

Cosmologies, Ritual, and Resistance: An Exploration of María Lugones' Decolonial Aesthetics and Coalitional *Movidas*

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English Abstract

María Lugones advances a decolonial feminist methodology informed by alternative worlds of sense that can understand the deep reach of colonial/modern systems of oppression and the possibilities of resistance. The decolonial feminist employs a method that allows one to see both the dehumanizing social reductions of colonized peoples and their resistant relations. This approach directs theorists towards world-making sensibilities operating within non-dominant socialities that Lugones extends to her discussion of decolonial aesthetics. Lugones sketches a view of decolonial aesthetics as a sensing that grounds resistance to dehumanizing social reductions and reveals through it a non-dominant social relationality expressed through concrete sensuous movements. This sensual mode of being in the world involves an interdependent and embodied sense that reconceives relations in tension with dominant colonial/modern systems of power. This paper posits that Lugones' theorization of the interconnected communal dimension of resistance enables a decolonial aesthetics through cosmologies and ritual activity.

My analysis begins with an examination of Lugones' decolonial feminist methodology to articulate a "seeing" of coloniality that is often overlooked in discussions of Lugones' intervention. I claim that this sense leads to her development of decolonial aesthetics through cosmological relational movements that are enacted and maintained by communal rituals. I expect to show that "cosmologies" and "ritual" are expressions of decolonial aesthetics, that is, interconnected ways of being, interacting and inhabiting resistant spaces. To flesh out this point, I turn to two interlocutors central to Lugones' intellectual genealogy of decolonial aesthetics: Gloria Anzaldúa and Rodolfo Kusch. Given Anzaldúa and Kusch's interpretations of Nahua and Andean cosmologies respectively, attention to their work particularly as it concerns Lugones, will offer grounds for expanding on expressions of decolonial aesthetics. I conclude by interpreting Lugones' reading of Anzaldúa as a coalitional *movida* performing decolonial aesthetics through her reading of Gloria Anzaldúa's writings in *Borderlands*.

Resumen en español

María Lugones avanza una metodología feminista decolonial informada por mundos alternativos de sentido que pueden comprender el alcance profundo de los sistemas coloniales/modernos de opresión y las posibilidades de resistencia. La feminista decolonial emplea un método que permite ver tanto las reducciones sociales deshumanizantes de los pueblos colonizados como sus relaciones resistentes. Este

enfoque dirige a los teóricos hacia las sensibilidades de creación de mundos que operan dentro de las sociedades no dominantes que Lugones extiende a su discusión sobre la estética decolonial. Lugones esboza una visión de la estética decolonial como un sentido que fundamenta la resistencia a las reducciones sociales deshumanizantes y revela a través de ella una relacionalidad social no dominante expresada a través de movimientos sensoriales concretos. Este modo sensorial de estar en el mundo implica un sentido interdependiente y encarnado que vuelve a concebir las relaciones en tensión con los sistemas de poder coloniales/modernos dominantes. Este artículo postula que la teorización de Lugones sobre la dimensión comunitaria interconectada de la resistencia permite una estética decolonial a través de las cosmologías y la actividad ritual.

Mi análisis comienza con un examen de la metodología feminista decolonial de Lugones para articular una "visión" de la colonialidad que con frecuencia está pasado por alto en las discusiones sobre la intervención de Lugones. Afirmo que este sentido conduce a su desarrollo de una estética decolonial a través de movimientos relacionales cosmológicos que son promulgados y mantenidos por rituales comunales. Espero mostrar que "cosmologías" y "rituales" son expresiones de la estética decolonial, es decir, formas interconectadas de ser, interactuar y habitar espacios resistentes. Para desarrollar este punto, recorro a dos interlocutores centrales en la genealogía intelectual de la estética decolonial de Lugones: Gloria Anzaldúa y Rodolfo Kusch. Dadas las interpretaciones de Anzaldúa y Kusch de las cosmologías nahua y andina respectivamente, la atención a su trabajo, particularmente en lo que se refiere a Lugones, ofrecerá motivos para ampliar las expresiones de la estética decolonial. Concluyo interpretando la lectura de Lugones sobre Anzaldúa como una movida de coalición que realiza una estética decolonial a través de sus escrituras de Gloria Anzaldúa en *Borderlands*.

