a Woman*, 2004-5

Instructor: Mia Kivel\*  
Email: kivel.3@osu.edu\*  
Location: Pomerene 240\*  
Office Hours: By Appointment\*

**Course Description:**

For many centuries, Indigenous bodies have been subject to representation by artists and photographers from colonial nations—depicted as dangerous, deficient, or even erotic. In contrast, the 20th and 21st centuries have seen a powerful shift, with Indigenous visual artists reclaiming the body as a site of critique, resistance, and cultural expression. While some artists directly confront and subvert colonial visual regimes, others explore the body as a medium for articulating Indigenous relationality, sovereignty, futurity, and more.

This course examines the Indigenous body as it has appeared as both object and subject of art history, beginning with a critical evaluation of Indigenous representation in colonial art, photography, and film before turning to bodily representation by modern and contemporary Indigenous artists and, finally, to the dynamic tradition of Indigenous performance art that exists today. Taking the body as its central theme rather than any particular place or culture, this class will engage case-studies from a variety of Indigenous cultures and contexts, including Turtle Island (North America), Sápmi, and Ainu-Moshir, among others.

**Land Acknowledgement:**

Your instructor would like to acknowledge the land that The Ohio State University occupies is the ancestral and contemporary territory of the Shawnee, Potawatomi, Delaware, Miami, Peoria, Seneca, Wyandotte, Ojibwe and Cherokee peoples. Specifically, the university resides on land ceded in the 1795 Treaty of Greeneville and the forced removal of tribes through the Indian Removal Act of 1830. As a land grant institution, we want to honor the resiliency of these tribal nations and recognize the historical contexts that has and continues to affect the Indigenous peoples of this land.

While statements like this can do precious little to ameliorate the historical and ongoing injustices faced by Indigenous communities, it is important always, but especially within the context of this course, that we be mindful of this land, its Indigenous peoples, and the settler-colonial violence embedded in its past and present.

**Reading:**

There is no required textbook for this course. Required readings, which will include both conventional art historical scholarship and other materials such as poetry, will be uploaded in PDF format to Carmen.

Where possible, this course will engage with sources written by Indigenous academics, as well as interviews with Indigenous artists. Settler-scholars have had and will continue to have an important place in this field of study, but your instructor firmly believes that highlighting Indigenous perspectives and methodologies is both the most *insightful* and most *responsible* way to cover many of the topics this course will address. Please note that on this syllabus, self-identified Indigenous scholars are indicated by the inclusion of their tribal/cultural affiliation(s) in parentheses following their names.

**Course Requirements:****Attendance and Participation:**

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4+	7/10	5/10	3/10



Additionally, students should bear in mind that exams will be heavily based on material that is covered in class. While it is possible to miss several classes and still earn most points in this category through regular participation, your performance on exams will be severely impacted by poor attendance.

### **Weekly Short Responses:**

After each Wednesday's lecture, an assignment will open in which students will be asked to respond to a specific question regarding some aspect of the week's lecture. Topics will vary week to week. For instance, you may be asked to:

- Follow up on a key idea from lecture
- Perform a short visual analysis of a new artwork or one which appeared in lecture
- Answer a question regarding one of the assigned readings
- Relate an artwork to a key reading or primary source
- Respond to a short video

In general, responses should be around 250-350 words and organized in thoughtful, complete sentences. Answers shorter than 225 words or which represent only superficial engagement with the topic at hand will not receive full credit.

Your instructor recognizes that each student's schedule is different and that some weeks may be more hectic than others. In acknowledgment of this, **you are allowed to skip two of these weekly responses without penalty.**

### **Take-Home Unit Exams:**

Following weeks one and two of this course, which are meant to serve as an introduction to its format and key ideas, material is organized into three units. The first is focused on the Indigenous body as it appears in colonial artmaking, the second on representation of Indigenous bodies by Indigenous artists, and the third on Indigenous performance art.

