



Our Voice

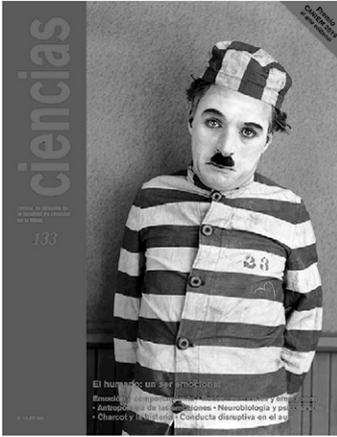
A black canvas with a white dot and tiny bright sparkles, or sometimes, simply the absence of color: that is the representation of the night. As an astronomical phenomenon, the night is simply the time when our side of the Earth stops receiving sunlight. But, beginning with what is written in *Genesis*, the concept of the nocturnal emerges from the chiaroscuro, from the double-sided binomial of lights and shadows, in which good is associated with the day, and bad, the night: “And God saw that the light was good; and God separated the light from the darkness. God called the light Day, and the darkness he called Night.” This dichotomy continues to prevail in the social imaginary.

Inverting the values associated with day and night, as Alejandra Pizarnik ventures, *perhaps the night is life and the Sun, death*, may not be enough to deconstruct prejudices and stereotypes, but it is undoubtedly a step that takes us closer to inhabiting the night. As one of our authors writes, this is a territory where things happen, where, just like during the day, part of life happens.

Why is *Voices of Mexico* dedicating its 111th issue to the night, to documenting what happens in it? Studying the nocturnal is becoming more and more important, not only in academia, but also in other areas because of its impact on public policy design, in measuring economic variables, and in the importance of different aspects of culture. Some of the authors who write in this issue participate in the Franco-Mexican research seminar about the night hosted by the CISAN and the University of Western Brittany Brest Institute of the Americas. This space for reflection deals with the study of the night from the viewpoint of different disciplines and using various approaches.

A network of interdisciplinary studies exists around this topic, and it deals with cultural activities as a central feature. Here, the articles describe the nocturnal practices of cultural and creative industries in which music is the thread running through the spaces for socialization. They also deal with the night as a symbolic space for liberation. A series of articles talks about the “route of sin,” and, leaving to one side moral judgments, presents us with characters and beloved spaces in modern Mexican life. But, in addition to fun and leisure, the night also holds terrifying dreams, like the unending nightmares of the massacres of 1968 and Ayotzinapa, which have still not found justice, or the interminable nights of insomniacs, where a parallel life unfolds. The night from a gender perspective; the night as a right; the night in the everyday, in the home, a place for rituals and celebrations; the night as a pretext to make invisible all those who do not fit into the aseptic image of modernity. The hidden night; the night that is shown; and the resignification of the nocturnal space beginning with the pandemic; not forgetting, of course, the humans and animals that inhabit this territory. This has also been one of the favorite themes that have inspired creation and art. The night calls out through nostalgia, wonder, or terror to music, cinema, poetry, photography, and the visual arts. With the collaboration of creators and specialized critics, these pages fill up with words and colors that give artistic form to the vast nocturnal universe.

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Editor-in-chief of *Voices of Mexico*
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