

BLACK FEMINIST STUDIES IN THE AMERICAS AND THE CARIBBEAN: AN ANTHOLOGY PROJECT

**Editorial team: Diarenis Calderón Tartabull, Makeba Lavan, A. Tito
Mitjans Alayón, Violeta Orozco Barrera, Conor Tomás Reed, and
Layla Zami**

Translated by Miguel Ángel Blanco Martínez

[This essay contains the transcript for a June 4, 2022 LAPES symposium presentation on the emerging anthology *Black Feminist Studies in the Americas and the Caribbean*, as well as supplemental context. Comments were shared by A. Tito Mitjans Alayón, Violeta Orozco Barrera, Conor Tomás Reed, and Layla Zami on behalf of the entire editorial team. For a symposium on Feminist Pedagogies, we were elated to highlight our coalitional work of assembling and reactivating these vast records of Black feminist pedagogies across the Western Hemisphere—Ed.]

A. Tito Mitjans Alayón (in Spanish):¹ There are numerous efforts to anthologize feminist thought and some works on Black Feminist thought. For example, one of the most famous and powerful anthologies is *All the Women Are White, All the Blacks Are Men, But Some of Us Are Brave: Black Women's Studies*, published in 1982.² This book paved the way for other compilations on feminists of color thought in the United States. *This Bridge Called My Back* is one.³ More recently, the 2009 publication of *Still Brave: The Evolution of Black Women Studies*.⁴ The power of these texts lies in the fact that they have sustained the artistic, intellectual, and academic production of Black women over time despite the constant violence of epistemicide to which this field of knowledge is subjected. I must say from my speaking position that these books opened the door for me to other readings and to the recognition of other epistemologies that transcend written and academic formats.⁵

However, in Spanish I can only recall one anthology published by the Spanish publisher Traficantes de Sueños, *Feminismos Negros*:

- 1→ The authors of this text presented in English and Spanish. The language of presentation has been indicated in the translation to underscore the orality of the original. —Trans.
- 2→ Akasha (Gloria T.) Hull, Patricia Bell Scott, and Barbara Smith, eds., *All the Women Are White, All the Blacks Are Men, But Some of Us Are Brave: Black Women's Studies* (New York, NY: Feminist Press, 1982).
- 3→ Cherríe Moraga and Gloria Anzaldúa, eds., *This Bridge Called My Back: Writings by Women of Color* (New York: Kitchen Table: Women of Color Press: 1983).
- 4→ Stanlie M. James, Frances Smith Foster and Beverly Guy-Sheftall, eds., *Still Brave: The Evolution of Black Women's Studies* (New York: Feminist Press, 2009).
- 5→ Djamilia Ribeiro, *Lugar de enunciación*, translated by Aline Pereira da Encarnação (Madrid: Ediciones Ambulantes, 2020).

Una Antología, compiled by Mercedes Jabardo.⁶ Besides this work, I can recall only beautiful anthologies of poetry by Black women such as *Identidades: Poesía Negra de América Antología (Identities: Black Poetry of America Anthology)*, published in Cuba by the state publishing house Arte y Literatura,⁷ and *Antología De Mujeres Poetas Afrocolombianas (Anthology of Afro-Colombian Women Poets)*, edited by Alfredo Ocampo Zamorano and Guiomar Cuesta Escobar.⁸ That is to say, the editorial efforts to compile the different forms of Black feminist thought in the Americas in Spanish is still a far-off academic and intellectual project.

For this reason, we wanted to carry out a Black feminist project that would archive in one book numerous voices, works, poetry, essays, academic, and intellectual production of Black women, and cis, trans, and non-binary people from the Americas and the Caribbean.

I want to start by naming some of the obstacles in Latin America and the Hispanic Caribbean to carrying out this work. Unlike in the United States, Canada, and England—where Black feminists have made their way into academic spaces, creating fields such as Intersectionality Studies and independent publishers such as Kitchen Table: Women of Color Press—in this hemisphere’s South and starting with the success of *mestizaje*, the politics of racial democracy have diminished and effectively erased the epistemic need for Black feminist thought in contemporary scholarship. Since the academy is the almost exclusive domain of cisgender and heterosexual *mestizo* white elites, we see it as necessary to highlight what has been the speaking position of other forms of circulating knowledge.

