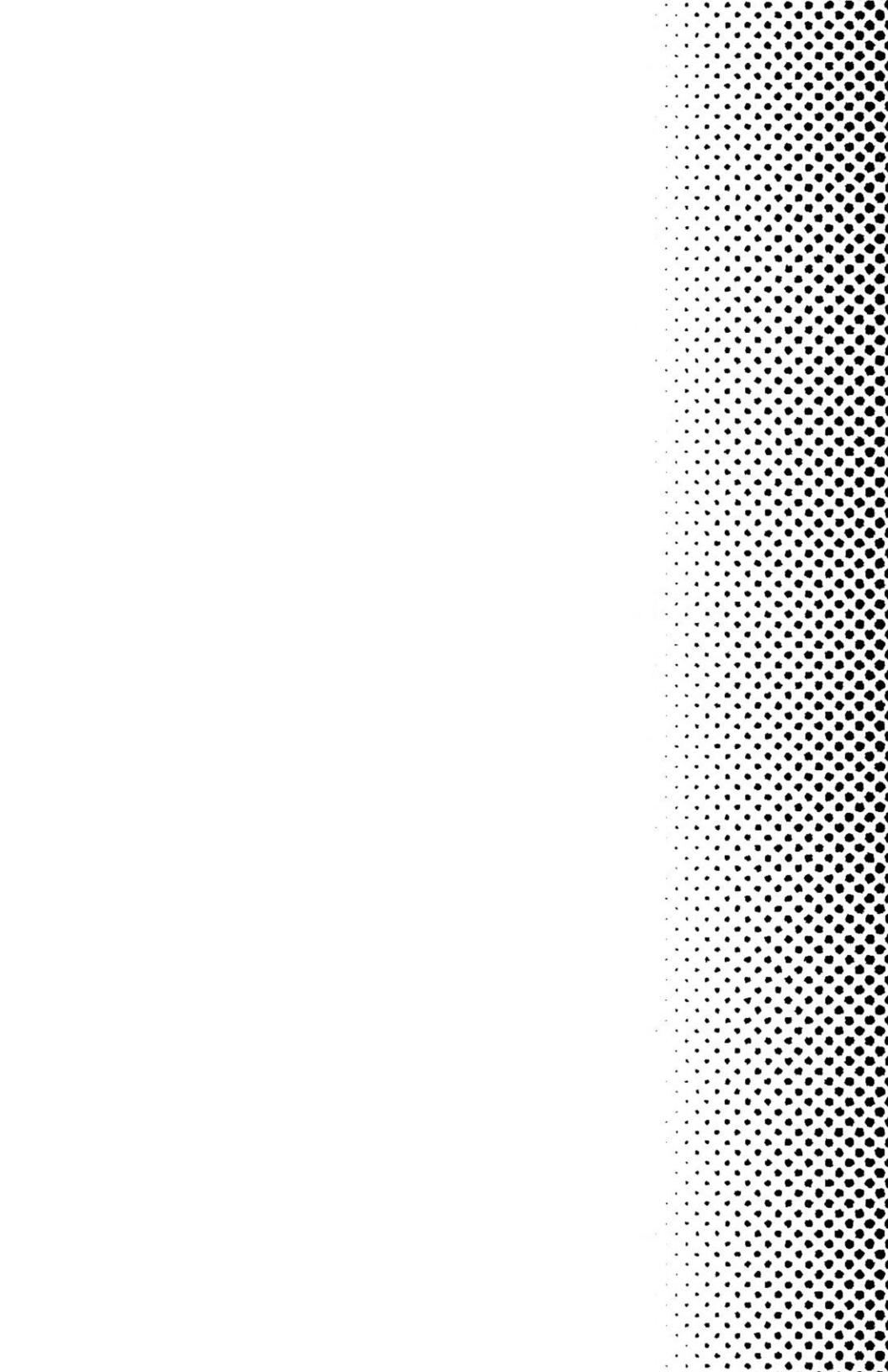


IN THEM WE ALL EXIST



REFLECTIONS AND
RESOURCES ON BLACK
LESBIAN HERSTORY
IN THE ARCHIVES





Schomburg Center
for Research
in Black Culture
The New York Public Library

LESBIAN

HERSTORY

ARCHIVES

FEBRUARY 2025, 300 ACID-FREE COPIES

This zine was created by Digital Schomburg in celebration of the 50th anniversary of the Lesbian Herstory Archives and the 25th anniversary of the Schomburg Center's In The Life Archive.

Explore the latest digital-born projects from Digital Schomburg at www.digitalschomburg.org, generously supported by The Helen Frankenthaler Foundation.

