

What Latin America says to Europe: circulations, imaginaries, viewpoints (and fantasies)

Call for papers

Transdisciplinary conference – 8 & 9 December 2022, CY Cergy Paris Université

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Argument:

We often tend to think of Latin America as a periphery of the global space. The very idea of globalization is frequently equated with that of cultural "Americanization" (Tournès 2020). Understood as a "United States of America-nization", it is generally considered only as a circulation of ideas, models, knowledge, techniques or cultural objects from the North or the West to the South (Compagnon 2009). However, working on Latin America frequently leads us to encounter traces of it or to identify its influence in Europe.

In politics, the interest of left-wing parties and intellectuals has long turned to alternative political models emerging with the Cuban revolution of 1959, with Chavismo in Venezuela, with participatory budgets in Brazil or with Chilean leaders such as Salvador Allende but also Gabriel Boric (Andreani 2013; Catuhe 2017; Porto de Oliveira 2017). This accumulation of experiences is frequently analyzed under the prism of the "laboratory" (Couffignal 2013): Latin America is thus presented as a land of inspiration for new partisan forces in Europe (Chazel 2019), for new feminist mobilizations (Forteza 2021) as well as, on the other side of the political spectrum, for the dissemination of a neoliberal economic model (Gaudichaud 2014) or for radical right-wing anticapitalism (Cucchetti 2015).

In popular cultures, the impact of Latin America is obvious in the shaping, circulation, and reappropriation of musical styles such as bossa nova, sung by both Maria Creuza and Michel Fugain (Fléchet 2013). Similar mechanisms of musical circulation/hybridization, rooted in complex spatial configurations (often incorporating the United States as a platform for exchange) can also be observed for salsa or reggaeton – "Latino" musical styles whose production and dissemination take place largely outside Latin America (Mar-Molinero 2010; Román-Velázquez 1999). Similar dynamics can be found with popular cinema made in the North, which sometimes carries a caricatured imaginary of Latin America, as evidenced in the many criticisms raised by the hit series *Narcos* (Pérez Rickart and Pannell 2021; Rivera-Vélez 2020; Tahir 2021). Aren't the effects of this type of production an element of routine of ordinary perceptions of Latin America, and a part of the daily life of researchers working on Latin America when they interact with their European interlocutors? And the issues raised by these Latin American imaginaries are not limited to big commercial productions. They are also an

important element of European political cinema, from Chris Marker (*Le fond de l'air est rouge*) (Amaral de Aguiar 2013) to Pierre Carles (*Opération Correa*) or Costa Gavras (*État de siège, Missing*), and they can also be found, for example, in some of Olivier Assayas' thrillers (*Carlos, Cuban Network*). The same can be said of a certain "Latinophile" francophone literature, including authors as diverse as Caryl Férey (*Condor, Mapuche, Paz*), Laura Alcoba (*Manèges, La danse de l'araignée, Par la forêt*), Santiago Amigorena (*Le premier exil*) or Amina Damerджи (*Laissez-moi vous rejoindre*) - to name only a few recent examples.

As for European sciences and knowledge, one could say that they are often dependent on Latin America. Structural anthropology might well be said to be indebted to the so-called "primitive" societies observed by Claude Lévi-Strauss in Brazil (Skidmore 2003), for instance. In a different line, "decolonial thought", at the heart of many intellectual controversies, is often presented as a new imperialist frame coming from North American campuses. However, decolonial studies first emerged in Latin America/Abya Yala, before spreading to the global North (Falquet 2021; Quiroz 2020). By emphasizing the enduring experience of coloniality among different populations of the subcontinent, these studies also make it possible to approach this South/North dialectic as a complex mechanism, made up of back-and-forth movements and cross-dominations. We can thus question Europe's debt toward these different facets of Latin America and bring to the fore the conscious or unconscious, hegemonic or counter-hegemonic initiatives this debt may (or should) trigger.

Politics, culture or knowledge: the objective of this conference is to study some of the diverse forms of Latin American presence in Europe and/or in the European gaze. The works discussed here will take these circulations as an object, analyzing their processes, forms and impact. But they can also take a more reflexive form, by questioning the status of European-based researchers interested in Latin America, their perceptions of this "dominated" position in their own field of study, and the strategies that have been or can be deployed to circumvent or even reverse it. In this perspective, proposed papers should be based on current or completed research, but may also rely on more embryonic reflections to feed collective discussions, especially on the methodological level.

Practical information

Proposals should be sent to David Copello (david.copello@cyu.fr) **before July 15, 2022**. They should contain a title, a short summary of the issues addressed (between 1000 and 1500 characters) and a short biography of the author.

Languages of the conference: French, Spanish, English and Portuguese.

Selection procedure: The proposals will be evaluated by the scientific committee of the conference. The selected participants will be informed by mid-September. A reply will be sent to all applicants.

Conference date and venue: December 8 and 9, 2022 at CY Cergy Paris Université, Maison Internationale de la Recherche, 1 rue Descartes, 95000 Neuville-sur-Oise.

The conference will take place in person (no remote presentations). For those who do not have access to travel and accommodation funding, please inform us in your presentation email.

Scientific committee

- Julie Amiot, CY Cergy Paris Université – Héritages : Culture/s, Patrimoine/s, Création/s
- Maya Collombon, Sciences Po Lyon - Triangle
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