The global turn in art history seems to be intensifying a rapprochement with anthropology, leading to a more deliberate inclusion of untraditional, vernacular, and indigenous arts. This process challenges both the canons of art and the methodologies in the different fields of art history, as these two disciplines adapt to the analysis of the cultural production of art and material culture from around the world. These developments build on the legacy of structural anthropology, which has had a significant impact, particularly on contemporary art, since the 1960s, and the profound exchanges that have occurred in the prehistoric, pre-Columbian, African, Oceanic, and Asian fields, which have combined archaeological and ethnographic data to analyze their objects of research.

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