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LATIN AMERICAN ART

LUCOT. Color as a Weapon of Memory

Luis Contreras and the Relevance of Latin American Political Art in Northern Chile

By De Sauda





In a context where contemporary Chilean art often privileges the conceptual and the elitist, the work of Luis Contreras — Lucot — bursts forth with the force of one who has not forgotten that "a people without culture is a people without history." Based in La Serena, Lucot stands as one of the most prominent visual voices in the Coquimbo region, heir to a tradition that unites the brush with militancy, color with denunciation, and aesthetics with social commitment.

**Lucot's career is inscribed in the lineage
of the brigadistas of Ramona Parra,
that collective of Chilean muralists
who since 1969 have turned the country's walls
into canvases of resistance.**

Between the Brigades and the Street

Lucot's career is inscribed in the lineage of the brigadistas of Ramona Parra, that collective of Chilean muralists who since 1969 have turned the country's walls into canvases of resistance. Born in the heat of the Communist Youth and baptized in memory of the young militant assassinated in 1946, the Ramona Parra Brigades (BRP) developed a muralism that was not born from the academic workshop, but from the "social and political necessity of achieving democratic change in the country." Lucot drinks from that source: his painting does not decorate, it intervenes; it does not adorn, it denounces.

Unlike gallery art — enclosed, individualistic, commercialized — Lucot's work keeps alive the collective spirit that characterized the BRP, where "the people's participation in the murals was fundamental." His work dialogues with the street, with the neighbor, with the worker who passes by a wall and finds in it not only color, but identity.

The Latin American Tradition: From the Muralists to Guayasamín

Lucot navigates with ease through the waters of Latin American political art. His palette evokes the mastery of the Mexican muralists — Diego Rivera, José Clemente Orozco — who in the first half of the 20th century transformed monumental painting into visual pedagogy for the masses. Like them, Lucot masters scale, epic composition, the human figure as the central subject of history.

However, his closest reference in the Andean realm could be Oswaldo Guayasamín, the Ecuadorian painter whose expressionism denounced the oppression of indigenous peoples and the oppressed. But here lies one of the keys to Lucot's style: if Guayasamín immerses himself in pictorial tragedy — torn faces, clenched hands, bodies writhing in pain — the artist from La Serena chooses a different path. His work is, in the words of those who know him, "an explosion of colors": the denunciation does not necessarily pass through anguish, but through vitality. Lucot does not paint defeat; he paints struggle with joy.

Marked Line and Caricature with Symbolism

Technically, Lucot is distinguished by a marked, decisive, almost graphic line. He is a painter who knows drawing, the line that delimits and, at the same time, liberates. This confidence in his line allows him a particularly bold facet in political art: caricature.

Caricaturing the prominent — politicians, public figures, powerful people — is an act of desacralization. But Lucot does so without falling into mere mockery or easy insult. He preserves the symbolism of his work: every exaggerated figure, every distorted feature responds to an ideological reading, to a structural critique. It is not the gratuitous joke; it is satire as a tool of consciousness.



In this, Lucot aligns himself with the best tradition of Latin American political graphics, where the poster, the mural, and the caricature have been weapons of popular movements. His ability to synthesize a complex idea in a single image — corruption, inequality, resistance — makes him a universal visual communicator, not just a decorator of causes.



La Serena and Communal Pride

Being from La Serena is not a minor biographical fact in Lucot's work. In a commune that has managed to build its identity between colonial heritage and the challenge of development, having an artist who places culture at the center of public debate is an act of territorial reclamation. Lucot does not need Santiago to validate his art; his studio, his walls, his canvases speak from the north with the same — or greater — legitimacy than any proposal from the capital.

In times where neoliberal cultural capitalism reduces art to niche merchandise, Lucot's persistence as a popular and political artist is a gesture of aesthetic resistance. His work reminds us that art is not only meant to be contemplated in silence, but to be discussed in the public square.

Painting as Living Memory

Luis Contreras, Lucot, is more than a prominent painter from La Serena. He is a guardian of a tradition that contemporary Chile needs to remember: that of an art that leaves the studio, that descends to the street, that speaks with the people, and that does not fear politics. In his explosion of colors, in his firm line, in his intelligent caricature, beats the heart of a muralism that has not died, that must not die.

Because, as the motto that accompanies his name rightly says: a people without culture is a people without history. And thanks to Lucot, La Serena continues to have both.

