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As a scholarly endeavour art history scrutinizes, defines and re-defines the objects of its study. In the process it scrutinizes and redefines itself. There is nothing new in this process which characterised the beginnings of art history as a discrete enterprise. But in recent decades the field has been expanding and contracting, differently in different places, as it has debated the consequences of conflicting regimes of value, the inclusion (or not) of visual culture, performativity, the incursion of market forces under neo-liberalism, and the plausibility of the idea of 'world art'. And art history is now profoundly affected by new media and the electronic delivery of its materials.

Art objects have long been the acceptable interface of colonialism – inter cultural relationships of all kinds enabled by their collection, interpretation, institutionalization and sale. Architecture, philosophy, feminism, social anthropology, social geography, have variously supplemented, critiqued or troubled art history as itself insufficiently troubled by differential power relations. Amongst ways of contending with the paradoxes of differential validation whose impact on art history we shall be considering: phenomenology, sensory affect, materiality, agency and performance, trans-cultural translation, and culturally distinct spatialities. However hospitable it may be to new ideas do there nevertheless remain core values in art history? What is the future for disparate global modernisms? Put synoptically, where should the borders that distinguish the field be set? Do the same border-setting methods work globally, and who does, or should, set them?

In the first term of the Methodology Seminar this course will track some of these debates while remaining alert to the fact that they typically have antecedents if not long histories. We may find ourselves joining the struggle to find a more fitting tag than 'non-Western'. We will be reading particular authors for the ways in which they have opened up fields of enquiry, or set limits around them, including their own authority, which may be culturally specific.

The syllabus will include several case studies as we are joined by scholars from the Department who will speak to their own work. Our first meeting on September 9 will take place at the Museum of Anthropology (MOA) so that as a group we may visit *Borderzones*, curated by Karen Duffek, MOA's Curator of Art, which closes on Sept. 12. (Information on the details will be circulated in advance.) In preparation please visit the exhibition's webzine <http://www.borderzones.ca>

As background it will be useful to consult the special issue of *Art History* 32 (September 2009); "Art History: Contemporary Perspectives on Method"; Michael Podro ed., *The Critical Historians of Art*, New Haven: Yale University Press, 1982; Donald Preziosi ed., *The Art of Art History: A Critical Anthology*, Oxford University Press, 2009. Howard Morphy and M. Perkins eds, *The Anthropology of Art: A Reader*. Blackwell, 2007.