The Subjects of Art History

Historical Objects in Contemporary Perspectives

The Subjects of Art History provides an introduction to the historiography and theory of the history of art. Examining a variety of theoretical approaches, the editors and contributors to this volume provide interpretations of the history and contemporary relevance of such important methodologies as semiotics, phenomenology, feminism, gay and lesbian studies, museology, and computer applications, among other topics. Each chapter, specially commissioned for this volume, gives a fresh perspective on the topic by demonstrating how a particular approach can be applied to the understanding and interpretation of specific works of art. This volume will be a timely contribution to the current debate on the theory and practice of art history.

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Historical Objects in Contemporary Perspectives

Edited by

Mark A. Cheetham  Michael Ann Holly  Keith Moxey
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Bruce Barber is an internationally known artist, writer, and curator and is Professor at the Nova Scotia College of Art & Design, Halifax. His interdisciplinary studio work was included in the Paris Biennale (1977), the Sydney Biennial (1979), and such exhibits as The Art of Memory: The Loss of History (New Museum, New York, 1985) and A Different War: Vietnam in Art (1989–92). He is the author of Popular Modernisms: Art, Cartoons, Comics and Cultural IntSubordination (forthcoming) and coeditor of Voices of Fire: Art, Rage, Power, and the State (Toronto, 1996).

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précis of the text with color plates was published by Rizzoli; and a psychoanalytical postscript was published in 1996 in American Imago (“Virtual Narcissus: On the Mirror Stage with Monet, Lacan, and Me”).


Gerald McMaster, a Plains Cree, was born in 1953 in Saskatchewan and grew up near North Battleford on the Red Pheasant Reserve. He studied fine art at the Institute of American Indian Art, Santa Fe, N. Mex., from 1973 to 1975. He completed a Bachelor of Fine Arts degree at the Minneapolis College of Art and Design in Minnesota and a Master of Arts (Anthropology) degree at Carleton University, Ottawa, Ont. He was Head of the Indian Art program at the Saskatchewan Indian Federated College at the University of Regina from 1977 to 1981 and has been the Curator of Contemporary Indian Art for the Canadian Museum of Civilization, Hull, Que., since 1981. Exhibitions he curated include: Challenges, de Meervaart Cultural Center (Amsterdam, 1985); In the Shadow of the Sun (Canadian Museum of Civilization, Hull, 1988); Public Private Gatherings (Canadian Museum of Civilization, Hull, 1991); Indigena (Canadian Museum of Civilization, Hull, 1992). In 1985 he was selected as Chief Curator for the Canadian Pavilion exhibit Edward Poitras Canada XLVI Biennale di Venezia. McMaster is an active visual artist whose one-person exhibitions include: The Sun Series (Ottawa, 1981), Riel Remembered (Thunder Bay Art Gallery, 1985), TP Series (Saskatchewan Arts Board Touring Exhibition, 1988–9), Ancients Singing (1988) and Eclectic Baseball (1990) (Ufundi Gallery, Ottawa), The Cowboy/Indian Show (McMichael Gallery, Kleinburg, 1991), and Savage Graces (UBC Museum of Anthropology, Vancouver, 1992). He has published numerous essays and catalogs; in addition, there are many publications of his work as an artist.

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