Resumo em português

María Lugones propõe uma metodologia feminista descolonial informada por mundos alternativos de sentido capazes de penetrar no alcance profundo dos sistemas de opressão coloniais/modernos e das possibilidades de resistência. A feminista descolonial usa um método que permite ver tanto as reduções sociais desumanizantes dos povos colonizados quanto suas relações de resistência. Essa abordagem direciona os teóricos para as sensibilidades de criação de mundo que operam dentro de sociabilidades não dominantes, sensibilidades essas estendidas por Lugones à sua discussão da estética decolonial. Lugones esboça uma visão da estética descolonial como um sentir que fundamenta a resistência às reduções sociais desumanizantes e revela, por meio desse sentir, uma relacionalidade social não dominante expressa por meio de movimentos sensoriais concretos. Esse modo sensorial de estar no mundo envolve um sentido interdependente e corporificado que reconcebe as relações em tensão com os sistemas de poder coloniais/modernos dominantes. Este artigo postula que a teorização, por Lugones, da dimensão comunitária interconectada da resistência permite uma estética descolonial por meio de cosmologias e atividade ritual.

Minha análise começa com um exame da metodologia feminista descolonial de Lugones para, então, articular uma “visão” da colonialidade que muitas vezes é negligenciada nas discussões sobre a intervenção de Lugones. Afirmo que esse sentido a leva ao desenvolvimento da estética descolonial por meio de movimentos relacionais cosmológicos que são encenados e mantidos por rituais comunitários. Espero mostrar que “cosmologias” e “rituais” são expressões da estética descolonial, ou seja, modos interligados de ser, interagir e habitar espaços resistentes. Para aprofundar esse ponto, recorro a dois interlocutores centrais na genealogia intelectual da estética descolonial de Lugones: Gloria Anzaldúa e Rodolfo Kusch. Dadas as interpretações de Anzaldúa e Kusch das cosmologias nahua e andina, respectivamente, a atenção ao seu trabalho, particularmente no que diz respeito a Lugones, oferecerá motivos para expandir as expressões da estética descolonial. Concluo interpretando a leitura de Lugones de Anzaldúa como uma *movida* de coalizão que realiza uma estética descolonial por meio de sua leitura dos escritos de Gloria Anzaldúa em *Borderlands*.

Introduction[1]

María Lugones advances a decolonial feminist methodology informed by alternative worlds of sense that can understand the deep reach of colonial/modern systems of oppression and the possibilities of resistance. The decolonial feminist employs a method that allows one to see both the dehumanizing social reductions of colonized peoples and their resistant relations. The methodology emphasizes a double “seeing” that shifts focus away from western conceptions and practices of gendering. This approach directs theorists towards world-making sensibilities operating within non-dominant socialities. Lugones briefly refers to this as decolonial aesthetics in an interview with Mariana Ortega (2020). In the only published text where Lugones discusses decolonial aesthetics, she states, ; “Thinking about aesthetics, I think about the body and permeability and all that permeability allows us to reconceive about the world we live in. So, before going to the visual, I want to tell you how I have taken up “decolonial aesthetics,” the decolonial deconstruction of aesthetics that privileges the senses” (Lugones and Ortega 2020, 275). Rather than emphasize an individual’s visibility and sensory experiences in general, Lugones gestures towards a resistant perception based in the everyday relational dynamics and movements of subjugated peoples.

Lugones sketches a view of decolonial aesthetics as a sensing that grounds resistance to dehumanizing social reductions and reveals through it a non-dominant

social relationality expressed through concrete sensuous movements. This sensual mode of being in the world involves an interdependent and embodied sense that reconceives relations in tension with dominant colonial/modern systems of power. This paper posits that Lugones' theorization of the interconnected communal dimension of resistance enables a decolonial aesthetics through cosmologies and ritual activity.

