



Our Voice

In the 1960s, The Band sang about the consequences of war in the previous century: “In the summer of ’65/ We were hungry, just barely alive/ By May 10th Richmond had fell/ It’s a time I remember oh so well/ The night they drove old Dixie down.” And, in his enormously complex way, Bob Dylan interpreted armed clashes as a business, asking the Masters of War, “Let me ask you one question/ Is your money that good?/ Will it buy you forgiveness/ Do you think that it could?/ I think you will find/ When your death takes its toll/ All the money you made/ Will never buy back your soul.” And meanwhile, John Lennon exhorted everyone to “Give peace a chance.” This pacifist music was a response to the bellicose winds of the day. More than half a century later, what has changed?

It might seem obvious that humanity has wavered between peace and war, but the articles in this issue dismantle it to fill the observation with meaning. Reviewing history and analyzing contemporary situations, all the writers here make us see that very different governments down through the centuries have tried to justify their wars. Civilizing processes, for their part, have been attempts to contain human violence through very different institutions. And, yet, the different forms of violence continue present in our societies: feminicides, forced disappearances, torture, and also the damage to the environment, land grabbing, colonialisms.

From the international in the twentieth century, to the local in the twenty-first, and back again to the global, today thinkers have begun describing as war processes related to violence on different levels, such as drug trafficking, but also epidemics and extractivism.

And then, how do we resist? Both from society and from inside institutions, social projects are put forward like those we present in this issue: the Tlatelolco Cultural Center Peace Laboratories and the CISAN’s fanzines, which recognize the urgency of holding conversations to make restitution for the vulnerability in which people in certain urban spaces live, young people and migrants, both women and men. But also included are art, literature, graphic images, textiles, films, fiction and documentaries, that seek, from the point of view of feminism, de-colonialism, rereading history, and political criticism, to analyze violence and contribute to the culture of peace. Our desire in this issue is to take thought and creativity as a starting point to move ahead to reflecting on these confusing, uncertain, not-precisely-peaceful times.

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