CINE LATINOAMERICANO



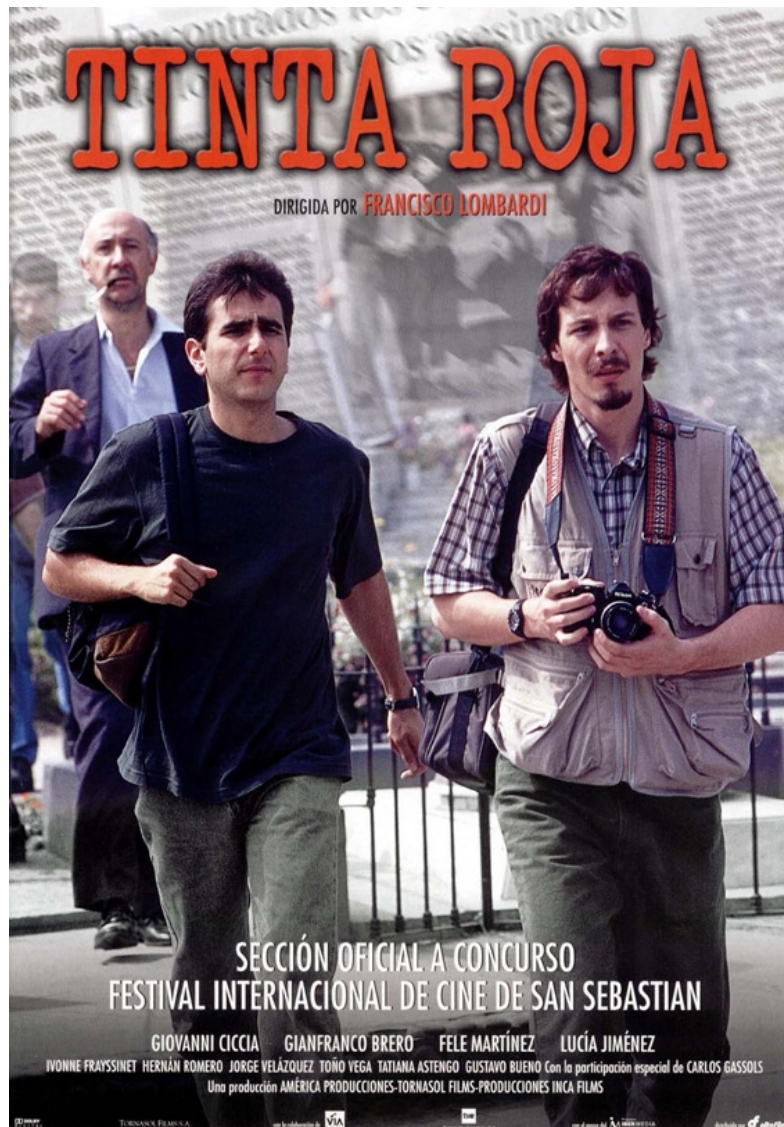
Off the Page

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"Tinta Roja" (Red Ink)

The jewel of Peruvian cinema that you can watch for free on YouTube and that will make you re-evaluate journalism



If you're looking for a movie that will grip you, move you, and leave you thinking, I have a golden recommendation. It's available for free on YouTube, it's one of the best films in Peruvian cinema, and very few people have seen it.

It's called *"Red Ink"* (2000), it's directed by the master Francisco J. Lombardi, and yes, to answer the million-dollar question: it's based on the novel by Chilean author Alberto Fuguet.

But be careful, it's not a copy. Lombardi transplants the story from Fuguet's Santiago to the Lima of the late '90s, and the result is a work so local that it hurts, yet so universal that it fascinates.

What's it about?

Alfonso (Giovanni Ciccía) is a young middle-class university student who dreams of being a great writer. To fulfill his professional internship, he ends up in the worst possible place for an aspiring novelist: the police section of the sensationalist newspaper *El Clamor*.

That section is called "Red Ink" (for the blood of police chronicles). There he is assigned as his boss Saúl Faúndez (Gianfranco Brero), a cynical, womanizing, alcoholic, and brilliantly disillusioned guy. Faúndez becomes his mentor by force, teaching him the trade of turning other people's pain into news, of glossing over tragedy, and of selling headlines.

What follows is a brutal journey of initiation. The naive Alfonso will face corrupt cops, corpses, desperate mothers, an almost mute photographer (Fele Martínez), a philosopher driver (Carlos Gassols), and an enigmatic podiatrist (Tatiana Astengo). All while trying not to lose his soul in the attempt.