Each of these units will conclude with a written, take-home exam to be submitted on Carmen. Students are encouraged to reference and quote from assigned readings in their responses and reference these readings with properly formatted in-text citations including the author's name and a page number. Lecture materials and in-class notes may also be referenced. The use of other sources is not permitted.

In general, each exam will consist of three essay questions. Students may be asked to perform a visual analysis, compare two or more artworks, or reflect critically on a particular reading (these topics, it should be noted, are not too dissimilar from the weekly short

responses, which will serve as valuable practice for each exam). At least one question on each exam will address a broader theoretical concept pertaining to the unit as a whole. This thematic question will require the longest response and be the most heavily weighted.

All exams will be taken at home and submitted via Carmen. Students should expect to spend several hours writing and editing their responses, as each exam will require roughly 2,500 words (around ten pages double-spaced) of writing in total.

Please note that the use of Generative AI for these exams is not permitted.

**Grading:**

Attendance and Participation: 10%

Weekly Discussion Posts: 25%

Unit 1(Colonial Representation of Indigenous Bodies) Take Home Exam: 25%

Unit 2 (Indigenous Bodily Self-Representation) Take Home Exam: 25%

Unit 3 (Indigenous Bodily Performance) Take Home Exam: 25%

Scale:

A 93-100	C 73-77
A- 90-92	C- 70-72
B+ 88-89	D+ 68-69
B 83-87	D 60-67
B- 80-82	E 0-59
C+ 78-79	

## Weekly Schedule (Subject to Revision by Instructor)

### Week 1

Wednesday: Course Introductions

- Billy-Ray Belcourt (Cree), "Introduction: A Short Theoretical Note" in *A History of My Brief Body* (London: Hamish Hamilton, 2020).

### Week 2:

Monday: Labor Day—No Class

## Begin Unit I: Rhetoric in the Colonial Depiction of Indigenous Bodies

Wednesday: Personifying America—Indigenous or European?

- E. McClung Fleming, "From Indian Princess to Greek Goddess: The American Image, 1783-1815," *Winterthur Portfolio* 3 (1967): 37-66.  
<https://www.jstor.org/stable/1180500>.

Note that this is a very old article—Read it critically! Which parts of the author's argument hold up today? Which do not? **Take notes!**

### Week 3:

Monday: Indigenous Bodies and Embodiment in Early American Art

- Philip J. Deloria (Standing Rock Sioux), Introduction & Chapter 1 in *Playing Indian* (New Haven, CT: Yale University Press, 1998).

Wednesday: The Casta Painting and the Racialized Body in New Spain

- Christa Olsen, "Casta Painting and the Rhetorical Body," *Rhetoric Society Quarterly* 39 no. 4 (2009): 307-330. <https://www.jstor.org/stable/40647265>

### Week 4:

Monday: Portraits of Inca Monarchs in the Viceroyalty of Peru

- Diana Fane, "Portraits of the Inca: Notes on an Influential European Engraving," *Source: Notes in the History of Art* 29 no. 3 (2010): 31-39.  
<https://www.jstor.org/stable/23208507>

Wednesday: *Ainu-e*—Japanese construction of the Indigenous "Other"

- Eri Shiraishi, "Fictitious Images of the Ainu: *Ishū Retsuzō* and Its Backstory," *Japan Review* 36 (2021): 89-110.  
<https://www.jstor.org/stable/48687829>
- Toshikazu Sasaki, "Ainu-e: A Historical Review" in *Ainu: Spirit of a Northern People* ed. William Fitzhugh and Chisato O. Dubreuil (Ainu), 1999.