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CON



Paula Grant, Jewelle Gomez, and Georgia Brooks working on the Lesbian Herstory Archives exhibit 'Keepin' On: Images of African American Lesbians from the Lesbian Herstory Archives.'

Photo by Morgan Gwenwald.

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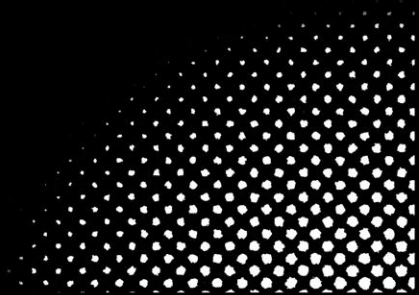


Georgia Brooks – activist, member of the Jemima Writers Collective & Salsa Soul Sisters, and coordinator at the Lesbian Herstory Archives – holding a portrait blow-up of poet and activist Pat Parker (1944-1989) at the NYC Gay Pride March, June 24, 1990.

Photo by Morgan Gwenwald.

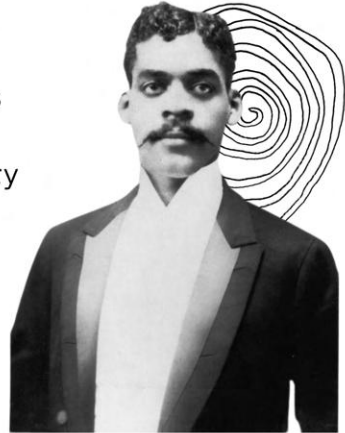
"We have to, as lesbians, write about lesbians such as Pat Parker, Linda Tillery, Audre Lorde, Alexis De Veaux and I could go on... to keep these positive third world women in the media for all to know, that
in them we all exist."

-Candice Boyce in "A Review of the THIRD WORLD LESBIAN WRITERS CONFERENCE," edited by Chirlane McCray, Azalea, Vol. 2, No. 2 (Spring 1979)



SELF- ARCHIVING

Recognizing the importance and power of the archive, Black and LGBTQ+ populations in the United States mobilized in the 20th century to establish institutions that would preserve our collective histories and cultures.



ARTURO ALFONSO SCHOMBURG

In the 1920s, bibliophile and historian Arturo Alfonso Schomburg (1875-1938) set out to establish a collection of “vindicating evidences” that represent the global Black experience, after witnessing how a lack of Black history led to beliefs of Black inferiority in society.¹

For nearly 100 years, the legacy of that work has resulted in over 11 million archival materials preserved by the Schomburg Center for Research in Black Culture that reflect the history of global peoples of African descent across five research divisions, separated by format: Art & Artifacts; Photographs & Prints; Moving Image & Recorded Sound; Jean Blackwell Hutson Research & Reference; and Manuscripts, Archives, & Rare Books.

Above: Portrait of Arturo Schomburg, 1896. Arturo Schomburg photograph collection, Photographs & Prints Division, Schomburg Center for Research in Black Culture.

LESBIAN

HERSTORY

ARCHIVES

50

Similarly redressing gaps in the historical record, women involved in the Gay Academic Union realized that Lesbian herstory was “disappearing as quickly as it was being made” in the 1970s.² Their consciousness-raising crystallized in 1974, when this group of women founded the Lesbian Herstory Archives. Also engaging in a community self-archiving practice, the Lesbian Herstory Archives collects, preserves, and shares materials documenting global Lesbian lives and activities.³ Recently celebrating its 50th anniversary, the Lesbian Herstory Archives is the “world’s largest collection by and about Lesbians and their communities,” with collections ranging across formats including photographs, periodicals, clothing, artwork, audiovisual materials, & more.³



MABEL HAMPTON

From the very inception of the Lesbian Herstory Archives, lesbians of African descent have played crucial roles in institution-building and preserving Black lesbian legacies. In particular, Mabel Hampton (1902-1989) laid vital groundwork for Black lesbian herstory in her contributions to the Archives as a founding member.⁴

Left: Portrait of Mabel Hampton, 1919. Courtesy of the Lesbian Herstory Archives, Mabel Hampton photograph collection.



Mabel Hampton reading a copy of Azalea: A Magazine by Third World Lesbians (Vol. 1 No. 3, Fall 1978) at the Lesbian Herstory Archives in 1981. Photo by Paula Grant, Courtesy of the Lesbian Herstory Archives.

The cover art for this issue of Azalea was designed by Irare Sabasu, former and beloved Lesbian Herstory Archives volunteer.



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*—Steven G Fullwood on creating
the In The Life Archive, in
Venus Vol. 9 No. 3 (March
2003)⁵, Ira Jeffries papers*



IRA JEFFRIES

For Ira Jeffries, “putting our records down” started in newspapers and plays, before she curated and donated her own archival collections to the Schomburg Center and the Lesbian Herstory Archives.