For whom is local Black feminism fundamental? Who has the resources to publish, edit, translate, and circulate literary works and academic books? The same white-*mestizo* elite that I mentioned

6 → Hazel Carby, Angela Yvonne Davis, and Patricia Hill Collins, eds., *Feminismos Negros: Una Antología*. (Madrid, Spain: Traficantes de Sueños, 2012).

7 → Mónica Manssur, ed., *Identidades: Poesía Negra de América. Antología*. (La Habana, Cuba: Arte y Literatura, 2011).

8 → Alfredo Ocampo Zamorano and Guiomar Cuesta Escobar, eds., *Antología De Mujeres Poetas Afrocolombianas* (Bogotá: Ministerio de Cultura, 2010).

earlier. For this reason, Black feminism in Latin American academies was for many years specifically presented as something produced and embodied in the Global North. This was a strategy of deterritorialization to erase regional Black feminist production and thus maintain white and heteronormative hegemony in academic and intellectual editorial spaces.

The anthology we are proposing is not a new idea, but it is a pioneering effort to recover the work of Black feminists in *América Latina*, to use Lélia Gonzalez's term. It is also an effort towards understanding Latin America and the Caribbean as co-constitutive regions formed through colonialism, the plantation system, African enslavement, forms of resistance by Black and Native peoples, and the permanence of white supremacy disguised as *mestizaje*. These regions converse deeply and mirror each other, but not from the geophagic gaze of Latin America consuming the Caribbean and only thinking and talking about it as the exception and in terms of extreme poverty.

Along with this, our editorial project does not seek to systematize and collect the works under the headings of nation-states. We know that Black experiences on this side of the Atlantic cannot be understood by extractivist, nationalist identities built on the dehumanization, monstrosity, and criminalization of Black people in order to keep racial hierarchies intact.

On the other hand, the work seeks to recover the value of the Black feminist thought tradition, not only to value the work of our ancestors but to tow an epistemic line that centers our queer ancestors in the process of constructing Black feminist knowledge in the Americas and the Caribbean. In doing so, we recuperate and anthologize contemporary thought from places where it was believed we would never survive, recalling the words of Audre Lorde, such as Mexico with its anti-Black deterritorializing politics. Turning the map upside down and seeing the South as the new destination, we are blackening the land through the work of Black Brazilian intellectuals like Lélia Gonzalez. It is also necessary to highlight in this work-in-progress now in full bloom those struggles for land and mother earth

raised by voices like those of Francia Márquez.

We seek to continue undoing the Western binary gender system and its rational logics. We do this through a daily Afrofuturist practice that centers the production of Black trans women, non-binary Black people, and Black transvestites in the anthology. They are the future and for this very reason they are being murdered.

With this collection, we hope to contribute, as much as possible, to healing the consequences of colonial epistemicide with its strategies of erasure and invisibility many kinds of intellectual and political creations—academic, poetic, essay, literary, testimonial, artistic—by Black women and trans and non-binary people. We are, therefore, interested in highlighting the different forms of knowledge production that transcend or are alternatives to the academy and that are presented in artistic and / or essay formats, hence the diversity of forms of presentation of the aforementioned works.

Conor Tomás Reed (in English): Black feminist studies in the Americas and the Caribbean are vast yet too little contextualized in their specific geo-historical situations, and are rarely translated across English, Kreyol / French, Spanish, and Portuguese and published together. If Black feminist liberation (and therefore anti-Blackness, misogyny, heterosexism, transphobia, and fatphobia) is a hemispheric and global phenomenon, how is it being translated across these different contexts? As part of current decolonial initiatives, how can U.S. and Canadian scholars and cultural workers foreground the writings of Black feminists in the Caribbean and Latin America? These studies are not monolithic and encompass a variety of disciplines (such as anthropology, geography, literature, philosophy, prison abolition) as well as forms (such as essays, fiction, poetry, songs, testimonies) that the anthology's selections highlight.

