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Art-historical interpretation has traditionally proceeded from the description of an object to discussions about its artistic, cultural, or commercial value, and then to attempts to place the object in a canon with other works. From Vasari to Gombrich and up to today, this process has been the established path of art-historical writing.

With the movement of art history from a Western-oriented discipline to a global one, this interpretive process—and the terms themselves—must be examined in a new way. *Object*, *value*, and *canon* have different significances in other historical and social contexts. A more diverse integration of understudied visual and archaeological objects necessitates a reassessment of the traditional approach in order to enrich the understanding of the world's artistic heritage.

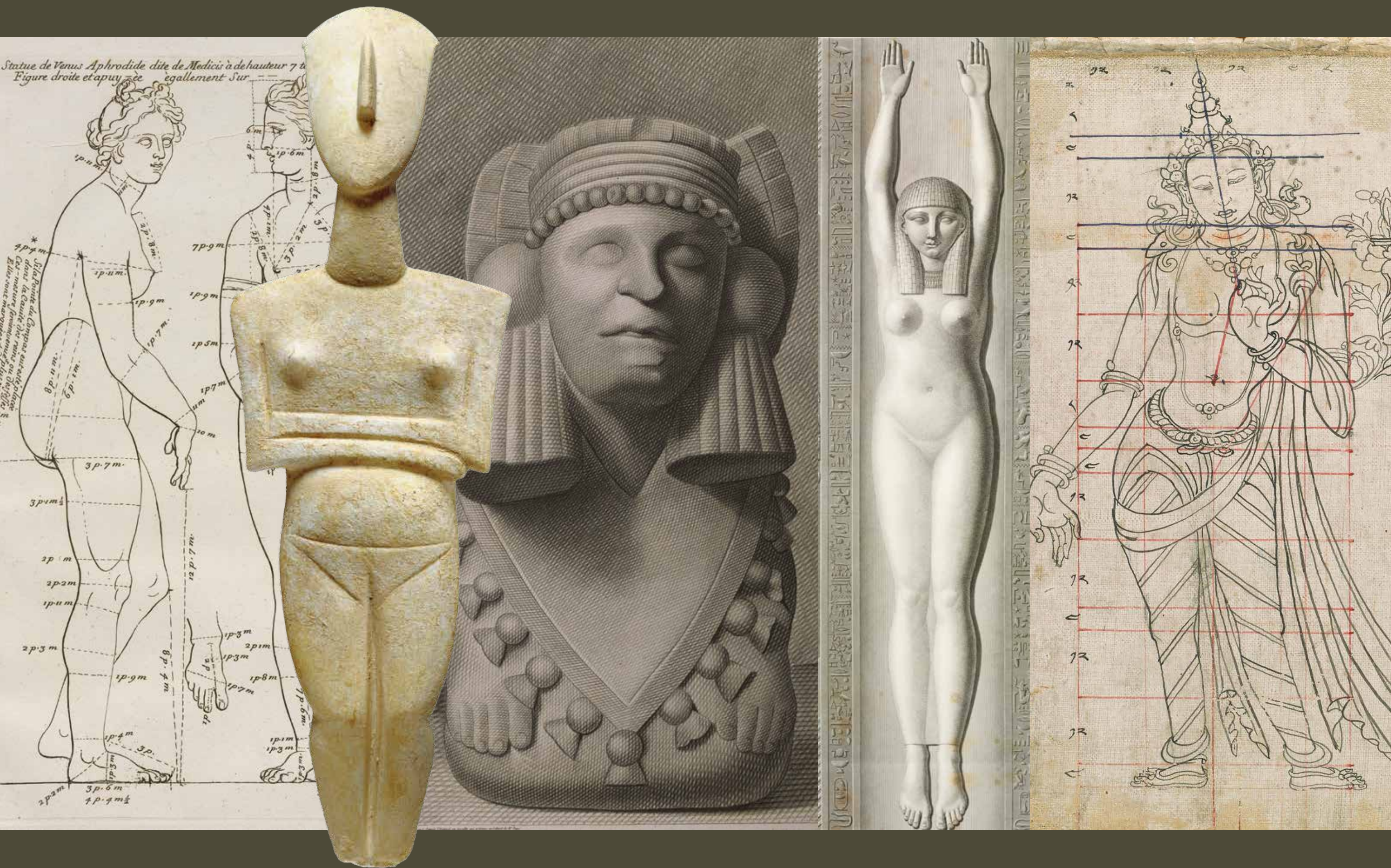
In addition to the global turn, current technological developments present their own challenges to traditional art-historical methodologies. The unlimited accessibility of information confronts the researcher with expansive but unauthoritative resources. High-resolution images open ways to observe and investigate art works that visits to museums cannot offer. The objects as well as the canon have to be reevaluated in the era of the digital humanities.

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OBJECT—VALUE—CANON



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Images (left to right): Gérard Audran (French, 1640–1703). Detail of *La statue de Venus Aphrodite dite de Medicis à de hauteur 7 to*. From *Les proportions du corps humain: Mesurées sur les plus belles figures de l'antiquité* (Paris: Audran, 1683), pl. 15. (84-B31091) | Attributed to the Schuster Master. Pregnant female figure. Cycladic, ca. 2400 BCE. J. Paul Getty Museum, Villa Collection. (90.AA.114) | Jean Massard the Elder (French, 1740–1822). Detail of *Buste d'une prêtresse azteque*. From Alexander von Humboldt, *Vues des Cordillères, et monuments des peuples indigènes de l'Amérique* (Paris: F. Schoell, 1813), pl. 1. (85-B1535) | Jean-Baptiste Prosper Jollois (French, 1776–1842) and René Édouard de Villiers du Terrage (French, 1780–1855). Detail of *Zodiaque sculpté au plafond de l'une des salles supérieures du grand temple, Denderah*. From *Description de l'Égypte; ou, Recueil des observations et des recherches qui ont été faites en Égypte pendant l'expédition de l'armée française* (Paris: Imprimerie Impériale, 1809–28), vol. 4, pl. 21. (83-B7948) | Detail showing proportions of a female figure. From Tibetan Pattern Book of Proportions (Nepal, 1700s), n. p. (930002) | Design © 2013 J. Paul Getty Trust