A born and raised Harlemite, Ira L. Jeffries (1932-2010) was an author, journalist, and playwright.⁸ In her early life, Jeffries faced a period of struggle after a high school advisor sabotaged her application to nursing school by writing a letter to the admissions office outing her as a lesbian.⁹ Facing repeated discrimination in her career, dealing with personal vices, and primarily responsible for taking care of her mother, Bonita, Jeffries found her ultimate outlet in writing, which she felt was her destiny.⁹

Above: Portrait of Ira Jeffries. Ira Jeffries photograph collection, Photographs & Prints Division, Schomburg Center for Research in Black Culture.

PISCES SUN ★
VIRGO MOON ☾
GEMINI RISING



Listen to Ira's birth chart reading, watch her act in *Watermelon Woman* (1996), and more in her audiovisual collection at the Schomburg Center's Moving Image & Recorded Sound Division.

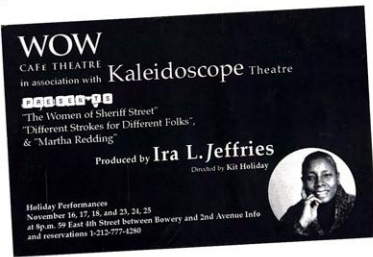


After receiving a B.A. in Communications in 1987 from the City College of New York, where she wrote for campus newspapers *The Campus* and *Harlem Heights Magazine*, Jeffries became a journalist. Jeffries wrote extensively for African American and lesbian publications, such as the *New York Amsterdam News*, *B&G Magazine*, *Womanews*, and *Sappho's Isle*.⁸ Penning articles like "Busing for Gay Liberation," "A Sense of Herstory," and "Scuba for Gays," Jeffries used her position as a journalist to share and uplift Black and LGBTQ+ cultural production, history, and activism.¹⁰



Above: Jeffries celebrating her 74th birthday in 2006. Ira Jeffries photograph collection, Photographs & Prints Division, Schomburg Center for Research in Black Culture.

Left: Ira Jeffries for her cover story "Strange Fruits at the Purple Manor" in NYQ Magazine (No. 17, Feb. 23, 1992), New York Public Library. In "Strange Fruits at the Purple Manor," Jeffries reflects on the lively lesbian and gay scene during her coming of age in 1940s and 50s Harlem, and how the community changed when Harlem's lesbian and gay spaces were bought out by white businessmen in the 1960s.



Left: Promotional card for the performances of three plays written and produced by Ira Jeffries at WOW Café Theatre, in association with Jeffries's company Kaleidoscope Theatre. Ira Jeffries papers, Manuscripts, Archives, & Rare Books Division, Schomburg Center for Research in Black Culture.

In her career as a playwright, Jeffries further pursued her mission of community storytelling. Throughout her lifetime, Jeffries authored 22 one-act and full length plays, many of which were produced in New York's Off-Off Broadway theaters and with feminist theater collective WOW Café.⁸ In 1985, Jeffries won an award from Black theatre honorary organization AUDELCO in Excellence in Playwriting for her play *Odessa*, a drama that explores the impacts of colorism within a 1930s Black family.¹⁰ Exploring issues of race, family, love, and lesbian sexuality throughout her writing, Jeffries also began producing her own plays, founding the Kaleidoscope Theatre Company in 1992 in association with WOW Café, where she was already a long-time member.⁽⁸⁾⁽¹⁰⁾⁽¹¹⁾

In addition to her work as a journalist and playwright, Jeffries was a dedicated member of numerous community organizations, including the Salsa Soul Sisters, Bronx Lesbians United in Sisterhood, Sisters on Stage, SAGE (Services & Advocacy for GLBT+ Elders), GRIOT Circle, and the Lesbian Herstory Archives.¹⁰

Right: Portraits of Ira Jeffries. Ira Jeffries photograph collection, Photographs & Prints Division, Schomburg Center for Research in Black Culture.



At the Lesbian Herstory Archives, Jeffries worked alongside Joan Nestle to inventory collection materials pertaining to African American lesbians.¹⁰ In support of this work, the Schomburg Center coordinated with the Lesbian Herstory Archives to train Jeffries as an intern in 1993 in the Manuscripts, Archives, and Rare Books Division, where Jeffries would later donate her own papers.¹⁰

During her life, Jeffries was featured in numerous exhibitions and films, particularly after donating a collection of photography to the Lesbian Herstory Archives. Most notably, Jeffries played the role of Shirley Hamilton in Cheryl Dunye's *Watermelon Woman* (1996), the first feature-length film to be directed by a Black lesbian. After Dunye discovered Jeffries' photo collection at the Lesbian Herstory Archives, Jeffries's collection became the primary inspiration for Dunye's fictional main character Fae Richards.¹² Since donating her papers, audio, and photography to the Schomburg Center in 2005, Jeffries continues to inspire media-makers & researchers across the nation.