This anthology particularly aims to translate and circulate non-Anglophone Black feminist voices that are silenced by the market flows of publishing that operate in the grooves of colonialism laid long ago. Although the work of Angela Davis, bell hooks, and Audre Lorde is translated and published in the Caribbean and Latin America, rarely

are non-Anglophone, Afro-Caribbean, or Afro-Latina writers translated and published in the United States and Canada. Meanwhile, the poetry of M. NourbeSe Philip and Dionne Brand, both born in Trinidad and Tobago, has circulated more broadly in part because of the authors' present residence in Canada. While their writing addresses the role of poetry as exhumation and fostering transnational feminist undergrounds, respectively, only Anglophone readers have benefited from these interventions.

The anti-colonial, feminist, internationalist, and Third Worldist movements of the last sixty years have worked to reverse the flow of words by publishing works in English by Afro-descended writers like Nancy Morejón (Cuba), Jamaica Kincaid (Antigua), Edwidge Danticat (Haiti), and Denise Ferreira da Silva (Brazil). Curiously, a canonical writer like Lélia Gonzalez (Brazil) has only a few short works that have been translated into English, but was honored by a Google Doodle in February 2020 and cited by Angela Davis as foundational to her work. Davis noted in a 2019 speech in São Paulo, "I feel strange when I am being chosen to represent Black feminism. And why here in Brazil do you need to look for this reference in the United States? I think I learned more from Lélia Gonzalez than you could learn from me."⁹ Our anthology works through these tensions of (non)familiarity which are necessary for intellectual exchange and Black feminist transnational theory / movement building.

Our decision to publish a quadrilingual anthology addresses linguistic barriers that still abound, even on the same island. For example, English-language Haitian writer Edwidge Danticat's work has been translated into French and Italian, but not into Spanish—inhibiting Afro-Dominican feminists from absorbing her wisdom. Martinican writer Suzanne Césaire holds a similar position. Her work is now being embraced by English readers, but not Portuguese or Spanish, while her writings on anti-fascism, folklore, and surrealism would be invaluable for the entire hemisphere to receive. Similarly, the writing of Brazilian human rights worker Marielle Franco,

9 → "Em São Paulo, Angela Davis pede valorização de feministas negras brasileiras," *Brasil de Fato*, October 20, 2019, www.brasildefato.com.br/2019/10/20/em-sp-angela-davis-pede-valorizacao-de-feministas-negras-brasileiras/.

assassinated in 2018, has been selectively translated into English and Spanish, but not into French, despite the fact that Francophone Caribbean countries like Haiti have recently experienced similar targeted political attacks.

This need for textual exchange is also indicated by a dearth of contextual information even when works are translated. For example, Audre Lorde's writings are currently in a circulation boom across the Caribbean and Latin America in multiple feminist, indigenous, and anti-imperialist groups. Lorde's analyses on intersectionality, rigorous self-reflection, and learning across differences are being claimed by a generation of Black women and gender-nonbinary people in these regions. However, few know of her experiences as a teacher at the City University of New York that directly shaped her essays and poetry, and her Spanish-translated biomythographical work *Zami: A New Spelling of My Name* only covers the first two decades of her life.¹⁰ Furthermore, the work of Lorde's co-teachers—such as Toni Cade Bambara, Barbara Christian, and June Jordan—who also contributed to the rise of Black Women's Studies, is virtually unknown by French, Portuguese, and Spanish readers.

By situating these writers in a concrete historical context, Black feminist teachers, organizers, and their non-Black accomplices can learn about the predecessors of Black Women's Studies architects like Barbara Smith and Beverly Guy Sheftall, while applying their pedagogical lessons in new arenas of hemispheric struggle and healing. We take inspiration from canonical and recent Black feminist anthologies such as *The Black Woman, But Some of Us Are Brave*, *This Bridge Called My Back*, *Homegirls*, *Black Futures*, *Daughters of the Diaspora*, *The Afro-Latin@ Reader*, *¡Negras Somos!: Women Warriors of the Afro-Latina Diaspora*, and beyond. This anthology revitalizes freedom complicities long-practiced between African and indigenous people in the Americas and the Caribbean.