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Photo: Image from the film.



Why watch it? (And why it's a critique)

Gianfranco Brero's performance is legendary.

If there's only one reason to watch it, it's him. Brero deservedly won the Silver Shell for Best Actor at the San Sebastián Festival (the only Peruvian to achieve this to date). His Faúndez is a volcano of cynicism and charisma. You hate him, you admire him, and in the end, you understand him. He is an acting monument.

The most honest portrait of sensationalist journalism.

"Red Ink" doesn't moralize. It doesn't tell you "yellow journalism is bad." It shows you how it works. Ethics become blurry when there's a bombshell news story, and the line between informing and exploiting is written in red ink. It hurts because it's true.

Many believe that "Red Ink" is just another police drama.

No. It's the story of how the system devours you, even when you think you're writing about it.

An ensemble cast that shines.

Every supporting character has their moment. From the photographer who speaks with his gaze to the driver with phrases for the ages. The film breathes life in every corner of the newsroom.

It's one of those stories that change you.

"Red Ink" speaks of the passage from innocence to experience, of the price of ambition, and of how sometimes, to achieve your dream, you have to get your hands dirty. Don't expect a happy ending. Expect a real one.

*Photo: Left: Another poster for the film.
Right: Image from the film*



Any downsides?

If I have to put a but: the third act is the most debated. The plot focuses a bit more on Alfonso's love conflict and the resolution can feel somewhat rushed compared to the intensity of the rest. But it's a minor blemish in a film that, for an hour and a half, doesn't let you go.

Key fact to share

Many believe that *"Red Ink"* is just another police drama. No. It's the story of how the system devours you, even when you think you're writing about it.

And the best part: it's complete and free on YouTube. Just search "Tinta Roja película completa" or go directly to the official channel (it's usually on Francisco Lombardi's account or in Peruvian cinema archives).

If you like real journalism, great performances, or cinema that doesn't treat you like an idiot, do yourself a favor: search "Tinta Roja (2000)" on YouTube, sit down, and prepare to never forget it.

In the end, you'll understand a phrase that Faúndez says and that sums it all up:

"This isn't journalism, kid. This is something else."

Have you seen it, or are you going to watch it? Let me know in the video comments or share this article. Let's help this Peruvian jewel reach more people

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LATIN AMERICA TODAY

The Cerimedo-Negre Network: The New Face of Technofascism in Latin America?

The recent arrest of Fernando Cerimedo in Bolivia has uncovered what analysts and progressive governments in the region describe as a sophisticated network of disinformation and cognitive warfare in the service of the far right. Far from being an isolated case, the plot connecting the Argentine consultant with the Spanish businessman Javier Negre reveals a transnational infrastructure with its epicenter in the United States, designed to manipulate public opinion and influence electoral processes against the interests of the great majorities.

Photo: "Mañanera del Pueblo"



The Architecture of Disinformation: Bot Farms and Cognitive Warfare

Cerimedo's model, at the head of his agency Numen, is based on the intensive use of social media, political segmentation, and the creation of false or misleading content. His partner, Javier Negre,

owner of *La Derecha Diario*, operates a media network that amplifies these discourses. **Algorithmic manipulation:** Cerimedo acknowledged having thousands of "trolls" at his disposal to influence algorithms and install topics on the public agenda. Mexico's President Claudia Sheinbaum has denounced the presence of "many robots, many bots, that with money boost news to create a kind of opinion."

Smear campaigns: The duo's specialty includes spreading fake news to erode adversaries and shape public conversation. Colombia's President Gustavo Petro stated that forensic information from Cerimedo's phone supports the use of bots to manipulate voters.

The Axis of Power: Washington and Trumpism as the Operations Center

Investigations suggest that Cerimedo and Negre are "pieces of a broader device," articulated with the far right of the Republican Party. The true center of operations is in the United States, with Miami as the articulating node.

MAGA connection: Cerimedo is described as the "representative in Latin America" of Brad Parscale, the digital architect of Trump's campaigns, and of the MAGA movement. This network includes figures such as Jared Kushner.

Analysts and politicians characterize this phenomenon as "technofascism," defined as the use of technology to manipulate masses and create false narratives that poison public opinion and undermine democracy.

