

Meridians

feminism, race, transnationalism

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EDITOR

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For IMMEDIATE RELEASE:

Ginetta E. B. Candelario

Northampton, MA — *Meridians: feminism, race, transnationalism* announces the winner of the Elizabeth Alexander Creative Writing Award.

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The Elizabeth Alexander Creative Writing Award celebrates an author whose work embodies the lyrically powerful and historically engaged nature of Dr. Alexander's writing. The award aims to highlight different forms of knowledge production that emerge from the artistic, political, and cultural advocacy for transformative change undertaken by women of color nationally, transnationally, and globally. Our goal is to make knowledge production by and about women of color central to contemporary definitions of feminisms in the explorations of women's economic conditions, cultures, and sexualities, as well as the forms and meanings of resistance and activist strategies. Our award winners' writings exemplify the spirit and mission of *Meridians* with their winning pieces.

The Elizabeth Alexander Creative Writing Award winners are chosen each year by the *Meridians: feminism, race, transnationalism* Creative Writing Advisory Board (CWAB). Together with *Meridians* Editor Ginetta E.B. Candelario, CWAB members are Leslie Marie Aguilar, Floyd Cheung, Matt Donovan, Andrea Hairston, Tsitsi Jaji, and Daphne Lamothe.

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The winner of this year's Elizabeth Alexander Creative Writing Award is Barbara Jane Reyes for her poem "Daughtersong Diaspore." Barbara Jane Reyes is the author of *Letters to a Young Brown Girl* (BOA Editions, Ltd.). She was born in Manila, Philippines, raised in the San Francisco Bay Area, and is also the author of *Gravities of Center* (Arkipelago Books), *Poeta en San Francisco* (TinFish Press), *Diwata* (BOA Editions, Ltd.), *To Love as Aswang* (Philippine American Writers and Artists, Inc.), and *Invocation to Daughters* (City Lights Publishing). Reyes is an adjunct professor at the University of San Francisco.

About "Daughtersong Diaspore," the CWAB said: From the opening line, "Daughtersong Diaspore" proclaims ownership of a story generations in the making—a "book of holy things." There's an intentionality in the language that carries the reader from one section to the next, much like the speaker's mother moves across oceans. We are transported to a place of the speaker's imagining; and though we may never have traveled there, carefully crafted imagery sets the scene in a stark and vibrant reality. The speaker sings a lullaby, casts a spell, conjures a map, and invites us to travel with her on a journey to spark "unfettered joy."