

Editor's Note

It is a pleasure to publish the double issue *Transnational Africas: Visual, Material and Sonic Cultures of Lusophone Africa* (Portuguese Literary & Cultural Studies, 30/31). This is the first issue of the journal devoted specifically to visual, material and sonic cultures as well as the first issue dedicated to Lusophone Africa as a whole.

The idea for this issue emerged from conversations between Christopher Larkosh, Isabel Rodrigues, Memory Holloway and myself in March 2015. Larkosh first proposed an issue on transnational approaches to Lusophone Africa and Rodrigues suggested that we focus on visual, material and sonic cultures. Larkosh sets the terms of debate in his provocative essay "(Re)Bordering Lusophone and Transnational Africas: A Critical Introduction," which can be read simultaneously as a theoretical introduction to the issue and as an independent article on these increasingly relevant topics.

An impressive range of articles were submitted for consideration and we are grateful to the contributors for entrusting their pieces to us. We hope this special issue better integrates visual, material and sonic cultures into the interdisciplinary field of Luso-Afro-Brazilian Studies. We likewise aim to highlight the importance of transnationalism to our thinking about Africa as well as drawing attention to the continuing urgency of decolonization in countless areas. Nevertheless, the mechanics of the issue point to valuable places for improvement. We had expected to attract more submissions from scholars working in Brazil and Africa. Sonic culture deserves far more attention than it here receives, and the issue does not have a piece on cultural production in the diaspora. These are significant lacunae.

It is necessary to say a few words about the article "Black Women's Bodies in the Portuguese Colonial Visual Archive (1900-1975)" by Filipa Lowndes Vicente. The issues addressed in this article are sensitive and controversial, and the images that are analyzed and reproduced in it are disturbing and upsetting. The decision to publish the article and the images was a contested and uncomfortable one. We recognize that some readers will not agree with this decision. However, we, along with our reviewers, feel that the author took care to present the complexities and dangers of researching and writing on this topic and made a persuasive argument for having this kind of discussion in our contemporary moment.

We are also privileged to include in this special issue an essay unrelated to the organizing theme, Maria Manuel Lisboa's "De Onde Menos se Espera: A Disciplina do Terror em Lygia Fagundes Telles," which was one of the winners of the 2012 Prémio Itamaraty in Brazil.

I would like to thank Alda Costa, Delinda Collier, Drew Thompson and Heather Shirey for their always helpful advice, critical and timely input and much needed support at key moments.

Finally, on behalf of the journal, I would like to express my gratitude and warmly recognize the many contributions made by Christopher Larkosh and Memory Holloway as their three-year term as co-editors of *Portuguese Literary & Cultural Studies* draws to a close (February 2015–January 2018). Holloway's clarity and wisdom and Larkosh's intellectual energy and enthusiasm are unmatched. As a group, we shepherded *The Eighteenth Century* (PLCS 29), edited by Bruno Carvalho, to press and were responsible as co-editors for bringing *Transnational Africas: Visual, Material and Sonic Cultures of Lusophone Africa* (PLCS 30/31) from conception to printed volume. The success of *Transnational Africas* would not have been possible without their unflagging effort, intellectual dedication and undeterred commitment. Larkosh will also serve as lead editor of the forthcoming special issue, *Luso-American Literatures and Cultures Today* (PLCS 32), a volume he was eager to propose and has tirelessly championed for the past three years. We are very much looking forward to bringing this issue to our readers in spring 2018.

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