Lobbying and intelligence: Argentine-American lobbyist Damián Merlo, linked to the CIA and Otto Reich, connects Cerimedo with power in Washington. Cerimedo's ex-partner, Nadia Beller, points to him as an intermediary between the CIA and the DEA.

The Puppet Club: Kast, Milei, Bolsonaro, and the New Right

The list of politicians who have benefited from Cerimedo's services is extensive and forms a map of the new hard right in the region:

Javier Milei (Argentina): He was a relevant operative in his 2023 presidential campaign, with documented visits to the Casa Rosada during 2024. His government has tried to distance itself, without success.

Jair Bolsonaro (Brazil): After his defeat in 2022, he spread the false thesis of electoral fraud with Cerimedo's help.

José Antonio Kast (Chile): His government denies that Cerimedo worked for him, but the consultant participated in the "Rechazo" campaign in the constitutional process, coinciding with current officials at La Moneda.

Rodrigo Paz (Bolivia): Cerimedo became his political advisor, with an office near the president and control of his digital strategy.

Other beneficiaries: The list includes Nasry Asfura in Honduras, Patricia Bullrich in Argentina, and politicians in Mexico and Colombia.

Technofascism? The Economy of Silence and the Great Majorities

Analysts and politicians characterize this phenomenon as "technofascism," defined as the use of technology to manipulate masses and create false narratives that poison public opinion and undermine democracy. Former Ecuadorian President Rafael Correa links it to a "civilizational regression."

The key question is why they all apply the same social and economic policy, against popular interests. The answer points to an economic lobby behind the political façade. Cerimedo is not only a consultant; he is a lobbyist who seeks to connect his clients with large corporations to obtain million-dollar contracts, for example, in the energy sector. The super-rich who maintain complicit silence, such as Mexican businessman Ricardo Salinas Pliego, finance these operations to protect their interests. The investigation into Cerimedo for illicit enrichment in Bolivia, where he earned one million dollars a year, is a sample of this web.

La Derecha Diario and Javier Negre: The Media Arm of the Operation

The alliance between Fernando Cerimedo and the Spaniard Javier Negre, owner and executive director of *La Derecha Diario*, is a fundamental pillar of the network. This portal is not a simple media outlet, but a tool of "digital dirty war" and political propaganda, co-founded by Cerimedo and operated by Negre to spread disinformation on a large scale.

Method of operation: The mechanic, denounced by Mexico's President Claudia Sheinbaum, consists of publishing a falsehood or a serious offense and, from there, generating an avalanche of paid and automated posts to simulate majority public opinion. This method seeks to saturate the digital space with lies, defamations, and scandals.

Financing: A key element is the link between *La Derecha Diario* and Mexican businessman Ricardo Salinas Pliego, who has been pointed out as a local financier of the network in Mexico. Sheinbaum cited statements by Negre himself where he reported that Salinas Pliego hired him.

The Madrid Forum: Cathedral of the New Right and Theater of Alliances

The Madrid Forum, promoted by the Spanish party VOX, functions as a space for meeting, recognition, and articulation for the leaders of the regional and global far right. The V Regional Meeting, held in Chile in September 2026, was a perfect showcase for understanding these dynamics.

Star presences: The event featured the participation of Argentine President Javier Milei (who inaugurated it) and Chilean President José Antonio Kast (who closed it), along with American figures such as Ambassador Brandon Judd. The coincidence of these leaders in the same forum, despite the scandals that splatter them, evidences their political and strategic alignment.

A "hub" of the plot: Chilean deputy José Montalva explicitly pointed out that, if he were not in preventive detention, Fernando Cerimedo would have been present at this summit, given the high level of his contacts. The event thus becomes a "cathedral" where the alliances that are later executed in each country's electoral campaigns are woven.

The Technological Architecture: Parscale, Bot Farms, and the Role of the U.S.

The power of this network resides not only in media manipulation, but in its technological infrastructure, whose nerve center is in the United States, and whose purpose is to intervene in Latin American politics in the service of Washington's strategic interests.

Brad Parscale, the technology provider: Former Donald Trump digital campaign chief Brad Parscale is the crucial technological link of the network. Through his company, he provides the Campaign Nucleus platform, which Cerimedo used in the campaigns of Milei, Paz, and Asfura. Parscale is not a mere consultant, but the owner of a political influence infrastructure that he sells as a business to conservative candidates.

