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.

The Getty Research Institute and the Getty Villa invite proposals from scholars and fellows working in a wide range of individual topics to engage these challenges and address their impact in an international and interdisciplinary environment.

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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.

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