The inspiration for this project coincided between the editors' participation in the rise of the #BlackLivesMatter, #SayHerName, and

10 → Audre Lorde, *Zami: A New Spelling of My Name* (Trumansburg, NY: Crossing Press, 1982). See also Conor Tomás Reed, *New York Liberation School: Study and Movement for the People's University* (Brooklyn: Common Notions, 2023).

#NiUnaMenos (Not One More) movements, and our respective scholarship on the early formations of Black Women’s Studies, Afro-queer and trans cultural organizing in the Caribbean, Afro-futurism, performance and / as cultural memories, and Latina *testimonios* and anthologies. We build upon these organic collaborations.

This anthology is also deeply significant to current feminist struggles and coalitional projects because it links Afro-descended and Indigenous feminisms, which are often siloed across the humanities and social sciences. Black feminist scholars in the Caribbean and Latin America, such as Ochy Curiel and Yuderkys Espinosa Miñoso (Dominican Republic, now based in Colombia), are developing analyses of “decolonial feminism” (*feminismo decolonial*) alongside a concurrent—but infrequently intersecting—trajectory of analyses on indigenous community feminism (*feminism comunitario*) through such writers as Silvia Rivera Cusicanqui (Bolivia) and María Lugones (Argentina). These links between Afro-descended and Indigenous feminists are still nascent, but can benefit from dialogues and struggles around knowledge paradigms, locations and methods of care, confronting anti-Black and Indigenous femicide and transphobic attacks, pushing for police and prison abolition, while nourishing land reclamation and rematriation, and beyond.

This anthology also contributes to a growing demand for the specific role of Black feminist translation studies in the broader (decolonizing) interdisciplinary field of translation. From the 1970 PEN “World of Translation” conference to the 2020 PEN “Translating the Future” conference, participation by Global South writers and translators has dramatically increased.¹¹ Centering the work of African diasporic women and gender non-binary cultural workers, however, remains insufficient. As Christen Smith argues, due to a “tendency to over-emphasize the experiences of English-speaking Black women within this global project . . . Black women in Latin America have been muted . . . who have made significant theoretical and philosophical interventions that could potentially change the way that we think

11 → The World of Translation Papers Delivered at the Conference on Literary Translation Held in New York City in May 1970, (New York: P.E.N. American Center, 1971).

about gendered racial politics transnationally.”¹²

Nevertheless, contemporary work on Black feminist translation studies in the Americas and the Caribbean is presently emerging within a variety of forums. This includes: a 2016 *Meridians* journal,¹³ several comparative anthologies,¹⁴ recoveries of Afro-descended women’s cultural histories,¹⁵ interpretations of Black feminisms as translation,¹⁶ assessments of how African languages are translated into European discourses,¹⁷ and critiques of how European colonial paradigms of gender are challenged by African feminist frameworks.¹⁸

This project is taking root from the shared soil of many years of collaboration between us. It has been a thrilling and also intricate endeavor, working across positionalities of ethnicity, gender, institutional affiliation, and precarity in the US, Caribbean, and Latin America. This has been with full awareness of the contradictions that Tito laid out earlier. Our online meetings are (at least) trilingual, across languages, time zones, access to funding, employment, and internet. Now Layla and Violeta will share more in-depth about how we’re doing this research and selecting materials for the anthology.

