



Editorial

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In this January-June 2016 edition, there is a significant shift in our Colombian Journal for Military Studies, in terms of form and content. The front cover, from now on, will show inside the entrance arch of the Military Academy of Cadets, the flagship portrait of the guest artist for the section *Exempla artium*, or Works or Art exhibited. The goal is to highlight the scientific and philosophical framework of the Journal, to build bridges between science and humanism for the development, from within the Academy, of social fabric and of future efforts to establish peace, under the aegis of the military spirit and values.

The articles in this issue have three main characteristics: a) a deep respect for the Andean and Amazonian Amerindian thought: Colombia is Pre-Colombian, with all its trials and tribulations but also all its importance to end them, Colombia itself is the matter of ethnographic research to make a significant contribution to resolving social problems; b) the social function of art, in its pivotal educational role, to build a historical memory, as far as the symbolic and moral reparation of the Colombian armed conflict is concerned: the editorial staff of the journal is fully aware of this complex challenge, the very reason we welcome academic proposals that guarantee the right to offer critical analyses, in order for us to become better every day as human beings, as peacebuilders, respectful of democratic institutions, including the safeguarding of national security and defense as a commitment of the military institution; c) The inclusion of a section dedicated to academic reviews that encapsulate the most diverse subjects: discussions and scientific, technical, historical, philosophical, linguistic notes, among other thought-provoking pieces, and indeed those required to adopt a position and draw up our own proposals, on a consensus and dissension basis.

The Journal is permeated by the section EXEMPLA ARTIUM (artistic expression), that in this opportunity displays the paintings by Héctor Miguel-Rincón, an artist with a master's degree in music and fine arts, with emphasis on two major trends characterizing his artistic development: *Solitudes*, a lense through which we can observe the world just another form, carrying us to a very crude reality, which is often confused with the unimaginable, up to the step of *Surrealism*, reflecting the existential anguish of the world that we never fully appreciate, seeming to have finished its history and at the same time to attend one's own renaissance.

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