BUTCH-FEMME BAR CULTURE

Oh, we had our styles—our outfits, our preferences, our performances—and we could see ourselves in the lives of our dancing partners, who had to dance enough to make it worth the effort. But we walked the night streets to get to our bars, and we came out blaring-eyed into the deserted early morning, being a long walk of blurry passing at the office or the heavy padlock on the telephone company. Following a line we had seen a headliner combination of costume and music.

—Joan Nestle

In the forties and fifties, in waterfront dives and neighborhood bars in the shadows of factories, women who loved other women found refuge from an often hostile world in bars filled with their own. The 1960s witnessed an unprecedented boom in bar life that, especially in the case of lesbian bars, has since been surpassed in this day. Buffalo, New York, is typical of many cities in which there were approximately the same number of lesbian bars operating in the 1960s as there are in the 1990s.¹¹ Following World War II, in cities around the country the local scene became an increasingly central part of lesbian social life for many women. Historically located in "marginal" areas of cities, lesbian bars were often found in waterfront or industrial districts, making these neighborhoods spots for many working-class dykes.

For many the bar was home. It was the place to be drawn out "the living veins" of the McCarthy filter, providing a sustaining network of friends to replace the lack of acceptance many lesbians felt in the larger society and in their own families. However, gay and lesbian bars were hardly utopias. They were often violent and smoggy places, subject to periodic police raids, as well as to the occasional angry or jealous brawl between partners. In spite of these drawbacks, bars functioned as places to turn to at the end of a long day. These many lesbians could find affirmation for queerness in a society that increasingly characterized homosexuality as sickness. Many lesbians recall finding "bionic" or "sassy" in the bars. One woman, after spending time in a mental hospital because of her "suspected homosexuality," remembered, literally, finding sanity when she discovered her first lesbian bar in Lynn, Massachusetts, in the mid-1950s.

I was sitting right there in the hospital on the bed and she comes up to me and said, "Aha! I know you're gay!"



And the girls, "so soon as you get out of here, I'll be there, and you'll find all kinds of people just like you." And I'm looking at her and I thought, oh god let me go now, please. I've got no sanity now!"

Bars were also places to find love and sex, and lesbian bar culture in the 1960s and 1970s had its own unique social and sexual styles. Butch-femme was the reigning erotic system, a play of gendered dress and stance, with a charged sexual pull. In the 1950s, lesbian communities were made visible by butches in dockhats and ladders and femmes in bouffants and high heels, by women who passed as men with "bionic" on their arms, and by thousands of women who knew exactly what they wanted sexually at a time when the larger culture was working overtime to deny it to them. "Social coverage in the 1950s," as what Joan Nestle called the butch-femme relationships marked by a "derogatory Lesbian language of status, dress, gesture, bearing, courage, and autonomy," as "erotic partnership serving both as a conspicuous flag of rebellion and as an intimate exploration of women's sexuality."¹¹

Left: Page 76 from *Becoming Visible: An Illustrated History of Lesbian and Gay Life in Twentieth-Century America*, which features a photograph from the Ira Jeffries photograph collection at the Lesbian Herstory Archives (on page 19 of this zine).¹³ This publication by co-curators Molly McGarry and Fred Wasserman expands on the New York Public Library's 1994 exhibition *Becoming Visible: The Legacy of Stonewall*, in which this photograph from Jeffries's collection was also featured. *Jean Blackwell Hutson Research & Reference Division, Schomburg Center for Research in Black Culture.*



Bonita Jeffries, standing, with her daughter Ira Jeffries and Ira's girlfriend, Snowbaby, celebrating Ira's 16th birthday at the Celebrity Club in Harlem, 1948. "I'm the butch but I'm not allowed to dress as I please yet," wrote Ira Jeffries.

*Courtesy of the Lesbian Herstory Archives,
Ira Jeffries photograph collection.*



Portrait of Ira Jeffries, dressed as she pleases.

*Ira Jeffries photograph collection, Photographs & Prints Division,
Schomburg Center for Research in Black Culture.*

In her collections at the Schomburg Center, Jeffries contributes to the development of Black and LGBTQ+ archival tradition, archiving not only herself, but also the communities of people and sociocultural organizations that shaped her life. An avid researcher throughout her writing career, Jeffries chose to archive her very own research files, which feature newspaper clippings and articles on topics like Black history, Black theatre, dance, jazz, and Black queer cultural icons. In photography and print materials, Jeffries preserves the histories of community groups she volunteered with, such as lesbian organization Innovative Women, which has no digital trace to date. And finally, as a print culture enthusiast and contributor, Jeffries archives an invaluable collection of Black and LGBTQ+ periodicals in her papers, including issues from *FIRE!!: Devoted to Younger Negro Artists*, *Ebony Magazine*, *Essence*, *B&G*, *BLK*, *Colours*, *The Griot Press*, *COLORLife!:* *The Lesbian, Gay, Twospirit & Bisexual People of Color Magazine*, *Venus*, *NYQ*, and newsletters from the Lesbian Herstory Archives.