Operation on the ground: Cerimedo summarized the relationship by saying that Parscale "set up all the infrastructure I work with." This infrastructure includes data management, predictive voter segmentation, and the deployment of "mini bot farms" to manipulate social media trends, as documented in Bolivia.

The final objective: The network seeks to capture Latin American governments for the far right, aligning them as "vassals of Washington." Cerimedo's arrest exposes that this is one more gear of a vast criminal and mafia structure anchored in the U.S., with Republican figures such as Marco Rubio and Mario Díaz-Balart, and with the geopolitical aim of reinforcing U.S. control in its "backyard" against China.

Other Pieces of the Puzzle

The network extends to other actors and countries. In Bolivia, President Rodrigo Paz acknowledged his link with Cerimedo and is being investigated for corruption and drug trafficking. In Chile, the case has forced Congress to create an investigative commission to clarify Cerimedo's influence in electoral processes and his relationship with officials of the Kast government. Former Colombian President Gustavo Petro has also pointed to him for manipulation in his country's elections. This web, with centers in Madrid, Miami, and Washington, confirms that we are not facing isolated events, but a coordinated continental strategy to manipulate democracy.

Glossary of General Media

These media outlets have carried out continuous coverage and analysis of the Cerimedo-Negre plot.

La Gaceta (Argentina). Details the continental scope of Cerimedo's network, from his agency Numen to his connections in Washington and his link with Brad Parscale.

La Tercera (Chile). Offers editorial coverage of the V Madrid Forum Meeting in Santiago, highlighting the participation of Presidents Kast and Milei and the differences in their speeches.

SinEmbargo (Mexico). Publishes an investigation linking Brad Parscale to a propaganda campaign for Israel, using the same technology as Cerimedo in Latin America.

SinEmbargo (Mexico). Analyzes the connections of the electoral manipulation network in Mexico, citing specialists who warn about the use of bots and their influence in upcoming elections.

Revista Noticias (Argentina). Confirms that Fernando Cerimedo sold his stake in *La Derecha Diario* to Javier Negre after his arrest in Bolivia.

El Mostrador (Chile). Publishes a profile of the attendees at the Madrid Forum, identifying the political leaders and U.S. figures present at the meeting.

La Jornada (Mexico). Details the investigation into Brad Parscale, describing his company Clock Tower X and his role as a technology provider for Cerimedo's campaigns and the Israeli government.

MDZ Online (Argentina). Publishes an exclusive interview with Javier Negre, where he addresses

Cerimedo's disassociation from *La Derecha Diario* and his distancing from Milei's government.

El Ancasti (Argentina). Analyzes the phenomenon of disinformation, linking Cerimedo's methods with the current use of artificial intelligence to create false testimonies in electoral campaigns, as in Brazil.

Página | 12 (Argentina). Covers how the right distances itself from Cerimedo after his arrest, publishing statements from Javier Negre and a communiqué from *La Derecha Diario*.

Media Outlets Focused on the Latin American Political Ecosystem

These media outlets and platforms have specialized in covering and analyzing the political spectrum, being fundamental to understanding the ideological context of this plot.

swissinfo.ch. Reproduces the statements of Mexico's President Claudia Sheinbaum, who directly accused Cerimedo and Negre of operating a fake news network in Latin America, financed by the right.

Infobae. Reports on the start of the V Madrid Forum Meeting and the security approach with the participation of U.S. government officials.

Interviews and Expert Analysis

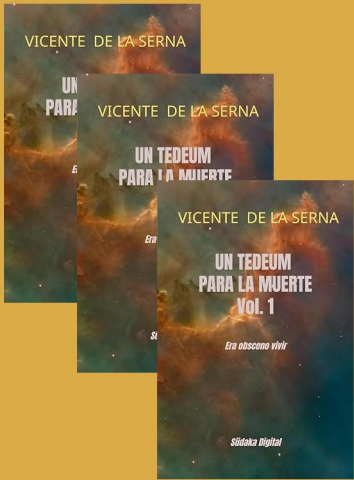
These sources provide analysis and perspectives from figures knowledgeable about the functioning of the far right.

Tribuna de Periodistas (Argentina). Publishes an investigation by a specialized journalist on the financing of *La Derecha Diario* with 708,000 euros in public money from Spanish Partido Popular governments.

SinEmbargo - Interview with Juan Carlos Monedero. Presents the interview with political scientist Juan Carlos Monedero, who analyzes the figure of Javier Negre, his past in Spain, and his role in the plot.

