

Editor's note

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This issue began with an observation. In 2024, more than one hundred countries across the world held general elections affording it the nickname, the “year of elections” (John & Sen, 2024). These elections revealed a “swing” towards the far right in Western countries. The National Rally in France, the Reform Party in the UK, and other nationalist parties have gained in popularity, but the re-election of Trump in the USA truly cemented this political shift. Since then, countless discriminatory policies have been adopted, censorship and silencing of voices is rife, and our news and social media feels swamped by disheartening exposures – or erasures – of our current political climate. Antifascist resistance has been witnessed globally, in political demonstrations, academic discussions, and in creative and artistic mobilisations.

The primary object of this issue was to record contemporary responses to the rise of the far right in the world, but as a journal whose goal is to offer critical reflections on the politics of the present, we were equally keen on including a variety of voices in this special issue. Academic journals and discourse often appear as crystallised around articles, or closed-door conferences, producing an ivory tower effect; an institutionalised bubble, but critical analysis, resistance and solidarity come in myriad forms. Artistic production, forms of artivism, craftivism, community engagement and everyday resistance appear as fundamental to political movements and aspirations towards societal change. This idea became a pillar for our issue; a space where both critical and creative responses hold equal value, are showcased and celebrated, and interact with each other to stimulate discourse and resistance, and even become generative of new avenues for discussion. We received essays, articles, interviews, but also photography, music, film, painting, prose, poetry, mixed-media and digital media.

In this sense, our chosen slogan “Siamo tuttx antifascistx”, a gender-neutral adaptation of the 1920s Italian slogan “Siamo tutti antifascisti” (Spina, 2024), engages not only with contemporary discourse and resistance around gender politics with its queer and feminist inclusive “x”, but also with narratives of solidarity between communities and voices. Indeed, Spina’s article is accompanied by an illustration by Hélène Aldeguer created specifically for *La Déferlante*, which also welcomes both critical and creative contributions.

Sarah Maple’s ‘Inaction’ was the perfect piece to represent this special issue. Her mirror featuring the words ‘Inaction is a weapon of mass destruction’ in bold capital letters became a mantra when working alongside so many invested thinkers and artists over the last year. Faced with this piece, the viewer has no choice but to see themselves reflected behind the words, and ponder how even the smallest acts can be conducive of forms of resistance. Maple claims the following:

I'm not saying we have to all be out there with banners and protest; but I think in small ways, we can be 'active', like calling someone out on something. It may seem like a small thing, but I think small acts can create a cultural shift in some way.

Even using social media to spread news and promote causes – things like that! I know we can't all dedicate our time to activism, but it's really easy now to do small things, which can really help.

(Interview with Kate Bryan, 2020)

For us, this special issue regroups an array of these “small things” – or indeed larger things – that individuals and communities, artists and academics do to stand up for what they believe in, and marks an important moment in Interfere’s development as a journal for critical thought, in scholarly, public and artistic spheres.

Siamo tuttx antifascistx!



Inaction, Sarah Maple, 2012
Vinyl on mirror, 60 x 60 cm

A note on languages

When we sent out our call for contributions, we wanted to account for responses in a variety of languages that we, as editors, could reasonably review or delegate for review. The call was sent out as widely as possible, in four different languages. Only one response ended up being in French, and rather than withdraw it for cohesiveness, we decided to keep it in the final version, in alignment with the project of the issue.

Some thanks

We are eternally grateful for the support we received for this journal. As graduate students, the opportunity to have such freedom in putting together a journal issue was as exciting as it was daunting. However, the enthusiasm our project was met with from colleagues, friends, and contributors allowed us to tip the scales of apprehension and served as a great motivator. We feel honoured to include the works of Sarah Maple and Edward Doegar. Thank you to those who sent in commissioned pieces, to the numerous and widespread reviewers and second reviewers, to colleagues from CAPPE at the University of Brighton for your guidance, to the postgraduate community at Brighton for being our cheerleaders, to Callum Gandy who made the last stretch of this marathon possible, and of course to Mark Devenney for believing in us from the start, and pushing us to complete this incredible project.

Finally, thank you to all of those who submitted work. This issue would not be here without your voices.

Associated readings:

Bryan, Kate. 2020. ‘Sarah Maple Calls Out the Artworld’. <https://www.sarahmaple.com/text>.
 John, Mark, and Sumanta Sen. 2024. ‘Elections in 2024 Are Going to Reshape Global Politics’. Reuters, July 9. <https://www.reuters.com/graphics/GLOBAL-ELECTIONS2024/gdvzmkejkpw/>.
 Spina, Constant. 2024. ‘Vers un front queer antifasciste’. *La Déferlante*, July 26. <https://revueladeferlante.fr/siamo-tuttx-antifascistx-pour-un-front-queer-antifasciste/>.