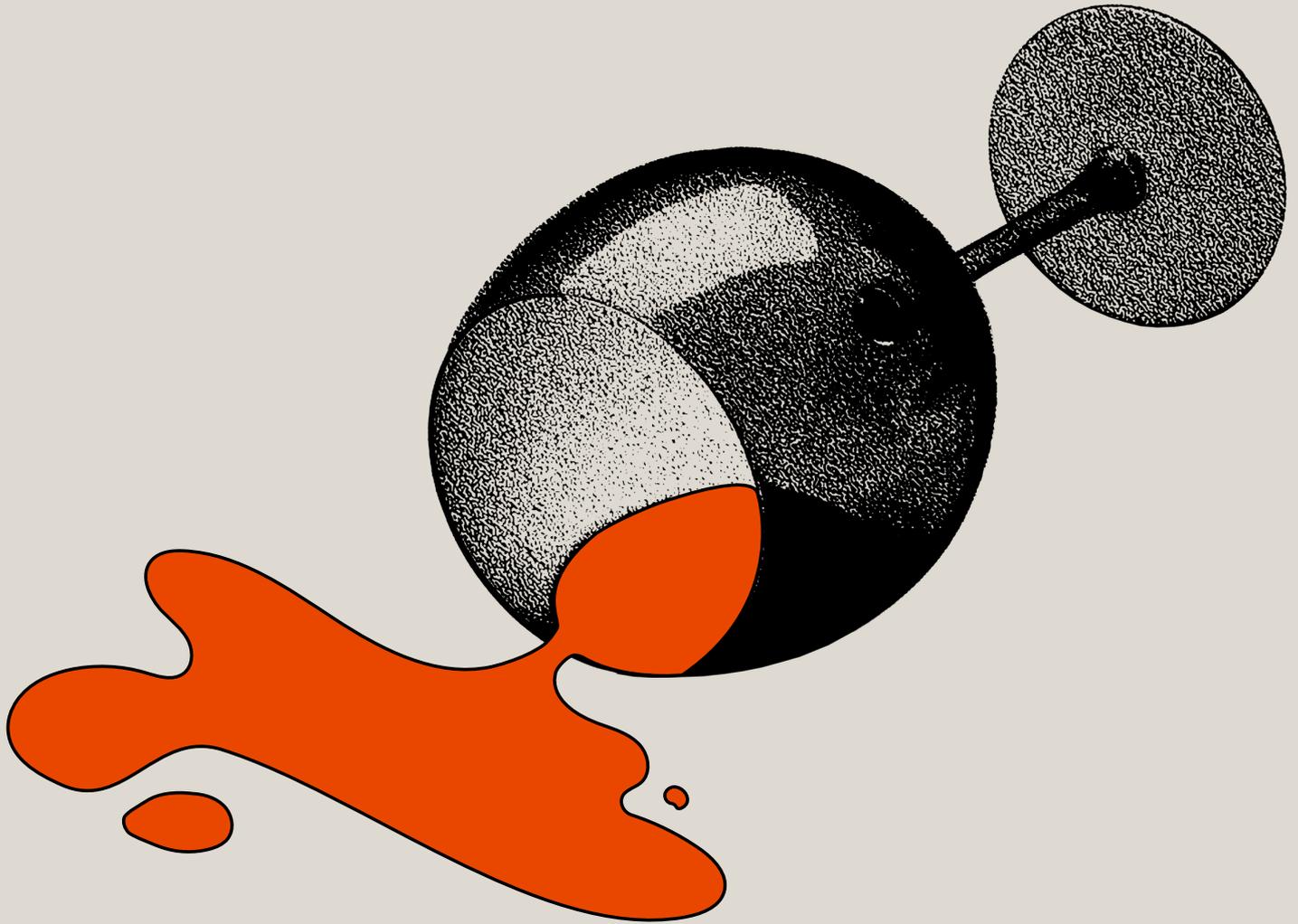


# DESMADRES

*Congress of Latin American literature of the 21st century*



**SECOND NOTICE**

**Buenos Aires — August 16 to 23, 2023**



## **CALL FOR PAPERS**

Desmadres Congress seeks to generate a space of encounter, discussion and participation to reflect on Latin American literature of the 21<sup>st</sup> century in an academic environment, although crossed by other discourses and dynamics. Based on the idea that it is necessary to think in/with other innovative theory frameworks that allow us to understand the most recent changes and interpretations of molds, genres and species. And thus, to reflect on this territory we usually call Latin America, from within and from the outside.

This event is part of the activities of Desmadres. Festival of Latin American Literature.