- 12 → Christen Anne Smith, “Towards a Black Feminist Model of Black Atlantic Liberation: Remembering Beatriz Nascimento,” *Meridians* 14, no. 2, (2016): 71-87, <https://doi.org/10.2979/meridians.14.2.06>.
- 13 → Sonia E. Alvarez, et. al., “Translations across Black Feminist Diasporas,” *Meridians* 14, no. 2 (2016): v-ix.
- 14 → Sonia E. Alvarez, et al. *Translocalities/Translocalidades: Feminist Politics of Translation in the Latin/a Américas* (Durham, NC: Duke University Press, 2014); Gladys Mitchell-Walthour and Elizabeth Hodge-Freeman, *Race and the Politics of Knowledge Production: Diaspora and Black Transnational Scholarship in the United States and Brazil* (New York: Palgrave Macmillan, 2016).
- 15 → Rosario Méndez-Panedas, *Historias de mujeres puertorriqueñas negras* (San Juan, PR: Editorial EDP University Press, 2020).
- 16 → Kirsten T. Edwards, “Stories of Migration: Passing Through, Crossing Over, and Decolonial Transgressing in Academyland,” in *Black Women’s Liberatory Pedagogies: Resistance, Transformation, and Healing Within and Beyond the Academy*. (New York: Palgrave Macmillan, 2017): 85-100.
- 17 → Tomi Adeaga, *Translating and Publishing African Language(s) and Literature(s): Examples from Nigeria, Ghana, and Germany* (Frankfurt / London: IKO – Verlag für Interkulturelle Kommunikation, 2006).
- 18 → Oyèrónkẹ Oyěwùmí, *The Invention of Women: Making an African Sense of Western Gender Discourses* (Minneapolis: University of Minnesota Press, 1997)

Layla Zami (in English): I start by sharing both about the possibilities this work is bringing us and some of the challenges we encountered. We are working in a really wide scope—in terms of space and time—and the way we're all spread out connecting through Zoom can be a big chance. This is twenty-first-century feminism. I appreciate that we're connecting across the continent. As my friend AnouchK reminds me, we should be mindful of what we call the USA and what we call America. Especially in French and other languages, people tend to say America when they mean the US. With the island of Martinique where my mother is from—one of the last colonies still belonging to France—I have witnessed a constant focus on the former metropole of France. There are still structural obstacles to making connections between Martinique and the surrounding Caribbean islands. So I'm grateful that as part of this project we can create these connections.

In terms of the anthology's time, we're focused on valuing the legacy of Black Feminism. Some of the authors are already well-known historical figures. Others are authors and activists who are still alive. We found it meaningful to include a variety in the collection and to not only publish people who are on the other side of the rainbow (which is why we commissioned authors such as AnouchK Ibacka Valiente and Widad Amra to contribute).

Now, regarding some of the challenges we encountered. First of all, we had many discussions about structuring: we could do it thematically or through languages, and, as you can see, the scope is very wide. We have four languages and all texts will be published in each of the four languages. Even though we all tried to be aware, it was still difficult to navigate the colonial bias that is part of our socialization, especially those of us socialized in the West. In the case of the Francophone selections, you have to make extra efforts to get out of this colonial bias. To take an example, when you do research on Black feminist studies in Martinique, you see that the color line is still very real. Suzanne Césaire comes up more and light-skinned authors will be more known; there's more material on them. Then, since we're in the time of a pandemic, the research started mostly on the internet,

and quickly I felt frustrated—I don't know if I can speak for all. I was grateful that I could then travel to Martinique and do some research for the Francophone selections. Going to the archive in Martinique was such an important part of this work, which I reported to my comrades. It was very enriching compared to doing research only on the internet.

While we don't want to share the entirety of the collection, but rather give you an impression, let's now spotlight one example from the French selections and one from the English (we have many more authors in the table of contents, but we want to keep you excited and we are concerned with intellectual property).

The person to spotlight for the Francophone selections is Paulette Nardal. You can see her here, and this sign that is dedicated to the Nardal sisters was recently put up in Paris. How many people here in the room and online have heard of her? [How many in the room have heard of her? There are a lot of no's in the chat, and just a few in the room, although a few "not yet."] This is very typical of our studies. You may not be familiar with her work. Whereas if I say Aimé Césaire, I am sure that many of you know of him through the movement Négritude. What is interesting is that the Nardal sisters hosted salons in Paris where people would gather, and this was where the Négritude movement actually originated. Nardal and other women inspired people such as Aimé Césaire. In Martinique, Paulette Nardal is quite well-known, but not so much outside. There is so much that can be told about her.