THE IRA
JEFFRIES
COLLECTIONS





*Box 6, Ira Jeffries papers, Sc MG 794,
Manuscripts, Archives, & Rare Books Division,
Schomburg Center for Research in Black Culture.*



1.

A friend of Ira Jeffries holding an anniversary issue of COLORLife!: The Lesbian, Gay, Twospirit, & Bisexual People of Color Magazine. Ira Jeffries photograph collection, Photographs & Prints Division, Schomburg Center for Research in Black Culture.

ARCHIVAL SELECTIONS

2.



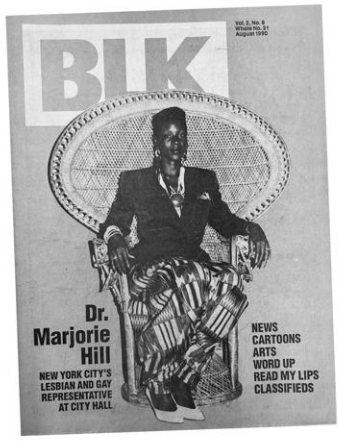
A January 1993 issue of The Griot Press (Vol. 1 No. 9). Ira Jeffries papers, Manuscripts, Archives, & Rare Books Division, Schomburg Center for Research in Black Culture. The Griot Press: Minority Owned and Published Monthly Lesbian and Gay Magazine was founded in May 1992 by Philadelphia editor-publisher and activist Constance Ratliff-Campbell.¹⁵ Issues of The Griot Press can be accessed through the New York Public Library and at the Lesbian Herstory Archives.

3.

Buttons pictured in Lesbian Herstory Archives Newsletter #18 (Fall 2001). Ira Jeffries papers, Manuscripts, Archives, & Rare Books Division, Schomburg Center for Research in Black Culture. Photographs of Ira Jeffries with other members of the Salsa Soul Sisters can be accessed in the Salsa Soul Third World Women photograph collection at the Lesbian Herstory Archives.



4.



Dr. Marjorie Hill for the cover of BLK Magazine (Vol. 2 No. 8, August 2001). Ira Jeffries papers, Manuscripts, Archives, & Rare Books Division, Schomburg Center for Research in Black Culture. During Hill's term as the Lesbian and Gay Representative at New York City Hall, Jeffries served as a volunteer journalist for the office to support Hill and her work in the community.¹⁰ Photographs of Jeffries and Dr. Hill can be viewed in the Ira Jeffries photograph collection at the Schomburg Center for Research in Black Culture.

5.

Photographs of drummers and contingents for Innovative Women, Las Buenas Amigas, the Lesbian and Gay People of Color Steering Committee, and the Workers World Party at a NYC Gay Pride March, undated. Ira Jeffries photograph collection, Photographs & Prints Division, Schomburg Center for Research in Black Culture.



Throughout her life, Jeffries was devoted to sharing stories by and for her communities, and this philosophy is no less apparent in her archival collections, which could have easily been lost. Donated to the Schomburg Center only five years prior to her passing, Ira Jeffries's archive is a key example of how institutions like Schomburg and the Lesbian Herstory Archives can empower the communities we serve to see their lives and narratives as valuable – to history *and* to our present-future – which can contribute to the prevention of further archival omission, loss, and even destruction for Black and LGBTQ+ populations. While much of Black LGBTQ+ history has been silenced and discarded across our world, Jeffries's archive offers a glimpse into how these "lost" histories can still be found: see the photographs to the left, for example. Albeit fragmented, the individual Black and queer narratives that make up our collective picture leave traces everywhere, whether in a sign at a pride march, the beating of a drum, or the culture we continuously create. Ultimately, in Ira Jeffries, and in each other, we can all exist. ■





Ira Jeffries and **Stormé DeLarverie** at the Lesbian Herstory Archives opening of the exhibit *Keepin' On: Images of African American Lesbians from the Lesbian Herstory Archives*, February, 1991.

Photo by Morgan Gwenwald.

Cheryl Clarke reading at a Lesbian Herstory Archives Fundraiser at Westbeth in New York City, ca. 1982.

Photo by Morgan Gwenwald.