My analysis begins with an examination of Lugones' decolonial feminist methodology to articulate a "seeing" of coloniality that is often overlooked in discussions of Lugones' intervention. In particular, I analyze dimensions of understanding the social domination of coloniality and alternative worlds of sense that resist normative behavior.[2] I claim that this sense leads to her development of decolonial aesthetics through cosmological relational movements that are enacted and maintained by communal rituals. The focus on cosmologies and ritual is significant to articulate a conceptual and concrete social dynamic mode of being. Lugones' account says this much when she writes "I move to read the social from the cosmologies that inform it," which includes the knowledges and movements in everyday relations (Lugones 2010, 750). As such, what I expect to show is that "cosmologies"[3] and "ritual" are expressions of decolonial aesthetics, that is, interconnected ways of being, interacting and inhabiting resistant spaces. To flesh out this point, I turn to two interlocutors central to Lugones' intellectual genealogy of decolonial aesthetics: Gloria Anzaldúa (her writing activity and inhabitation of the Coatlicue State) and Rodolfo Kusch (his rendition of Andean indigenous cosmologies and ritual). Given Anzaldúa and Kusch's interpretations of Nahua and Andean cosmologies respectively, attention to their work particularly as it concerns Lugones, will offer grounds for expanding on expressions of decolonial aesthetics. I conclude by interpreting Lugones' reading of Anzaldúa as a coalitional *movida* performing decolonial aesthetics through her reading of Gloria Anzaldúa's writings in *Borderlands*.

Methodological Movidas: Seeing Coloniality

It is well known that Lugones' pivotal essay, "Toward a Decolonial Feminism," (2010) constitutes a methodological intervention or "movida" in gender scholarship.[4] She draws attention to the underside of modernity and the treatment of gender as a systematized analytical concept representative of a universal dichotomous social arrangement. Lugones argues that the social category of gender is historically implicated as part of the colonial/modern project and ongoing practices of domination. Such efforts are active processes to exercise power over others, attempting to erase worlds of sense and mark alternative socialities as unintelligible. Lugones points to the practices of domination when she writes, "...as Christianity became the most powerful instrument in the mission of transformation, the normativity that connected gender and civilization became intent on erasing community, ecological practices, knowledge of planting, of weaving, of the cosmos, and not only on changing and controlling reproductive and sexual practices" (Lugones 2010, 745). The religious articulations of the colonial/modern system established norms that did not previously inform social communities and masked the existing socialities that permeated the everyday activity of those peoples. Lugones reveals the colonial entanglements of gender as part of a

specific historical and concrete violence that continues in current narratives, theories, and praxis, namely as the imposition of a universal dichotomous category. This section analyzes Lugones' intervention to theorize a methodology that helps detect the social logics and practices relevant to decolonial aesthetics.

The wide-reaching hegemonic systems operate to reinforce a hierarchy of power with the dominant position reserved for the colonizer, i.e. human-ness. In contrast, however, for the colonized, the superimposed binary gender classifications operate to subjugate their ways of knowing and being. In particular, they are subjected to a social organization that actively reduces them according to hierarchical categories of human and non-human. Regarding these reductive processes, Lugones writes, "This dehumanization and bestialization occurred precisely because these people were not understood by the colonizers and enslavers as social agents, and thus their sexual difference not socializable. Thus, one does not find gender; animals do not have gender." Referring to the expansive global power system that produced the Americas, Lugones' work on the coloniality of gender shows a pervasive multi-dimensional splitting of meaning, doing, and social relations by a sexual dimorphic imposition.[5] (Lugones 2020, 44) This is to say that Lugones' analysis of the coloniality of gender exposes the deep social fissures that emerge from coloniality and the tremendous harm sustained by reading gender universally, that is, in all social arrangements and onto all knowledge systems. (Lugones 2008, 2010, 2020) Thus, through Lugones' work on coloniality we can trace the way the colonial/modern category of gender is imposed onto peoples subjugated to non-human status.