Having the chance to research in the archive that has her materials in Martinique, the challenge was to select what we were going to eventually print in the anthology. We had a lot of discussions. In the archive you can expect to find, for example, letter exchanges with Leopold Senghor—who was a President of Senegal and known co-founder of the Négritude movement. You will also find a letter to the French governor of Martinique, in which she is asking for disability compensation, which was not common at that time at all. During World War II, Paulette Nardal traveled on a boat from Martinique to France that was bombed by Nazi Germany. This caused her a lifelong

disability. I also want to spotlight the fact that she was one of seven sisters, and the only one who was not married and who said that marriage was not for her. I read queerness in her biography, but she is usually not presented this way.

The spotlight for the English selection is the correspondence between Pat Parker and Audre Lorde. There are beautiful excerpts from a letter exchange between them. In this picture you can see Audre Lorde (with the hat) and her partner Gloria Joseph, and on the right you see two very important Afro-German feminists—Ika Hügel Marshall and May Ayim. I like this picture because it shows feminist solidarities across the world between the USA, Germany, and other countries. May Ayim left us very early, she died quite early. Oxana Chi created a performance dedicated to her, in which I am involved. And Ika lived until her eightieth birthday, she recently danced at her birthday party—she was a very dear friend and mentor of mine, and she left us recently in Berlin. With this letter as an example, we hope to encourage us all to think: What will be in the archive from our generation? Now we have emails and it's beautiful, but are we archiving our exchanges? And, how are our exchanges different now because we don't write letters to each other anymore?

Violeta Orozco Barrera (in Spanish): For me as a writer, translator, and editor, Black feminist decolonial anthologies from the Americas and the Caribbean have given us a language and a practice of liberation to urgently disseminate, translate, and circulate in the Americas. This type of knowledge is complex, advanced, and requires the gathering of a new audience, the capacities of new readers. (Spoken in English:) Collaborating with Layla and the rest of the editors was an inspiring process of discovery where we selected texts that articulate the intersectional consciousness and radical epistemologies of Afro-descendant feminists in the Americas. These include not only texts but also, as Layla mentioned, artistic and performative projects that work toward dismantling colonized images of black, female, trans, and non-binary subjects. This involves coming to terms with racial identity in different colonial contexts, for example,

as Tito mentioned, the assimilationist narrative of *mestizaje* that erases Afro-descendant identity in Mexico, Latin America, and the Caribbean; the anticolonial movement of Négritude in the Francophone world; and Afro-Latinidad as conceptualized by Miriam Jiménez Román in *The Afro-Latin@ Reader*.¹⁹

Curating this anthology involved seeking texts that in each literary tradition innovated and drew upon genres in print cultures that provided a container for these radical emancipatory forms in each language, including poetry, testimonial texts, manifestos, philosophical essays, etc. The multilingual and transnational nature of this anthology is one of the central values that we have emphasized in this project. Bridging across four different literary traditions involves collaborations among the editors, some of us who are also translators trying to make texts from one literary or cultural tradition more accessible in another.

In the case of the Afro-Hispanic tradition, we have tried to include writers and thinkers from the Caribbean and trans-Caribbean region who are less represented in canonical anthologies published by large transnational publishers. (In Spanish:) Our bravest thinkers are not only found in literary anthologies or scholarly articles, but in artistic and performative communities that seek to form anti-hegemonic and anti-heterosexist communities.