Week 5:

Monday: Gauguin and the Polynesian Body

- Abigail Solomon-Godeau, "Going Native: Paul Gauguin and the Invention of Primitivist Modernism," in *The Expanding Discourse: Feminism and Art History* ed. Norma Broude and Mary Garrard, 1992.
- Didier Maleuvre, "The Trial of Paul Gauguin," *Mosaic: An Interdisciplinary Critical Journal* 51 no. 1 (2018): 197-213.  
<https://www.jstor.org/stable/90021833>

Wednesday: Sámi Alterity in Scandinavian Colonial Art

- Rognald Heiseldal Bergesen, "Hybrid Iconoclasm: Three Ways of Viewing the Sámi as Other," in *Sámi Art and Aesthetics: Contemporary Perspectives* ed. Svein Aamold, 2017.

Week 6:

Monday: Edward S. Curtis and *The North American Indian*

- Shannon Egan, "'Yet in a Primitive Condition': Edward S. Curtis's *North American Indian*" *American Art* 20 no. 3 (2006): 58-83.  
<https://www.jstor.org/stable/10.1086/511095>

Wednesday: Hollywood and Indigeneity on Film

- Angelia Aleiss, "Introduction" in *Making the White Man's Indian: Native Americans and Hollywood Movies* (Westport, CT: Praeger, 2005).
- Kyla Schuller, "Avatar and the Movements of Neocolonial Sentimental Cinema," *Discourse* 35 no. 2 (2013): 177-193.  
<https://www.jstor.org/stable/10.13110/discourse.35.2.0177>

Week 7:

Monday: **NO CLASS—Work on Unit 1 Take-Home Exam, Due 11:59 PM Tuesday**

**Begin Unit II: The Self-Represented Indigenous Body**

Wednesday: Modern and Contemporary Indigenous Self-Portraiture

- No reading today. Rest and recover from your first exam!

## Week 8:

### Monday: Storytelling and American Indian Ledger Art

- Denise Low (German, British, Lenape and Cherokee), "Composite Indigenous Genres: Cheyenne Ledger Art as Literature," *Studies in American Indian Literatures* Series 2, 18 no. 2 (2006): 83-104.  
<https://www.jstor.org/stable/20737318>

### Wednesday: Queering Settler-Colonial History—Kent Monkman

- Kent Monkman (Cree) and Gisèle Gordon, "Introduction" in *The Memoirs of Miss Chief Eagle Testickle, Vol. One: A True and Exact Accounting of the History of ~~North America~~ Turtle Island* (Toronto, ON: McClelland & Stewart, 2023).

## Week 9:

### Monday: Indigenous Bodies and Indigenous Futures—Skawennati and Machinima

- Chelsea Vowel (Métis), "Writing Toward a Definition of Indigenous Futurism," *Literary Hub*, June 10, 2022. <https://lithub.com/writing-toward-a-definition-of-indigenous-futurism/>
- Lindsey Catherine Cornum (Diné), "The Creation Story is a Spaceship: Indigenous Futurism and Decolonial Deep Space."  
<https://mathewarthur.com/pdf/cornum-creation-story-is-a-spaceship.pdf>

### Wednesday: Appropriating Iconography—Alma López and the Virgin of Guadeloupe

- "Introduction" and Chapter 7 "The Decolonial Virgin in a Colonial Site: It's Not About the Gender in My Nation, It's About the Nation in My Gender," in *Our Lady of Controversy: Alma López "Irreverent Apparition"* ed. Alicia Gaspar de Alba and Alma López

## Week 10:

### Monday: The Body in Inuit Printmaking and Sculpture

- Heather Igliorte (Inuk), "'Hooked Forever on Primitive Peoples': James Houston and the Transformation of 'Eskimo Handicrafts' to Inuit Art," and Norman Vorano, "Cape Dorset Cosmopolitans: Making 'Local' Prints in Global Modernity," in *Mapping Modernisms: Art, Indigeneity, Colonialism* ed. Elizabeth Harney and Ruth B. Phillips (Durham, NC: Duke University Press, 2019).

Wednesday: Yoh Nagao—Viewing the Ainu Body from Diaspora

- No reading today!

