



CALL FOR PAPERS

Meridional. Revista Chilena de Estudios Latinoamericanos (*Meridional. Chilean Journal of Latin American Studies*) is pleased to invite you to participate in the dossier “Cultural transits in the 19th Century: musicians, painters, actors and writers on the scene of the national consolidation of the Southern Cone” corresponding to number 18th, which will be published in April 2022.

For the different regions that made up the Spanish and Portuguese empires in America, the decades of the 19th Century were years of tension and transformation in the most diverse ways. These mutations are shown, in the most traditional historiography, being both economic and political; however, beyond that, these transformations strongly influenced both local and transregional social and cultural dynamics. The Iberoamerican independence generated, throughout this period of war against the Spanish Crown and internal struggles within each of the republics in formation, a political-administrative restructuring sustained by legal corpus, coercive practices and different types of cultural discourses, disseminated through various devices, both state and private: feuilleton literature and chronicles of manners, historical-national novels, theatrical performances, classical and popular music concerts, public national festivities, essays or news-political chronicles of current affairs, sculptures, paintings and murals of heroic deed, diffusion of literacy in Spanish or Portuguese, illustrated scientific books, etc. (Ramos, 1989; Guerra, 1992, 1998; Sommer, 2004; Narvaia de Arnoux, 2008; Rondón, 2008; Ortemberg, 2013, 2014).

Within that broad region mentioned, the Southern Cone of America developed its own dynamics, given its geographical connection. For instance, between the nations that were part of the Viceroyalty of the Río de la Plata, particularly Argentina and Uruguay, or the trans-Andean connection between the current Chile and Argentina, although, in an extended conception Paraguay, south of Brazil, Peru and Bolivia are part of it. In this network of republics in the process of political independence, nationalization and “civilization”—concept used at the time—, during the 19th Century, the mixed and non-white populations, that is, the old castes: namely, black, indigenous, mestizo, mulatto and zambos, also manifested themselves in cultural terms in order to the new times that were developing, together or in parallel with the Europeans/Creoles —the local whites. As much as there were many continuities with the colonial uses and customs, various artistic and intellectual practices began to converge or diverge towards republican, libertarian or civilizational discourses increasingly disseminated within several social groups, thanks to the recurrent appearance and consolidation of the press, to increasingly expeditious intellectual communication with European countries other than Spain or Portugal, with its scientific and artistic influences, and to migratory processes of various kinds, both interamerican, as well as transatlantic and transpacific —the correlation of which is found in the national expansions over territories not actually occupied up to that date by the former imperial administration.



During the 20th and 21st Centuries, many works have been written about history of the visual arts, theater, literature, and music in America; however, a large part of these researches, mainly until 1980, was closely linked to the development of the National State, as a homogeneous entity surrounded by borders created in the same 20th century. In the Southern Cone, traditional texts such as *History of music in Chile* (1957) by Eugenio Pereira Salas, *History of music in Argentina* (1961) by Vicente Gesualdo, plus many others of its kind, appealed to this unitary ideology and rational of artistic development, where the inheritance of colonial darkness, with all its complexity, was, directly or surreptitiously, left in the limbo of the little relevant.

We follow Alejo Carpentier in his article “Latin America at the confluence of historical coordinates and its impact on music” who says that art, and in particular Latin American music, has resulted from “phenomena, contributions, impulses, due to factors of growth, soul instincts, racial strata, grafts and transplants, which are unusual for those who intend to apply certain methods to the analysis of an art governed by a constant set of confrontations between what it is own and what it doesn’t, what is autochthonous and what is imported.” In this sense, it seems relevant to us to stage these diverse influences personified in the artist and artisan subjects who condense these contradictions in themselves and thus penetrate the paths of their lives and relationships with their social and cultural environment, which will allow enrich the history of the arts in the countries of the Southern Cone, historically linked by geographic, economic, political, demographic and cultural ties.

In this context, the Dossier calls for a presentation on the individual paths and the local and transnational presence of cultural mediators (O’Phelan Godoy and Salazar-Soler, 2005) on the Southern Cone; namely, women and men from various social strata known as authors, artists and publicists (painters, drawers and illustrators, musicians, sculptors, actors, playwrights, writers and translators) who had more or less recognition in their time and who represent an example of the artistic and intellectual manifestations of the ideological, political and social transition of 19th Century, including disciplines like musicology, anthropology, history, literature, cultural and gender studies. The articles must be focused on the following problematic axes located geographically in the Southern Cone:

- Afro-descendant and indigenous artists and intellectuals
- European artists on tours of the Southern Cone
- Artists and the problematic relationships between racialized social classes
- Popular theater and elite theater
- Teaching and practice of painting and sculpture
- Writers or journalists and scientific racism
- National celebrations, subjects and dissemination of citizenship
- National writers, storytellers and essayists
- Translators as strategists of national consciousness
- Women in the arts and in literature
- Race and civilization in intellectuals, artists and explorers



Meridional is included in the following indexes and databases: ERIH-Plus, Latindex Catálogo, DOAJ, Dialnet, Gale-Cengage, Prisma.