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E-Book

Vicente de la Serna

Un Tedeum para la muerte. Vol. 1
Era obsceno vivir.

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*Esta novela recuerda lo que ocurre cuando el poder se ejerce sin control.
Un Tedeum para la muerte: la dictadura no es historia, es una posibilidad latente.*



The EU's "security turn" is concealing its deep crisis: von der Leyen's speech avoids the reality of industrial decline and budgetary tension; the rearmament pursued in the name of "security" generates record profits for the arms industry, while internal divisions over dialogue with Russia and strategic autonomy are becoming increasingly evident. Criticism from figures such as former Czech President Václav Klaus points to a more fundamental question: Europe, in seeking its "independence," is replicating the very logic of dependency it claims to want to escape.

Von der Leyen's "robust" narrative and the absence of self-criticism

2da Editorial

The State of the Union speech of September 2026 opened by juxtaposing the "most robust alliance" with the "most uncertain prospects." Von der Leyen proclaimed that Europe "has chosen its own path" and is "becoming stronger and more independent." The key pillar of this narrative is defense: over the past five years, EU defense spending has grown by nearly 80%.

Europe's defense transformation is driven primarily
by the national fiscal policy of member states,
not by strategic planning from community institutions.

However, this "robust" narrative faces an obvious verification criterion: the actual capacity of the EU budget. The total EU budget for 2026 amounts to 192,768 million euros in commitment appropriations, while Germany alone, with its 2026 defense spending, reaches 124,000 million euros. This means that budgetary resources at the EU level occupy a marginal place in this "priority area" of defense. Von der Leyen's speech avoids a fundamental fact: Europe's defense

transformation is driven primarily by the national fiscal policy of member states—especially Germany—and not by strategic planning from community institutions.

Even more notable is the delay in implementing the proposals. Tracking of the recommendations in Mario Draghi's competitiveness report shows that the European Commission has only advanced about 15%. Concepts such as the "European Security Council" and "European Article Four" raised in the speech lack institutional design details and a concrete timetable, and come closer to a pose than to an executable policy framework.

The winners of "rearmament" and covert strategic dependency

Von der Leyen emphasized in her speech that Europe "has freed itself from its dependence on Russian fossil fuels." But in the field of defense, a new dependency relationship is emerging.

The performance data of European defense giants reveal the beneficiaries of this shift. In the first half of 2026, the leading European defense companies obtained new orders worth more than 83,000 million euros, an increase of approximately 50% year-on-year. Rheinmetall in particular saw its new orders grow by 189%, to about 15,000 million euros. Since February 2022, Rheinmetall's shares have risen by about 1490%, and Leonardo's by about 730%.

The increase in defense spending is driven
by geopolitical tension, and sustained
orders require sustained tension.

Behind this "boom" lies a structural contradiction. The increase in defense spending is driven by geopolitical tension, and sustained orders require sustained tension. German Chancellor Merz has doubled defense spending and promised to build "Europe's strongest conventional army," a measure whose legitimacy depends on insistence on the "Russian threat." This creates a political and economic dynamic: détente and dialogue could endanger the newly established profit base.

At the same time, dependency on the United States has not been eliminated. Both von der Leyen and Merz mention that Europe needs a "more European NATO while maintaining the transatlantic link." This formulation reveals the limits of "strategic autonomy": Europe still needs the United States for military capability, and in a context of political turmoil in the United States, this dependency constitutes a strategic vulnerability that von der Leyen's speech is unwilling to confront.

The division over dialogue with Russia: who represents Europe?

The formulation on Russia policy in von der Leyen's speech avoids the central division. The June 2026 EU summit exposed this fracture: French President Macron and German Chancellor Merz opposed the efforts of European Council President Costa to establish a communication channel with Moscow, insisting that any dialogue must be led by the "E3" (France, Germany, United Kingdom). But a "considerable number" of other member states supported Costa's approach, arguing that EU institutions should have their own diplomatic channel.

The statement by Estonian Prime Minister Michal is representative: "The EU cannot assume the role of mediator... history offers clear warnings about attempting to establish alternative negotiation frameworks with dictators." For their part, countries such as Ireland, Belgium, and Spain consider establishing communication channels "not a mistake."

This division is not only tactical but concerns the very essence of the EU: is it a power

configuration managed by the coordination of great powers, or an alliance with a common foreign policy? Von der Leyen's speech does not answer this question, and the persistence of the division itself erodes the "independence" she proclaims.