(Spoken in English:) Some of the challenges, as Layla articulated, are establishing clear and homogeneous selection criteria across different literary and cultural traditions. The availability of Afro-descendant Latin American and Caribbean texts is constrained by the uneven publication and circulation networks of these countries, as well as varying degrees of linguistic prestige / hegemony held by the four colonial languages we are working with. Hence, several of the Afro-Hispanic anthologies were available in translation, such as *Daughters of the Diaspora* compiled by Miriam de Costa Willis, but not in the original language.²⁰ Or, many of the anthologies consulted,

19 → Miriam Jiménez Román and Juan Flores, eds., *The Afro-Latin@ Reader: History and Culture in the United States* (Durham, NC: Duke University Press, 2010).

20 → Miriam de Costa-Willis, ed., *Daughters of the Diaspora: Afro-Hispanic Writers* (Kingston: Ian Randle Publishers, 2003).

like *Negras Somos! Antología de 21 mujeres poetas afrocolombianas de la región pacífica*, were oftentimes a single-edition publication and not very extensively distributed outside their country of origin.²¹

This anthology spans a wide selection of contemporary Black feminist writers, including trailblazing philosophers like Sylvia Wynter and iconic scholars like Saidiya Hartman and M. Jacqui Alexander in the Anglophone tradition(s). For the Spanish selections, we focused on the Caribbean and trans-Caribbean region with multi-genre writers like Yolanda Arroyo Pizarro, poets like Mary Grueso Romero, and scholars like Esther Pineda.

The inclusion of writers with different levels of readership like Maryse Conde and Suzanne Césaire, as well as contemporary activists and diasporic writers like AnouchK Ibacka Valiente in Francophone writing shows the range of a selection that seeks to honor the diverse legacies of cultural and consciousness-raising work. This shows the cutting edge of Black feminist epistemologies, worldviews, pedagogies, and methodologies for global liberation, and their urgent injunction to rewrite the history of the Americas with Black women, femmes, queer, and trans peoples at the center of discursive production and cultural transformation.

Mary Grueso Romero is one of the pioneers of Afro-Colombian poetry. Her work as an activist writer has been recognized nationally and internationally, and several of her translations have been circulating in academic and literary journals across the Americas. As with many other Afro-descendant Latin American female, queer, and trans writers, however, rarely recognized is her deep community involvement and organizing around Afrocolombian feminist issues. This is also the case for many Afro-Latin American poets who use poetry as a vehicle for community-building. Shirley Campbell's exploration of ancestry, gender, reproductive health, and the dissemination of her poetry in women's organizations, public libraries, and performances is an example of her outreach as an activist of the Afro-descendant movement in Central America.

21 → Guiomar Cuesta Escobar and Alfredo Ocampo Zamorano, eds., *Negras Somos! Antología de 21 mujeres poetas afrocolombianas de la región pacífica* (Cali: Programa Editorial Universidad del Valle, 2008).

Many of these writers are also active in struggles for linguistic and epistemic justice. For instance, we include AfroBrazilian feminist Lélia Gonzalez, who teaches us how the translation of Latin American Black feminists is central to the dissemination of knowledge production in the global south and the circulation of Black women's intellectual and political genealogies written in other languages and outside the United States. Gonzalez teaches us that radical citational practices involve reading, analyzing, and citing Black women, femmes, and trans people who publish outside mainstream academic and scholarly networks. That is why the Spanish and Portuguese sections include so many poets because poetry has been a medium of knowledge production and coalition-building outside the elitist halls of academia. Poets like Lubi Prates can open up a discursive space to speak about Black bodies beyond restrictive languages, nations, or borders.

To engage a radical praxis of knowledge production, we must closely read, critically analyze, and intentionally cite Black women who are writing outside of the United States and in multiple languages.

[As this anthology project continues, we invite friends and *compis* to offer us feedback at Black.Feminist.Studies@gmail.com on what you suggest should be included from Black feminists writing in English, Kreyol / French, Portuguese, and Spanish across the Americas and the Caribbean. We want this resource to be pedagogically useful—as well as beautiful—in both the classroom and living room, in collective and solo study. We celebrate the expansiveness of Black feminist studies, and by traversing barriers of nation and language, and reversing the focus from the North to the South, we anticipate that they will be a beacon and compass for our collective liberatory directions ahead. —Eds.] ■

