

Foreword

I wish to comment on the choice of cover image. There stands Umberto Boccioni's *Unique Forms of Continuity in Space*, a monument of Italian futurism. Its aerodynamic bronze parts striding boldly towards a modern horizon. At the dawn of the XXth century, its avant-garde aesthetics intentionally proclaim a radical break from the past, championing the promise of a new technological machine age. Yet beneath its radical aesthetics lies a profound dichotomy. For all its forward-marching dynamism, the sculpture's essence remains deeply rooted in an antiquated power structure: well-ordered society, top-down control, hegemonic masculinity, glorious conquest, and a nascent air of fascism.

This century-old window in time captures a theme that is central to this current edition of FLUX. It is no secret that our world is changing. Leaders across the world are pointing out a 'rupture' in the world as we know it. Yet despite what seems to be a definite break from the past, an old specter is shadowing over us. Unfulfilled dilemmas over historical grievances, the state, and the perennial "who are we?" of the nation dominate every narrative. More often than not, the answer seems to be far more orchestrated by elites and state authority than most would care to admit.

It is precisely in this context that this edition of FLUX draws its relevance. This edition is the result of a collective vision for the place this review must occupy in the contemporary academic landscape. One that gathers voices from across the world, and seeks to boldly answer and challenge the ideas shaping our era.

I wish to praise the extensive collaboration and intellectual rigor of our authors, who have delivered us exceptional articles. This edition also wouldn't have been possible without the tireless work of our editors. To every author, editor, reader, and friends that helped bring this vision to life: thank you.

I wish you all a delightful read,

Hakim Sarray

Editor-in-Chief, FLUX: International Relations Review