Three women, **Jewelle Gomez** in center, march with Lesbian Herstory Archives contingent for the 10th Annual Commemoration of Lesbian and Gay Pride and commemoration of the Stonewall Rebellion on June 29, 1980 in New York City.

Photo by Morgan Gwenwald.



RELATED RESOURCES



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- * Donna Allegra collections
- ◆ **Ira Jeffries** collections
- * **Jewelle Gomez** collections
- * Lorraine Hansberry collections
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- * Sharon Bridgforth collections
- ◆ **Stormé DeLarverie** collections
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- * Audre Lorde special collection
- ◇ Donna Allegra special collection
- * Georgia Brooks and Salsa Soul special collection
- ◆ **Ira Jeffries** photograph collection
- * **Jewelle Gomez** special collection
- * Mabel Hampton special collection
- ◇ and more!

ZINES!

- ◆ *Black Lesbians in the 70's and Before: An at home tour at the Lesbian Herstory Archives* by Shawn(ta) Smith-Cruz
- * *Black Lesbians in the 80's @ Lesbian Herstory Archives* by Sherley C. Olopherne
- * *Black Lesbians in the 90's @ Lesbian Herstory Archives* by Sherley C. Olopherne
- ◇ *Black Lesbians @ Lesbian Herstory Archives 2000-10* by Sherley C. Olopherne

**LESBIAN
HERSTORY
ARCHIVES**

at the lesbian herstory archives at the lesbian herstory archives at the lesbian

WIKIDATA

AND DIGITAL POSSIBILITIES



Together with our desire to address the underdiscussion of Black women's, queer, and lesbian histories at large, our idea to create this zine as *Digital Schomburg* was largely inspired by the lack of information accessible or highly visible online about Ira Jeffries and many others mentioned in this publication. Broadly speaking, when each of us are in pursuit of knowledge (the chase!), the questions that we ask are shaped by the information and stories that we have access to. But, as learners in the Internet era, how we access information is increasingly structured by search engines and digital knowledge repositories that are often flawed by data gaps and misrepresentations. These absences and distortions of information online have the effect of digitally recreating the historical exclusion and erasure often present in our cultural heritage and academic institutions, in addition to other major institutions of social life, making this a necessary point of intervention for us as *Digital Schomburg*.⁽¹⁶⁾⁽¹⁷⁾⁽¹⁸⁾⁽¹⁹⁾⁽²⁰⁾⁽²¹⁾⁽²²⁾ Thus, as part of our ongoing initiative to make our resources at the Schomburg Center more "accessible in the online spaces that knowledge seekers frequent" and to begin repairing these digital gaps, we collaborated with the New York Public Library's Metadata Services Unit to create Wikidata for Ira Jeffries alongside this zine.⁽¹⁷⁾





Managed by a transnational community of users, Wikidata is a free, open access, and multilingual knowledge database that creates and stores structured data. What this means is, rather than storing a variety of information in isolation, Wikidata also demonstrates how these data points relate to one another. Because Wikidata creates links between information, this helps us to conduct searches on the Internet that lead to more precise and useful results.

Since Wikidata is in the public domain, its data is widely repurposed throughout our digital world: in addition to informing Google search results and knowledge panels, Wikidata is used by information authority databases like the Library of Congress's Linked Data Service and the Virtual International Authority File, as well as by cultural institutions such as the New York Public Library, in order to link data throughout the Web. Moreover, Wikidata is often utilized as the basis for articles written on Wikipedia, a sister project of Wikidata and the most popular online encyclopedia in the world. Ultimately, with over 100 million data items and over 3 billion page views per year, Wikidata has a broad digital impact.^(2 3) As a result, when information gaps occur on Wikidata, these absences "echo across the Internet."^(2 2)





Primarily using our research in Ira Jeffries's collections at the Schomburg Center and the Lesbian Herstory Archives, we created a detailed set of Wikidata to improve her searchability online. In particular, we hoped to target her fragmented Google Knowledge Panel and skewed search results.

archives at	 Schomburg Center for Research in Black Culture 
collection	Manuscripts, Archives and Rare Books Division
title	Ira Jeffries papers (English)
inventory number	Sc MG 794
described at URL	https://archives.nypl.org/scm/24255
	↳ 2 references
	Lesbian Herstory Archives 
	↳ 1 reference
	+ add value

Wikidata statement highlighting archival collections for Ira Jeffries at the Schomburg Center and the Lesbian Herstory Archives.

About

Ira L. Jeffries **author, playwright and journalist**, had a productive career in New York City's off-off Broadway Theater and African American communities. The Ira Jeffries papers consist of biographical material including correspondence, memoirs, notebooks, and journals.