It is important to specify the processes of gendering that Lugones is challenging. The colonized, those assigned to non-human status, are also subjugated into a heteronormative relationality. The dehumanization that occurs in this process refers to both their non-human status as colonized peoples but also the gender and sex norms established by colonizers through Christianity. Here we can think back to the types of erasures discussed by Lugones, that is, the changing and controlling reproductive and sexual practices. Simply put, the binary of gender as man and woman is read onto all peoples. The heterosexual patriarchy is imposed and thus flattens social multiplicity. Since gender is assigned to humans and colonized peoples are assigned non-human status, reading gender onto colonized peoples covers up their dehumanization. Such a reading, that is, one that maintains the universal monolith of gender, enforces their dehumanization even in calls for gender-based liberation.

Lugones' problematizes gendering projects by theorizing an understanding of coloniality that points to the ways in which gender is both denied to the colonized and universally applied to cover up the ongoing dehumanizing projects of colonial/modern social arrangements. Lugones suggests this point in the following quote:

To see the coloniality is to see the powerful reduction of human beings to animals, to interiors by nature, in a schizoid understanding of reality that dichotomizes the human from nature, the human from the non-human, and thus

imposes an ontology and a cosmology that, in its power and constitution, disallows all humanity, all possibility of understanding, all possibility of human communication, to dehumanized beings. To see the coloniality is to see both *jaqi*, the persona, the being that is in a world of being without dichotomies, and the beast, both real, both vying under different powers for survival. Thus to see the coloniality is to reveal the very degradation that gives us two renditions of life and a being rendered by them. (Lugones 2010, 751-52)

As Lugones' words indicate, colonial/modern ruptures impose a profound deterioration of existing socialities and ascribe social status according to a domineering sense of humanity and otherness. Coloniality establishes dichotomies and imposes a split between people and their relations with ecosystems and cosmologies. However, understanding the tremendous impact of coloniality reveals the dichotomous categorization as part of the immense violence committed against peoples as colonized subjects with non-human status. In other words, "seeing" coloniality involves perceiving other colonized subjects but not through colonial/modern social categories such as heterosexual gender dichotomies that degender colonized peoples and project gender onto them.[6] It follows then that equally important to "reveal(ing) the very degradation" is to see the competing powers and different ways of being.

I read Lugones as emphasizing an understanding of coloniality as a critical methodological *movida* that also prompts us to understand how not seeing coloniality operates. To not confront the realities of coloniality is to read colonized peoples as human beings who are navigating oppressive systems from a position recognized as human. In Lugones' account, to not detect coloniality is to interpret the colonized as articulating agency from a fully human status. Agency in the dominant logic, Lugones emphasizes, "presupposes ready-made hierarchical worlds of sense in which individuals form intentions, make choices, and carry out actions in the *ready-made* terms of those worlds." (Lugones 2005, 86) However, for colonized or peoples with non-human status, their choices are not deemed intelligible through dominant "ready-made" worlds. In particular, Lugones points out, to not discern coloniality can result in a misidentification of the activity by "non-human" peoples as enacting agency. However, they do not enact a sense of agency according to the terms of the colonial/modern human order. Lugones asserts, "One can look at the colonial past, and as an observer, see the native negotiating the introduction of foreign beliefs and practices as well as negotiating being assigned to inferior positions and being found polluting and dirty. Clearly, to see this is not see the coloniality." (Lugones 2010, 751) By not seeing coloniality one employs humanizing concepts of the dominant social arrangements to interpret the actions of those deemed non-human. This approach, however, relies on meanings ascribed to those occupying human status, i.e. the colonizers. Thus, as a limited lens of analysis, failing to confront the impositions of coloniality conceals the complex dehumanizing process and subsequently, the resistance that does not operate according to dominant logics.