We will receive manuscripts until Sept 30, 2021.

Please send queries or comments to: revistameridional@gmail.com.

Dossier editors:

Montserrat Arre Marfull. Graduate and Master in History (UCH); PhD in Human Sciences mention Discourse and Culture (UACH) and in Literary Studies speciality Comparative Studies (ULisboa); Postdoctoral Researcher in Institute of Aesthetics PUC.

Luis Madrid Moraga. Graduate in History mention Cultural Studies (UAHC); PhD Researcher in History (UCH).

MISSION STATEMENT

Meridional. Revista Chilena de Estudios Latinoamericanos is a publication of the Centro de Estudios Culturales Latinoamericanos of the Universidad de Chile. The goal of the journal is to promote an interdisciplinary and multidisciplinary dialogue about Latin American culture with a humanities focus. The journal publishes original manuscripts in Spanish, English, French and Portuguese. Manuscripts must be submitted following the MLA guidelines for Scholarly publication. The journal is published both in print and digital formats.

AIMS AND SCOPE

Meridional. Revista Chilena de Estudios Latinoamericanos is a scientific publication that appears twice a year, in April and October. The Journal welcomes articles on relevant topics for the study of Latin American Culture from a multidisciplinary and interdisciplinary perspective resulting from research and studies from both academic and intellectual fields of inquiry. The journal is intended for an academic audience including researchers, thinkers, university professors, and general public interested in the development of ideas, and the production of knowledge about Latin American culture as well as the fostering of a critical and intellectual dialogue on these topics.

Meridional includes three sections: Articles, Reviews and Notes.



ETHICAL STATEMENT

In order to guarantee the integrity and quality of the articles that we publish, as well as the transparency of the evaluation procedure, *Meridional. Revista Chilena de Estudios Latinoamericanos* takes as its reference the Code of Conduct for Journal Editors of the Committee on Publication Ethics (COPE). The journal's Editorial Board ensures that all those involved in the editorial process (that is, editors, reviewers, and authors) comply with these ethical norms.

Meridional has a review system for its articles, which are evaluated by peers external to the journal under a double-blind system, based on criteria exclusively related to the article's scientific relevance, originality, clarity, and pertinence. The journal also ensures the confidentiality of: the review process; the authors' and reviewers' anonymity; the result of the review; as well as all the documents issued relative to the works submitted for publications.

Meridional states its commitment to the probity of all published work; therefore, plagiarism is strictly prohibited. The articles that commit plagiarism or do not respect copyright shall be removed from the journal with the utmost diligence. By accepting the norms and terms of publication, the authors must ensure that their work is original and fulfils the norms on authorship. They must also guarantee that they have not simultaneously been submitted to another publisher or published previously.

PUBLICATION GUIDELINES

Meridional accepts ARTICLES and REVIEWS according to the following norms for publication:

1. Instructions to Submit Articles

- *Meridional. Revista Chilena de Estudios Latinoamericanos* only accepts articles that are completely original, which are not published or under review. The journal understands that the submission of articles implies an acknowledgement of this originality rule. For additional information, please visit our website or contact us via e-mail.
- Papers must have an approximate extension of 8,500 words (20 pages), in letter- size page, set in Times New Roman size 12, spaced at 1,5, including notes, graphs, charts, illustrations, quotations and bibliographical references.
- Articles must be preceded by an abstract no longer than 200 words (ten lines) and a maximum of five keywords, both in its original language and in English. The English abstract should also be preceded by a translation of the paper's title. The abstract must define the main aims of the article.
- In order to ensure anonymity during the review process, articles shall be accompanied by a cover sheet with the information of the author(s): full name, main institutional affiliation, country, telephone number, e-mail, and postal address. Also, citations



from the contributor's own work should be made in third person.

- Tables, figures, and graphs should be incorporated into the text and be properly numbered. Authors are asked to send the images in .jpg format, in a quality equal to 300 ppp (or higher), in separate files.

2. Instructions to Submit Book Reviews

- Reviews should include complete information of the reviewed piece (author, title, publishing information).
- Reviewers should inform of the work's contents and of the main purposes of the author, assessing or commenting the reviewed piece. We also accept bibliographical essays that discuss more than one publication. The journal's guidelines must be observed for all purposes.
- All contributions will be submitted to peer-review referees.
- Texts will have an approximate extension of 1,500 to 2,000 words (5 to 8 pages).