 [The New York Public Library](https://archives.nypl.org/scm)
<https://archives.nypl.org/scm> 
archives.nypl.org – Ira Jeffries papers

Born: March 20, 1932, New York, NY




Died: July 16, 2010 (age 78 years)

Education: Baruch College (1989), The City College of New York (1987)

Movies: The Watermelon Woman

Parents: Bonita Jeffries

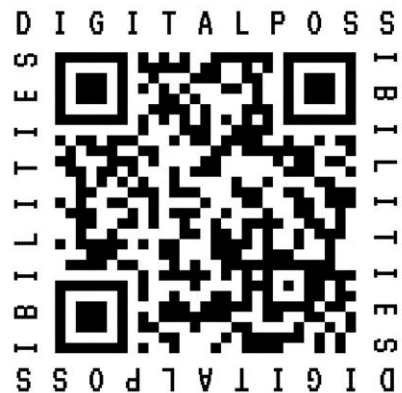
Google Knowledge Panel for Ira Jeffries after developing her Wikidata.

Closely Matching Concepts from Other Schemes
 -  [Ira Jeffries](#)   Label from public data source Wikidata

Library of Congress Linked Data Service connecting to Ira Jeffries's Wikidata.

We created a total of 20 new Wikidata statements for Ira Jeffries. A Wikidata statement, pictured to the left, is the pairing between a data category and its information relevant to the subject. In addition to entering where Ira Jeffries's archival collections are located, we added biographical details like her birthplace and education, as well as links to her community organizations and her notable work, such as her acting in *The Watermelon Woman*. As a result, we greatly improved her Google Knowledge Panel, pictured to the left. Each Wikidata statement has a reference, where information seekers can locate sources we utilized to build Jeffries's Wikidata, including her archival collections at the Schomburg Center and articles she wrote that are available on *JSTOR*.

In the process of creating Wikidata for Ira Jeffries, we were able to add other new data items to Wikidata, including organizations Sisters on Stage, Innovative Women, and Bronx Lesbians United in Sisterhood; her play *Odessa*; the Washington Business Institute; *COLORLife!* Magazine; her theatre company Kaleidoscope Theater; and her mother Bonita Jeffries. We were also able to enhance the data quality of existing Wikidata items for feminist theatre collective WOW Café, magazine *Sappho's Isle*, and *B&G Magazine*. For example, we created Wikidata items for Yvette Anderson and Joseph Cornell, the editors and publishers of *B&G Magazine*, as well as for Jean Sidebottom, the editor and publisher of *Sappho's Isle*.

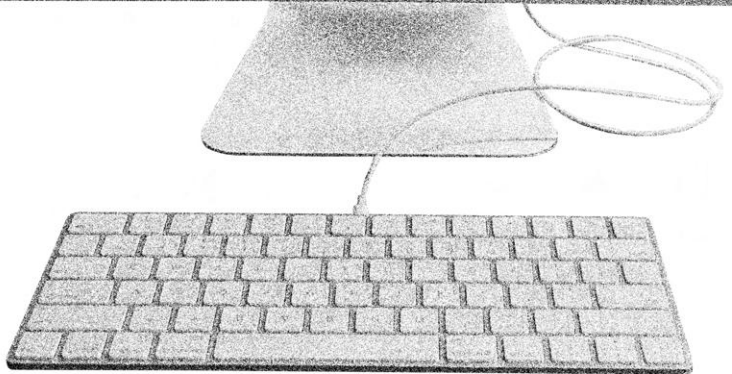



LESBIAN HERSTORY ARCHIVES

NEWSLETTER #12 — JUNE 1991




LES 10th Anniversary Party at a New York nightclub. Part of the recent 10th anniversary. ©





As the stewards of *Digital Schomburg*, we are excited to continue our efforts at making our resources more discoverable online. Nonetheless, in our budding efforts at data justice, we quickly understood that Wikidata alone would not solve the layered issue of searchability online for Ira Jeffries, for other Black lesbians in this zine, and for many other subjects in our collections at the Schomburg Center. Structurally, politics of “notability” and verifiability are embedded in the Internet, from how search results are ranked to how information is catalogued; these non-neutral politics determine whose stories matter – whose stories should be clicked on and seen.^{(2 1)(2 2)} While we at the Schomburg Center are able to provide “objective” sources to try enhancing the searchability of Black lesbians in our collections like Ira Jeffries, we want to recognize that there is a vast array of stories that matter beyond those entailed within the scope of our materials, but which might be sidelined because they are not deemed “notable” enough.