The conceptualization of "not seeing" here resembles Marisol de la Cadena's (2019) discussion on the "anthropo-not-seen," referring to the world-making processes

and sensibilities of those who do not cooperate with anthropocentric ontological frameworks and practices. In Cadena's view, the "not-seen" are collectives of entities that deviate from the classifications of human and non-human. In this world of sense, the non-anthropocentric relationality of the "anthropo-not-seen includes both the anthropos that embodied the self-granted will to make the world as he or she knows it, and the disobedient anthropos, the one that is inherently with others and thus not only human." (Cadena 2019, 40-41) Cadena is pointing to the dual process of defiance from the dominant world sense and communal relations articulated with surrounding entities. This is to say that the social arrangements of the anthropo-not-seen makes reference to the antagonism enacted by those who resist the dominant norms of ontology and social relations. The social status and activity of the anthropo-not-seen is possible through a world that is without dichotomies and does not comply with the degradation of community. Cadena's discussion of the anthropo-not-seen returns us to Lugones' approach of both recognizing coloniality and the recalcitrant practices that make possible a relational dynamic that does not fracture humans from their ecologies.

Lugones' methodological *movida* of seeing coloniality urges an understanding of the superimposed categories that continue to harm and erase the realities of colonized peoples. (Lugones 2010, 746) The coloniality of gender elicits a transition to the possibilities of sensing from the positionalities deemed animal in search of socialities that are not mediated by the modern/colonial social categorization. Through the coloniality of gender, Lugones' analysis sets forth the grounds for understanding a multiplicity permeating resistant socialities that are otherwise ignored through conceptual categories supporting a dominative view of who is human. (Lugones 2010, 754) As such, "seeing" coloniality is a pivotal intervention to theorizing resistance in non-dominative social dynamics. In the next section, following Lugones methodological *movida*, I will discuss a sense of resistant relations through what Lugones calls decolonial aesthetics.

Decolonial Aesthetics and Sensibilities

Lugones' decolonial aesthetics is not concerned with the modern/colonial aesthetic of sensation or with mental faculties, such as the imagination, pondering abstract notions of beauty. In particular, decolonial aesthetics does not correspond to an absolutist idea of aesthetics that is merely attentive to an individual's impressions or sensory perceptions. Walter D. Mignolo and Rolando Vasquez assert, "if aesthetics is indeed modern/colonial aesthetics and a normativity that colonized the senses, decolonial aesthetics has become the critique and artistic practices that aim to decolonize the senses, that is, to liberate them from the regulations of modern, postmodern, and altermodern aesthetics." (Mignolo and Vasquez 2013) Decolonial aesthetics in this view, is a critical intervention to colonial/modern aesthetic norms that prioritize human consciousness and reflective engagement with an object or experience. Aesthetics, generally defined as a "sensation of touch," is related to awareness, sense experience and sense expression, and is closely connected to the processes of perception." (Transnational Decolonial Institute 2011). Omar Rivera

elaborates on aesthetics as “the sensing and sense that accompany pre-reflective physicalities like corporeal postures and dispositions, affects, emotions, embodiments of identity, perceptions and memories.” (Rivera 2020a, 87) Rivera’s detailed analysis indicates a sense that is attuned to sensorial awareness like Mignolo and Vasquez’s yet emphasizes the affective dimensions of artistic expression and movement. Likewise, the decolonial aesthetics endorsed by Lugones emphasizes an affective sensing and complex movement unmediated by sense perception. Moreover, for Lugones, while touch and perception are important for aesthetics, Lugones treats aesthetics as the resistant sensibility that defies boundaries of the self/object, the individual/communal and the human/non-human, to pursue a way of sensing that moves beyond a cognitive centered receptivity of the bodily senses and away from presumptions of an autonomous individual detached from their surroundings. (Lugones and Ortega 2020, 277) Thus, Lugones’ usage facilitates a discussion of the affective social sense of aesthetics, specifically in everyday movements and communal relationality.

I believe Nancy Tuana’s and Charles Scott’s analysis of sensibilities is an appropriate resource to think through Lugones’ decolonial aesthetics. Tuana and Scott describe sensibilities as embodied awareness constituted by multiple genealogies. For them, sensibilities are “historical in their origins and inherent in specific institutions, rituals, and symbols.” (Tuana and Scott 2018, 74) Sensibilities enable people to discern some beliefs, traditions, and practices as valuable while simultaneously rejecting and deviating from nonsensical beliefs and practices. This points towards a way of being in the world that is socially situated and involved in the creative meaning-making processes. The constructive dimensions of sensibilities include social relations with others that are attuned to concrete and interrelated histories and genealogies that are sensuously enacted in the everyday, a point I elaborate further in the discussion of Anzaldúa and cosmologies.