*Week 11:*

Monday: Sámi Embodiment in the Neocolonial Moment

- Tuija Hautala-Hirvioja (Sámi), “Traditional Sámi Culture and the Colonial Past as the Basis for Sámi Contemporary Art,” and Ulla Angkjær Jørgensen, “Performing the Forgotten: Body, Territory, and Authenticity in Contemporary Sámi Art,” in *Sámi Art and Aesthetics: Contemporary Perspectives* ed. Svein Aamold, 2017.

Wednesday: The Photographed Body in Contemporary Indigenous Art

- In lieu of reading, please explore the virtual tour of *Speaking with Light: Contemporary Indigenous Photography*, a 2022 exhibition held at the Amon Carter Museum of American Art.  
<https://www.cartermuseum.org/exhibitions/speaking-light-contemporary-indigenous-photography>

*Week 12:*

Monday: *Queering* The Photographed Body in Contemporary Indigenous Art

- Michelle McGeough (Cree/Métis), “Beyond Queer Survivance,” in *The Routledge Companion to Indigenous Art Histories in the United States and Canada* ed. Heather Igloliorte (Inuk) and Carla Taunton (New York and London: Routledge, 2023).

Wednesday: *NO CLASS—Work on Unit 2 Take-Home Exam, Due 11:59 PM Sun.*

*Week 13:*

**Begin Unit III: Bodily Performance in Contemporary Indigenous Art**

Monday: Why Indigenous Performance Art?

- Sally Butler and Roland Bleiker, “Embodied Witnessing: Indigenous Performance Art as Political Dissent” in *Art as a Political Witness* ed. Kia Lindroos and Frank Möller (Leverkusen: Verlag Barbara Budrich, 2017).

Wednesday: Humor and Irony in the Performance of James Luna

- J. Kēhaulani Kauanui (Kanaka Maoli) and James Luna (Luiseno) “James Luna on the (Performance) Art of Irony” in *Speaking of Indigenous Politics: Conversations with Activists, Scholars, and Tribal Leaders* (Minneapolis, MN: University of Minneapolis Press, 2018).

#### Week 14:

Monday: Remediating Colonial Violence through Performance

- Tara Atluri, "Blood Red: Rebecca Belmore's Vigil of Exile," in *Performing Exhile: Foreign Bodies* ed. Judith Rudakoff (Bristol: Intellect Books, 2017)
- Paul Coillard and Rebecca Belmore (Anishnaabe), "TIME TIME TIME: Interview with Rebecca Belmore," *Fado*.  
<https://performanceart.ca/writing/interview-rebecca-belmore/>

Wednesday: NO CLASS—OSU Closed for the Thanksgiving Holiday

#### Week 15:

Monday: Indigenous Performance and other-than-human kinship—Seba Calfuqueo, Asinnajaq, and *Lost Kamuy*

- Enrique Salmón (Rarámuri), "Grandma's 'Bawena': On the Kinship of Plants and People," *The MIT Press Reader*, 2022.  
<https://thereader.mitpress.mit.edu/grandmas-bawena-on-the-kinship-of-plants-and-people/>

Wednesday: Contemporary Indigenous Performance and the Problematic of "Tradition"

- Kanako Uzawa (Ainu), "Charanke," in *Beyond Ainu Studies: Changing Academic and Public Perspectives* ed. Mark J. Hudson, ann-elise lewallen, and Mark K. Watson (Honolulu, HI: University of Hawai'i Press, 2014).