Ultimately, what will improve the digital discoverability for Black lesbian herstory the most is each of us learning and sharing it, which is the guiding heartbeat and motivation behind this zine. As we quoted in this zine’s epigraph, written by Salsa Soul Sisters co-founder, Candice Boyce, it is imperative to “keep these positive third world women in the media for all to know.” We encourage future research and media creation with our collections here at the Schomburg Center and the Lesbian Herstory Archives, and we hope that this zine sparks further conversations about data justice and the digital possibilities of our evolving field of cultural heritage. ■

OUR DIGITAL POSSIBILITIES? WHAT ARE C

RACES

DOCS

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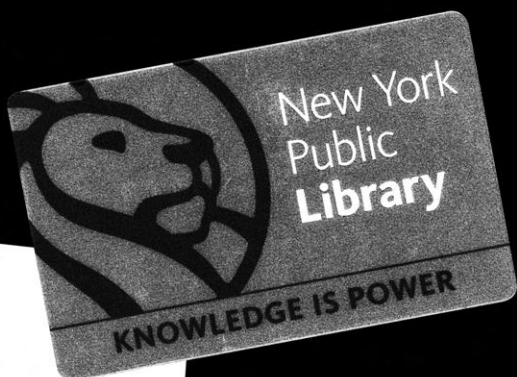
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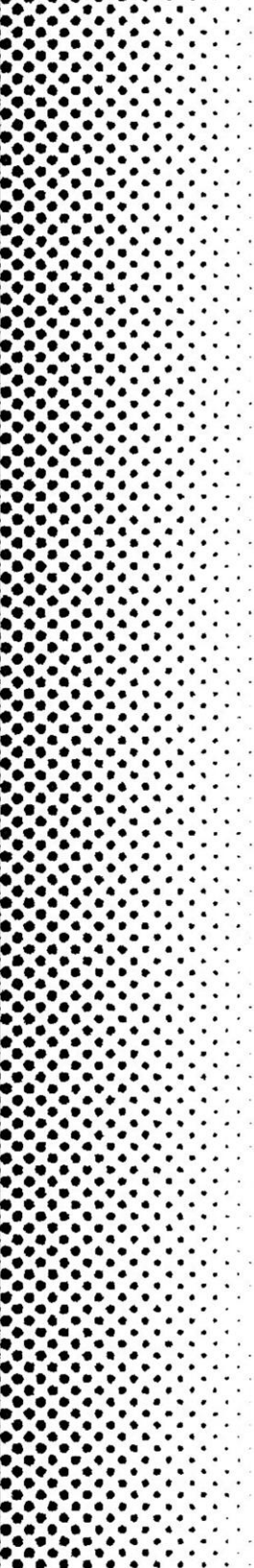


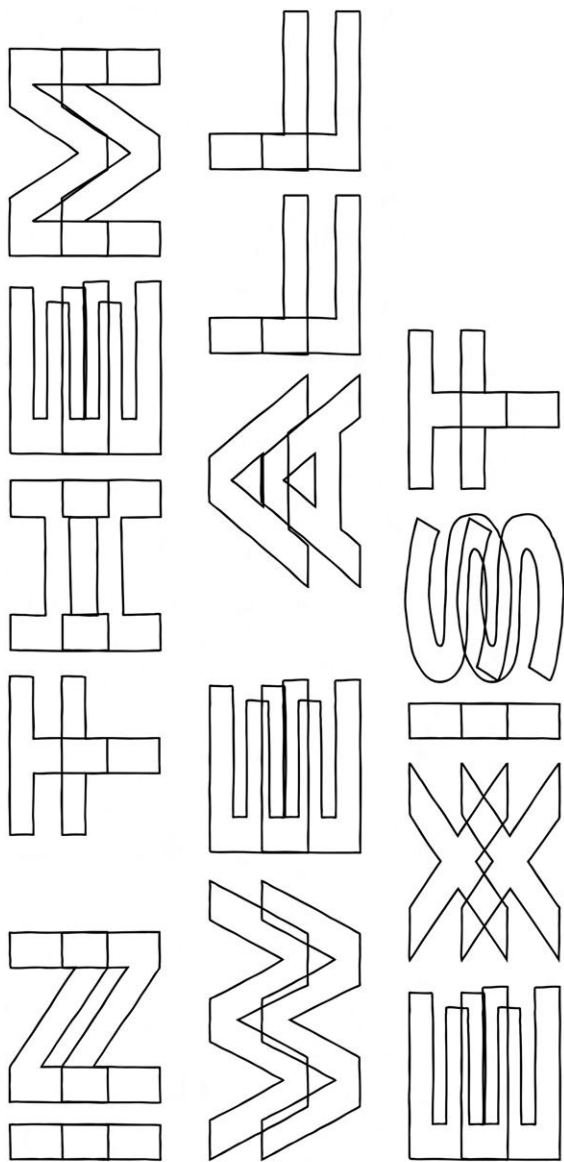
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