My analysis of Tuana and Scott’s work on sensibilities helps us return to decolonial aesthetics as a sensing pertaining to those not deemed human according to the modern/colonial system. Lugones is concerned with relational dynamics occurring across multiple embodiments of non-dominant social arrangements. For a person residing in the liminalities within modern/colonial social categories, such as the difference between the human and non-human, the sensibilities engaged in self-creative processes include affective and embodied gestures that do not seek the support and intelligibility of dominant conventions. (Tuana and Scott 2018) Sensibilities constitute a multi-dimensional re-creation that includes their multiple genealogies, affective and embodied gestures, and are capable of seeing coloniality, that is, the ways the colonized are dehumanized. Understanding sensibilities as perceptive and embodied sensations that can locate coloniality resonates with Lugones decolonial aesthetics as a way of being in the world that is receptive to the complex inhabitation occurring within colonial social liminalities.

Decolonial aesthetics makes possible a recognition of the impositions of coloniality by drawing attention to and inhabiting the alternative socialities that occur within the

liminalities of the colonial/modern social categories. To underscore the inhabitation of those resistant socialities, Lugones writes, "Everything and everyone continues to respond to power and responds much of the time resistantly-which is not to say in open defiance, though some of the time there is open defiance in ways that may or may not be beneficial to capital, but that are not part of its logic. From the fractured locus, the movement succeeds in retaining creative ways of thinking, behaving, and relating that are antithetical to the logic of capital. Subject, relations, ground, and possibilities are continually transformed, incarnating a weave from the fractured locus that constitutes a creative, peopled re-creation." (Lugones 2010, 754) In this view, Lugones emphasizes the 'fractured locus' as an inhabited space consisting of tense and dynamic movement within social differentiations, including that of the human and non-human. Within the "fractured locus," resistance is enacted continuously through a decolonial aesthetics that locates coloniality and liminal socialities that exceed it. This form of affective social activity is key to resistance because it involves a shared sense that sees both dehumanization and the embodied social movements that do not adhere to modern/colonial dichotomous logics. The tense movements, as constituted by "a creative peopled re-creation," reveal a sociality based in multiplicity that evades reduction and exhaustion. (Lugones 2010, 748) As an interactive relationality, the sensibilities involved are capable of perceiving both the profound violence of colonial/modern social arrangements and the active resistance that is illegible from them.

As I read Lugones' interpretation of decolonial aesthetics, I find her promoting a methodological intervention by encountering coloniality in sensibilities that engage concrete relationalities and re-create a different communal sense from a colonized positionality. The re-creation at the "fractured locus" is not legible from colonial/modern, human socialities. This point is clear in her work when she writes, "I move to read the social from the cosmologies that inform it, rather than beginning with a gendered reading of cosmologies informing and constituting perception, motility, embodiment, and relation." (Lugones 2010, 750) By reading "from the cosmologies that inform," she emphasizes a grounded perceptivity operating internally from liminal spaces. Within the interactions of these complex socialities, Lugones' decolonial aesthetics is attentive to the bodies moving from particular socialities of resistance to build coalitional communities of resistance that do not adhere to logics of domination. The different socialities elicit a distinct sensing that is necessarily communal and engaged in a relational dynamic that is socially interconnected and interdependent rather than dichotomous, hierarchical and dehumanizing. The turn to cosmologies moves to see the interrelationality constituted by resisters constantly creating shared space for coalitional possibilities. (Lugones 2010) In the two sections that follow I contend Lugones, inspired by Gloria Anzaldúa and Rodolfo Kusch, theorizes a communal interrelated dimension of resistance through cosmological organizations and activities such as ritual.

