

## P12. Localization, Politics, and the Writing of Art History

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This session aims at discussing the utility of Art History in 21st-century globalized societies and the ways in which, as a humanistic discipline, Art History may contribute to the preservation and reconfiguration of Human Artistic & Cultural Heritage in future generations. We aim to discuss art criticism and art methodologies from the conditions of mobility, intellectual censorship, and public health policies endorsed during and after the COVID-19 crisis: conditions that may apply to the near future and which seem to define this century. For instance, the restrictions on free global motility and access to historical sources and art objects (and architecture) during this pandemic have proved the inadequacy of many art-historical methodologies used over the past 70 years, both in the academic milieu and in the museums.

Confronted by cultural and political turnover of the post-globalized discourse triggered by this pandemic, several scholars have pointed to the concept of localization, local identities, and local heritages as the solution for globally re-implementing democracy (such as ecologist, activist, and food rights advocate Vandana Shiva). The rebirth and revivification of artistic and natural compounds (cities, natural parks, open and diffused museums) through their compulsory isolation have also revealed that global art consumption, as most recently promoted and endorsed by consumers as well as by public & private institutions, should come to a stop unless we want to see art & nature vanish at our eyesight.

This panel proposes to debate if and how the democratic manifesto of Localization theories (Local Futures etc.) can dialogue with post-modern history and sciences to implement and guarantee the physical preservation of cultural and artistic human heritages in a society that seems deemed to delegate spiritual and artistic expression to globally & financially enforced Artificial Intelligences.

**Keywords:** Global Studies; Localization; Cultural Heritage; AI; Patrimony; Methodologies.

**Thematic lines:** Debates in Heritage; Heritage Training/Skills Profile; Epistemological and Research Challenges in Heritage.

**Short bio:** Prof. Dr. de Cavi holds a doctorate class from 2007 (Columbia University, New York) where she has studied with Prof. David Freedberg and Prof. Joseph Connors. Since 2019 Sabina de Cavi is a professor auxiliar in the Department of Art History and permanent researcher of the Instituto de História da Arte (IHA) of the Faculty of Social and Human

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Sciences of Universidade Nova de Lisboa, where she teaches and researches on 17th and 18th century Portugal and the Iberian Peninsula. She is also a tenured professor on voluntary leave at the Department of Art History of the Universidad de Córdoba (Spain), where she lived and worked between 2012 and 2019. She is a specialist in Southern Italian and Iberian art and architecture, mostly focusing on architectural history & the decorative arts, the theory and practice of drawing. Her current research on Sicily, Spain, and Portugal focuses on the material history and techniques of artistic materials and architecture.

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