#### Week 16:

Monday: Performance and Resistance—Standing Rock and Beyond

- Nick Estes (Lower Brule Sioux), "Fighting for Our Lives: #NoDAPL in Historical Context," *Wicazo Sa Review* 32 no. 2 (2017): 115-122.  
<https://www.jstor.org/stable/10.5749/wicazosareview.32.2.0115>
- Demian Diné'Yazhi' (Diné), "Water Is Life: A Poem For the Standing Rock," 2016. <https://lithub.com/water-is-life-a-poem-for-the-standing-rock/>

Wednesday: Indigenous Performance in the Settler Museum

- Maria Griniuk, "Curating as Care in Performance and Live Art: A case study of Lithuanian and Sámi Art," *Revista de História da Arte* 16 (2023).  
<https://rha.fcsh.unl.pt/index.php/rha/article/view/13/8>

Week 17 (Exam Week)

Unit 3 Exam will be available during the University's examination period, dates  
TBD



### **Statement on Academic Misconduct:**

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-48.7 (B)). For additional information, see the Code of Student Conduct.

### **Statement on Disability Services**

The university strives to maintain a healthy and accessible environment to support student learning in and out of the classroom. If you anticipate or experience academic barriers based on your disability (including mental health, chronic, or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion.

If you are ill and need to miss class, including if you are staying home and away from others while experiencing symptoms of a viral infection or fever, please let me know immediately. In cases where illness interacts with an underlying medical condition, please consult with Student Life Disability Services to request reasonable accommodations. You can connect with them at [slds@osu.edu](mailto:slds@osu.edu); 614-292-3307; or [slds.osu.edu](http://slds.osu.edu).

### **Statement on Religious Accommodations**

Ohio State has had a longstanding practice of making reasonable academic accommodations for students' religious beliefs and practices in accordance with applicable law. In 2023, Ohio State updated its practice to align with new state legislation. Under this new provision, students must be in early communication with their instructors regarding any known accommodation requests for religious beliefs and practices, providing notice of specific dates for which they request alternative

accommodations within 14 days after the first instructional day of the course. Instructors in turn shall not question the sincerity of a student's religious or spiritual belief system in reviewing such requests and shall keep requests for accommodations confidential.

With sufficient notice, instructors will provide students with reasonable alternative accommodations with regard to examinations and other academic requirements with respect to students' sincerely held religious beliefs and practices by allowing up to three absences each semester for the student to attend or participate in religious activities. Examples of religious accommodations can include, but are not limited to, rescheduling an exam, altering the time of a student's presentation, allowing make-up assignments to substitute for missed class work, or flexibility in due dates or research responsibilities. If concerns arise about a requested accommodation, instructors are to consult their tenure initiating unit head for assistance.

A student's request for time off shall be provided if the student's sincerely held religious belief or practice severely affects the student's ability to take an exam or meet an academic requirement and the student has notified their instructor, in writing during the first 14 days after the course begins, of the date of each absence. Although students are required to provide notice within the first 14 days after a course begins, instructors are strongly encouraged to work with the student to provide a reasonable accommodation if a request is made outside the notice period. A student may not be penalized for an absence approved under this policy.

If students have questions or disputes related to academic accommodations, they should contact their course instructor, and then their department or college office. For questions or to report discrimination or harassment based on religion, individuals should contact the Office of Institutional Equity. (Policy: Religious Holidays, Holy Days and Observances)

### **Statement on Mental Health**

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting [ccs.osu.edu](https://ccs.osu.edu) or calling 614--292--5766. CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at 614--292--5766 and 24 hour emergency help is also available 24/7 by dialing 988 to reach the Suicide and Crisis Lifeline.

## **Title IX Statement**

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator at [titleix@osu.edu](mailto:titleix@osu.edu).

## **Statement on Diversity and Inclusion**

The Ohio State University affirms the importance and value of diversity of people and ideas. We believe in creating equitable research opportunities for all students and to providing programs and curricula that allow our students to understand critical societal challenges from diverse perspectives and aspire to use research to promote sustainable solutions for all. We are committed to maintaining an inclusive community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among all members; and encourages each individual to strive to reach their own potential. The Ohio State University does not discriminate on the basis of age, ancestry, color, disability, gender identity or expression, genetic information, HIV/AIDS status, military status, national origin, race, religion, sex, gender, sexual orientation, pregnancy, protected veteran status, or any other bases under the law, in its activities, academic programs, admission, and employment. (To learn more about diversity, equity, and inclusion and for opportunities to get involved, please visit: <https://odi.osu.edu/> or <https://cbssc.osu.edu>)