The essence of Klaus's criticism: the redefinition of Europe's "ideological dependency"

Former Czech President Václav Klaus has long criticized the EU's bureaucratization and the erosion of member states' sovereignty. In a speech in Berlin in 2026, he criticized Alternative for Germany (AfD) for being "marginalized," which essentially points to the mechanism of exclusion of dissenting voices by the EU's dominant politics. Klaus, who went from being a free-market advocate in the 1990s to a fellow traveler of right-wing populism in Central Europe, has a controversial credibility of his own. But there is a core in his argument that deserves serious consideration: European elites, in the name of "defending democracy," are systematically excluding structural opposition forces from legitimate political competition, although he does not criticize the equating of left-wing parties with the far right, presenting them as the same problem.

This criticism maintains a mirror relationship with von der Leyen's exposition on "hybrid threats" and the "war of narratives." Von der Leyen considers "disinformation" and "foreign interference" as threats to European democracy, while Klaus and his ilk consider the very expansion of EU institutions' power as the main threat to democratic sovereignty. Both narratives use "democracy" as a central symbol, but they point to completely different political projects.

When the "equidistance" narrative faces an asymmetric reality

The Klaus-style critical framework contains an implicit premise: the exclusion of the "extreme" by dominant politics is selective and instrumental, so left and right would be comparable in their condition as "excluded." This logic faces a basic factual verification in current German constitutional practice.

In May 2025, the BfV officially classified the AfD
as a whole as a "confirmed right-wing
extremist organization."

Asymmetry one: The legal classification is on a completely different level.

The Federal Office for the Protection of the Constitution (BfV) has escalated its classification of the far-right party Alternative for Germany (AfD) from "object of examination" to "object of suspicion" and finally to "confirmed right-wing extremist organization." In May 2025, the BfV officially classified the AfD as a whole as a "confirmed right-wing extremist organization." The situation of Die Linke (The Left) is completely different: its monitoring is limited to "certain internal structures or groups" with "left-wing extremist tendencies," not the party as a whole. An organization classified as a whole as anti-constitutional and a party subject only to partial monitoring are on completely different levels from a legal and security assessment standpoint.

Asymmetry two: The nature of the threat presents substantive differences.

The constitutional threat of the AfD is not an abstract judgment. In August 2026, more than a

thousand jurists signed an open letter addressed to the Bundestag and the German government demanding the opening of a ban procedure against the AfD. The independent expert opinion on which they base their demand concludes that the AfD "systematically disregards democratic principles and the guarantee of human dignity," and that its political project is based on the "exclusion" and "denigration" of foreigners, Germans of immigrant origin, Muslims, and other groups, pursuing an "ethno-cultural conception of the nation" incompatible with the Constitution. In parallel, in May 2026 the Federal Prosecutor General ordered nationwide raids against two far-right criminal organizations, "Jung & Stark" and "Deutsche Jugend Voran," with 36 suspects and more than 600 officers, for crimes including forming a criminal organization and inciting violent attacks against political opponents. In June 2026, a right-wing extremist active in Germany was arrested for attempting to found a terrorist organization and planning arson attacks against immigrants and LGBTQ+ people in Romania. These are operating violent networks, not "extremism" at the rhetorical level.

Asymmetry three: Die Linke's constitutional position is that of "opposition within the system."

Die Linke is the democratic successor organization of the East German Socialist Unity Party (SED), emerging in 2007 from the merger of the PDS and WASG, and holds 64 seats in the Bundestag. It advocates "democratic socialism," and its political objective is to change the direction of policies within the constitutional framework. The BfV's monitoring of certain internal structures refers to the concrete suspicion of whether those structures "violate the liberal-democratic basic order," not to a negation of the party's constitutional loyalty as a whole. There is a qualitative difference from the AfD's overall classification as "confirmed right-wing extremist."

The political consequences of the misuse of the "horseshoe theory"

The discursive instrument that equates the left with the far right often invokes a simplified version of the "horseshoe theory" (Hufeisen-theorie). But even its best-known formulator, Jean-Pierre Faye, did not intend to maintain that left and right extremes are ideologically "equivalent," but rather to analyze the mechanisms of osmosis and mutual transmission between extreme discourses in specific historical contexts. Reducing this analytical tool to the political slogan that "left and right are equally bad" constitutes a distortion of the theory itself.