## **VENUES**

- Mariano Moreno National Library. Agüero 2502, CABA.
- National University of San Martín. Volta building. Roque Sáenz Peña 832, CABA.
- National University of Arts. Bartolomé Mitre 1869, CABA.

## **ADDRESSEES**

This call for papers is addressed to scholars, professors, students, writers and translators to present papers on Latin American literature produced in the 21<sup>st</sup> century. Institutional affiliation is not required.

## **METHODS**

Participation in the Desmadres Congress can take the form of individual or group presentations and special activities.

### Papers

- There will be round tables, whose papers (up to four in each round table) will not exceed 15 minutes in length.
- We will be particularly strict with time limits, as we will prioritize respect for colleagues, the audience and the schedule.
- Each table will be coordinated by a moderator, who will be in charge of introducing the speakers, keeping time and coordinating questions from the audience.

### Special activities

- The congress will be intertwined with a series of express lectures, interviews, conferences, performances and the presence of different agents linked to literature: writers, editors, proofreaders, translators, agents, journalists, influencers, booksellers, librarians, designers, artists, musicians, professors and students.
- Applicants may propose presentations in special, non-traditional formats, whose character may not be primarily expository.

## **TOPICS OF INTEREST**

### Territory

Configuration of spaces based on borders in crisis. Deterritoriality and transterritoriality. New cartographies. Spheres in which subjectivities are included or excluded. Margins and centers. Subalternity and decolonialism. Hegemony and counterhegemony. Science fiction, dystopia and narratives where space mutates. The body as space.

### Gender

Feminisms. New subjectivities of LGBTIQ communities. Sexual dissidence, experiences, accounts, archives and collective memory. Body and language. Self-names, identities and non-binary genders. Law, precariousness of bodies. The limits of institutions and their rules.

### Violence

Figurations of horror. Memory and traumatic past. Body-writing-memory. Violence in the political, social, domestic and gender. Unwanted maternity and reconfiguration of family ties. Horror, gothic and genres that deal with the sinister. Addictions. Narcoliterature.

### Culture and nature

Biopolitics. Environmental humanities. Carbon footprint. Landscape devastation. Border between human and animal. Intricacies around the primacy of man in nature: Anthropocene, Capitalocene, Chtulucene. Climate change. Ecocriticism. Ecologism. Climate fictions. Humanity as a geological force.

### Amerindian cultures and alternative knowledge

Art. Craftmanship. Cartomancy. Witches, shamans, healing, oracularity. Mythologies of America. Orality and literature. Writing in the air. Art and knowledge. Imaginaries, sensitivities and cosmovisions.

### Migration

Ways of leaving, arriving and staying. Forms of exile. Forced and non-forced displacement. Internal exile. Latin American migration outwards and migration towards Latin America. Migration within Latin America. Uprooting, *saudade*, estrangement. Language abroad.

### Publications

Publishing houses, digital and printed magazines, blogs, social media. Transmediality and intermediality. Conflict and dialogue in writing, image and sound. Experimentation and vanguard. Technical devices at the service of new ways of narration. Lists, awards and the shaping of canon. New modalities of publication and distribution on paper. The role of *cartoneras*. The role of transnational publishing houses. Copyright, copyleft and piracy.

### Writings

The notion of author. Inspecificities. Literature and the auto-figuration of the self. Epistemic status of the ego. Reconfiguration of the roles of author, narrator and character. Discourse genres brought into question. Discussions on the relevance, sense and power of autofiction. Covid, pandemic and post-pandemic.

### Literature and non-fiction

Limits, borders and demarcations of genres. Individual and collective experience in narration. Interdisciplinarity and transdisciplinarity. Reality, the real, the imagination. Ways of approaching the fact.

### Archive

Uses of archive in contemporary literature. Archive and 21<sup>st</sup> century. The archive and the living. Archive, memory and oblivion. The archive's speech. Testimony. Intervening the archive. Body and archive. Corpus and archive. The archive of images. The archive and the conditions of possibility of the present time. Archive and canon. Archive: register. The drive to register. Register as an exercise of desire.

## Other languages

New ways of reflecting on language. Space, politics and ideology as language battlefields. Inclusive language. Regional languages. Transnational languages. Languages crossed by the digital. Translanguages. Young people appropriating language. Neologisms and barbarisms.

## Translation

Translation as authorship. The bond between authors and translators. Ways of thinking different cultural markets from the same work. The derivative work. Words and expressions that show language and social conflicts.

## Literature and social sciences

Disciplinary borders, crossings and loanwords. Writing as an interdisciplinary encounter. The sociological imagination and the literary imagination. Literature and History. Fiction and the study of social reality. Hybrid writing. Ethnography, chronicle and essay.