Re: Concurrence for HA 4040

😊 ↶ ↷ ↸



📧 Kunimoto, Namiko <kunimoto.3@osu.edu>

Today at 8:33 AM

To: 🟢 Whittington, Karl; Cc: 📧 Spitulski, Nick ▾

Dear Karl,  
Yes CES approves concurrence for this course.  
Best wishes,

Namiko Kunimoto

She/her  
Associate Professor, History of Art Department  
Director, Center for Ethnic Studies  
The Ohio State University

Land Acknowledgement

The Ohio State University occupies the ancestral and contemporary lands of the Shawnee, Potawatomi, Delaware, Miami, Peoria, Seneca, Wyandotte, Ojibwe, and Cherokee peoples. The university resides on land ceded in the 1795 Treaty of Greenville and the forced removal of tribal nations through the Indian Removal Act of 1830.

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**From:** Whittington, Karl <[whittington.78@osu.edu](mailto:whittington.78@osu.edu)>

**Sent:** Monday, April 7, 2025 5:49 PM

**To:** Kunimoto, Namiko <[kunimoto.3@osu.edu](mailto:kunimoto.3@osu.edu)>

**Subject:** Concurrence for HA 4040

Dear Namiko,  
History of Art would like to request concurrence from the Center for Ethnic Studies for a proposed new course, History of Art 4040: Topics in Indigenous Art History. We want to get this course on the books before our new faculty member in Indigenous Art arrives in Autumn 2025. We have put together two sample syllabi for the course so that it can be submitted as a "special topics" course (Mia put them together for us as part of her GA appointment). The actual topics offered by new faculty may be different.  
Please let me know if CES is willing to provide concurrence.  
All best,  
Karl

## History of Art BA Curricular Map

### Program Learning Goals:

**Goal 1: Students gain a general familiarity with and knowledge of major art historical monuments**

**Goal 2: Students acquire a basic understanding of current approaches in art history as well as an acquaintance with the history of the discipline**

**Goal 3: Students acquire a fundamental knowledge of the materials and techniques of art making and an understanding of the relevance of this knowledge for art historical interpretation**

**Goal 4: Students learn to look, read, and think critically as well as to articulate and support sustained arguments**

**Goal 5: Students acquire the fundamental writing and research skills necessary to produce art historical scholarship**

	Goal 1	Goal 2	Goal 3	Goal 4	Goal 5
<b>Required Courses Offered by Unit</b>					
<b>Group A</b>					
HA 4001	Beginning/ Intermediate	Beginning/ Intermediate	Beginning/ Intermediate	Intermediate	Intermediate
HA 4005 (may be substituted for a studio art course)	Beginning/ Intermediate	Beginning/ Intermediate	Intermediate/ Advanced	Beginning/ Intermediate	Beginning/ Intermediate
HA 4010	Intermediate	Intermediate/ Advanced	Beginning/ Intermediate	Intermediate	Intermediate
HA 4016	Advanced	Advanced	Advanced	Advanced	Advanced
<b>Group B (6 courses) *</b>					
2000- and 3000- Level Courses (max of 2)	Beginning	Beginning	Beginning	Beginning	Beginning
4000-level	Advanced	Intermediate/ Advanced	Intermediate/ Advanced	Intermediate/ Advanced	Intermediate/ Advanced
5000-level	Advanced	Advanced	Advanced	Advanced	Advanced
<b>Group C (2 courses)</b>					
4000-level	Advanced	Intermediate/ Advanced	Intermediate/ Advanced	Intermediate/ Advanced	Intermediate/ Advanced
5000-level	Advanced	Advanced	Advanced	Advanced	Advanced

\* Undergraduates would take HA 4040 in Group B of the major, as an elective