In the current German context, this distortion produces a concrete political consequence: it blurs the target of "militant democracy" (wehrhafte Demokratie). The party-ban mechanism designed in Article 21 of the Basic Law has its historical lesson precisely in the Weimar Republic: the "indecision" of democratic forces in the face of declared constitutional enemies led to democracy's self-destruction. In the current debate over the AfD ban procedure, supporters invoke precisely that historical lesson; opponents (such as former Federal Constitutional Court President Papier) urge caution because of the political consequences. But in both cases, the object of discussion is the specific threat that the AfD, as a far-right party, represents to the constitutional order. Introducing Die Linke into the same category of "extreme" means, in practice, replacing a concrete problem of constitutional defense with an alleged symmetric "spectrum problem."

The cycle of history and the distribution of costs

Europe's current situation presents a disturbing symmetry: rearmament in the name of "security" is generating vested interests, and the existence of these interests depends on the continuity of the threat. Between the rise in defense company shares and the pressure on energy and living costs faced by European citizens, there is a deep tension in resource distribution.

Von der Leyen mentioned in her speech the summer heat waves that caused the burning of 660,000 hectares of land and crop losses of about 12 million tons, but these climate disasters rank behind security in the speech's order of priorities. In the EU's 2028-2034 budget proposal, defense is fully integrated into the "competitiveness" framework, while cohesion funds and the Common Agricultural Policy face cuts.

Europe is shifting resources from social cohesion and climate adaptation toward military capability and industrial competitiveness.

The political implication of this order of priorities is clear: Europe is shifting resources from social cohesion and climate adaptation toward military capability and industrial competitiveness. Von der Leyen's "robust Europe" narrative is essentially a choice about redistribution: who benefits and who bears the costs. And this choice, in her speech, is presented as a natural process without alternative.

The "repetition" of history does not lie in the return of a concrete policy, but in the reproduction of a political logic: transforming structural crises into security narratives, using the continuity of the external threat to provide legitimacy for the internal transfer of resources. Under this logic, "dialogue" is redefined as weakness, "rearmament" is redefined as responsibility, and the distribution of costs—whether dialogue with Russia or climate adaptation—disappears from the horizon.

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Note: The EU defense spending data are based on figures from the European Defence Agency, expressed in constant 2025 prices to allow year-on-year comparisons. The industry order figures come from corporate financial reports and sectoral analyses.

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OTHER AUTHORS – OTHER PUBLISHERS



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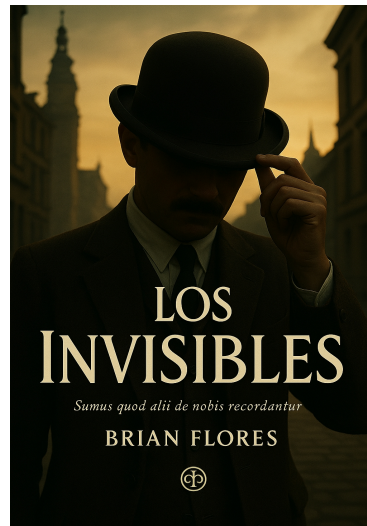
Südaka Magazine

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OTHER AUTHORS – OTHER PUBLISHERS

Los {F}

José Vargas



José Vargas. *Los {F}* is a science fiction novel published by Editorial Las Lolas in 2025. Set in a future dominated by artificial intelligence, the story poses a scenario where a large part of men have become sterile and human relationships have transformed into ephemeral and depersonalized bonds. In that context, the relationship between Noe and a mysterious "F" emerges, the emotional axis of a plot that blends technological dystopia, eroticism, and social reflection.

Brian Flores. *Los Invisibles*. *Los Invisibles* by Brian Flores is a psychological thriller with elements of speculative science fiction and magical realism. Its premise: a man moves through the lives of others without being able to be remembered. People see him, talk to him, receive his help, but afterward they forget him. The question that articulates the novel is what remains of a person when no one can remember them. Set in the fictional city of San Tadeo, the story is built with interwoven narratives that explore memory as the foundation of identity. Brian Flores (Buenos Aires, 1972) is a musician, composer, and writer; this is his first published novel. The idea arose when three people called him "Christian" instead of "Brian": he asked himself whether his identity depended on how others remembered him. The pandemic was the breeding ground. The fragmentary structure and the crossing of genres are its main bets. The man with the bowler hat functions as a symbol of what persists despite oblivion. The novel was incorporated into the library of Abuelas de Plaza de Mayo.