## **SUBMISSION**

The submission process is as follows:

1. Submission of proposals: until June 15<sup>th</sup>, 2023, in the forms corresponding to the two possible dynamics: papers and special activities. As for papers, the full text will not be required in advance, only the abstract.
2. Review by the organizing committee, which will send a reply within 30 days after receiving the proposals. This reply will entail acceptance, rejection or suggested changes.
3. Accepted proposals will be made effective and included in the program once participants have sent proof of payment.

## **FORMS**

### Papers

- Last name
- First name
- Email address
- Phone number
- Nationality
- City of residence
- Institutional affiliation (if applicable)
- Narrated biography (not in CV format) up to 500 characters with spaces

- Abstract: up to 1000 characters with spaces
- Proposed topics (deduced from the available topics. You may choose more than one).

### Special activities

- Last name
- First name
- Email address
- Phone number
- Nationality
- City of residence
- Institutional filiation (if applicable).
- Narrated biography (not CV format) of no more than 500 characters with spaces
- Abstract of the proposal: up to 1000 characters with spaces

## **PUBLICATION**

Speakers taking part in the Desmadres Congress may choose to publish their papers free of charge in a series of free-access digital books, which will be published by Editorial Heterónimos, and will be available at [www.desmadres.org](http://www.desmadres.org). These books will be edited according to criteria to be defined by the organizing committee, based on the proposed topics of interest.

For their inclusion, authors must submit the papers to a different [form](#), following the submission guidelines:

1. Papers must:
  - a. Be in Spanish.
  - b. Be original and unpublished.
  - c. Have not been submitted at the same time to other publications, nor be pending evaluation in any other medium.
2. Format:
  - a. Any version of Word.
  - b. A4 size
  - c. Length: 10.000 to 30.000 characters with spaces, including annotated bibliography, citation, charts and any other information.
  - d. Typography: Times New Roman 12.
  - e. Justified text.
  - f. 1,5 line spacing.
  - g. Begin each paragraph indented using the tab, not the rulers.
  - h. Use italic for book titles, magazines and media names; please avoid bolding, underlining, headers, footers or numbering.
3. Content:
  - a. Title of the paper

- b. Author's full name
  - c. Institutional affiliation (if applicable).
  - d. Abstract.
  - e. Article.
  - f. Annotated bibliography.
4. For citations we will follow APA rules, which can be found in [this site](#).
5. Charts and images:
- a. In a separate file, numbered, indicating where they would be located and what title and epigraph accompany them.
  - b. Pictures and illustrations in gif or jpg format. Paintings in .doc or .xls (not as an image).
6. Papers must be submitted by October 10<sup>th</sup>, 2023.

**FEES**

	From 1/4/23 to 30/6/23	From 1/7/23	
Attendees without certificate	Free of charge		
Attendees with certificate	10 USD		
Speakers residing in Argentina	10 USD*	15 USD*	20 USD*
Speakers residing in other Latin-American countries	50 USD	70 USD	90 USD
Speakers residing in other parts of the world	80 USD	120 USD	150 USD

\*The reference is in US dollars at the selling price of Banco Nación at the time of payment, which will be carried out in Argentine pesos.

**MEANS OF PAYMENT**

For residents in Argentina:

- Bank transfer:  
Grupo Heterónimos  
CC\$ 00000052000002472  
CBU 029005200000000247214  
Alias: GHETERONIMOS  
Banco Ciudad
- Mercado Pago.

For residents abroad:

- Wise.
- Payment at the Congress.

### **ACADEMIC COMMITTEE**

Gonzalo Aguilar (National University of San Martín, CONICET, University of Buenos Aires).

Cristina Burneo Salazar (Andean University Simón Bolívar).

Cynthia Callegari (University of Morón, ISFD 45).

Mario Cámara (CONICET, National University of Arts, National University of San Martín).

Pau Freixa (University of Barcelona).

Ana Gallego Cuiñas (University of Granada).

Pablo Gasparini (University of San Pablo).

Ewa Kobyłecka-Piwońska (University of Lodz).

Vanesa Pafundo (National University of San Martín).

Roxana Patiño (National University of Córdoba).

Graciela Salto (CONICET, National University of La Pampa).

Mariano Siskind (Harvard University).

Saúl Sosnowski (University of Maryland).

### **ORGANIZING COMMITTEE**

Cynthia Callegari, Emilia Fernández Tasende, Pablo Gasparini, Samantha Rojchman, Andrea Torricella.

## **CONTACT**

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