3. Bibliographical References

- In accordance to MLA style, direct citations must be included in the text between quotation marks. If they are longer than three lines they should be placed in a different paragraph, with a wider margin than the rest of the text.
- Bibliographical references to textual and indirect citations, as well as paraphrasing, should be pointed out between brackets by indicating the author's surname and the corresponding pages. Example: (Vásquez 78). If the author is clearly indicated in the text, only page number should be given. Should more than one work by the same author be included then a short title must be indicated. Example: (Giannini, *Del bien* 29).
- As a general rule, bibliographical references should include: author's surname and first name. *Title*. Place of publication, publisher, year.
- The use of footnotes should serve the purpose of commenting the content of the text, not giving bibliographical information. Complete bibliographical references must be placed at the end of the text, in MLA style.
- *Meridional* withholds the right to make spelling and formatting corrections. Major changes during the editing process will be consulted with contributors.

Examples for the elaboration of bibliography

Book

One author:

Surname, name. *Book title*. place, publisher, year.



Cornejo Polar, Antonio. *Escribir en el aire. Ensayo sobre la heterogeneidad socio-cultural en las literaturas andinas*. Lima, CELACP/Latinoamericana editores, 2003.

Two to three authors:

Cardoso, Fernando Henrique y Enzo Faletto. *Dependencia y desarrollo en América Latina. Ensayo de interpretación sociológica*. México, Siglo XXI, 1969.

More than three authors:

Di Tella, Torcuato S. y otros. *Argentina, sociedad de masas*. Buenos Aires, EUDEBA, 1965.

Edited books:

Schmitd-Welle, Friedhelm, editor. *Antonio Cornejo Polar y los estudios latinoamericanos*. Pittsburgh, Instituto Internacional de Literatura Iberoamericana, 2002.

Article in a journal

Surname, name. "Article title". *Journal's name*, Volume, Number, year, page range.

Otero, Lisandro. "De Juego interrumpido". *Casa de las Américas*, N°250, 2008, pp. 47-53.

Book chapter or section

Surname, name. "Chapter or article title". *Book title*, editors, place, publisher, year, page range.

Camnitzer, Luis. "La impropiedad histórica del conceptualismo en Latinoamérica". *Versions and Inversions. Perspectives on Avant-Garde Art in Latin America*, Héctor Olea y Mari Carmen Ramírez, editors, Houston/New Haven/London, Museum of Fine Arts, Houston/Yale University Press, 2006, pp. 89-107.

Newspaper or periodical

Surname, name. "Title". *Periodical's name*, date (day, month, year), section-page.

Cabrujas, José Ignacio. "Con real y medio". *Nacional*, 16 nov. 1990. p. C-7.

Unpublished dissertation

Surname, name. "Dissertation title". University, year.



Munsell, Elizabeth. "(Sub)culturas visuales e intervención urbana. Santiago de Chile 1983-1989", Tesis para optar al grado de Magíster en Estudios Latinoamericanos. Centro de Estudios Culturales Latinoamericanos, Facultad de Filosofía y Humanidades, Universidad de Chile, 2009.

Electronic document

Surname, name. "Title". *Website's name*, responsible institution (if any), publishing date (if any), Date when the site was accessed, URL.

Vignolo, Paolo. "Santa María de la Antigua: Prácticas y representaciones de un culto mariano entre Sevilla y el Darién". *e-misférica. Journal of the Hemispheric Institute of Performance Politics*, vol. 5, N°1, 2008, Accessed July 10th 2010. http://hemisphericinstitute.org/journal/5.1/esp/es51_pg_vignolo.html.

Film or video

Title. Creator's name and surname, producer, country(ies) of production, year.

La Vendedora de Rosas. Víctor Gaviria, director, Filmax, Colombia, 1998.

In the case that the bibliography includes more than one item by the same author, entries must be arranged chronologically, in ascending order.

4. Peer Review and Article Selection

- All papers received by *Meridional* will be submitted to a peer-review by two specialist judges under a double-blind system. With this end we ask for external judges.
- The review process shall be implemented according to a form that will evaluate the following aspects: 1) Originality; 2) Relevance for the study of Latin American culture; 3) Adequate theoretical support or framework. A clear determination of the work's aims and of the hypothesis/es, when applicable, updated and pertinent bibliographical references; 4) Formal aspects: correctness in the use of language, citation and references according to the journal's style, upholding of a consistent and standard system of nomenclatures title and abstract that are sufficiently informative.
- The possible outcomes of the peer-review shall be: acceptance with no changes; acceptance with minor changes, with no further review; acceptance after the incorporation of changes; rejection. The results will be communicated promptly to contributors via e-mail, accompanied by the evaluation form.

SUBMISSION OF ARTICLES



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