Cosmological Orientations from Anzaldúa

Cosmology in Lugones' usage denotes a communal sharing of worlds of sense, or as described earlier, sensibilities, that involve multiple meaning-making strands

enacted to resist dominative logics. As a coalitional theoretical approach, decolonial aesthetics invokes a cosmological sense to recognize the communal re-creative praxis and socialities that enliven resistance.[8] Towards this point, I pivot to read Gloria Anzaldúa's sensuous activity of resistance engaged in cosmic relation and underscore Lugones' development of decolonial aesthetics.

In *Borderlands/La Frontera*, Anzaldúa pursues an autoteoría approach in which she enacts resistance from a subjective experience at the fracture between the human and non-human. In this seminal text, Anzaldúa moves readers in multiple directions informed by her experience as a queer Chicana living along the Mexico/U.S. borderlands. Inspired by the metaphysical dimensions of Aztec philosophies, Anzaldúa interprets a Nahuatl concept, *nepantla*, [9] meaning "in-between," to invoke the liminal space she dwells within. It is from the borderland that she describes herself in *nepantla* re-creating from within to transform the very possibilities of her fractured space.

Indeed, readers can witness Anzaldúa's writing as a sensuous activity of resistance or as decolonial aesthetics from the borderlands. Writing for Anzaldúa is a performance that is a cosmologically orientated practice of resistance. She references Aztec meaning systems and practices connected to writing and wisdom. (Anzaldúa 1987, 91) Anzaldúa continues by describing her sensuous experience of writing, "I look at my fingers, see plumes growing there. From the fingers, my feathers, black and red ink drips across the page. Escribo con la tinta de mi sangre. I write in red. Ink." (Anzaldúa 1987, 93) By invoking Nahuatl meanings, Anzaldúa refers to the red and black ink of Aztec codices with her writing praxis to perform a sensual embodied activity in relation with indigenous cosmologies.

Anzaldúa's aesthetics engages Aztec cosmologies in two relevant ways. First, she embodies a cosmological orientation to actively restructure meaning by inhabiting alternative socialities through aesthetics and second through a non-anthropocentric relationality. In the first way, Anzaldúa refuses the meaning systems of dominative, dichotomous fragmentation and envisions the writing process in relation with Nahuatl knowledge systems. She asserts a non-linear subjectivity to invoke a process connected to Nahuatl peoples across time and space in cosmic relation. In particular, Anzaldúa's borderland writing sensibility reveals a resistant being pushing up against the remnants of colonial/modern knowledge and temporal logics to broaden her sense of self and meaning-making through communal relations. This is evident in her invocation of the Aztec deity Coatlicue.

Anzaldúa describes herself as undergoing a transformative paralysis referred to as the Coatlicue State. She invokes Coatlicue in a tense creative process performed from her imaginary as part of Aztec social and sensuous embodiments. Reflecting this intense paralysis, from within the deep psyche where the soul resides, Anzaldúa resides, Anzaldúa alerts us, "we need Coatlicue to slow us up so that the psyche can assimilate previous experiences and process the changes." (Anzaldúa 1987, 68) In the Coatlicue State, the self is rendered vulnerable to the turmoil long

shunned in our psyches. Within the Coatlicue State, the borderdweller is confronted by feelings of fear and shame enacted on the body by modern/colonial dominative socialities. Through this painful process and emotional experience many possibilities become apparent, or at least noticeable, to the self caught between the borderlands.

Anzaldúa sees coloniality from social liminalities and critiques the dehumanizing status attributed to her from dominant norms. In particular, she rejects the negative labels and meanings ascribed by the Anglos and Spanish who ostracize people like her: the *atravesados*, people who do not conform to the rigidity of colonial gendered and racial social formations. Anzaldúa confronts the dehumanizing and intolerable meanings inscribed on her body as queer and brown to reorient her sensibilities and move differently. At the same time, she does not seek recognition or assimilation into the social orders imposed upon her. When she enacts the writing activity as decolonial aesthetics, Anzaldúa enters the lower level of her psyche and processes the shifts from shame casted onto her by dominant meaning and emotion norms.[10] For Anzaldúa, to dwell in the psyche is to reside in the space between and apart from dominant Colonial Spanish and Anglo sensibilities to conceive herself from a different sensibility. Said differently, she slows down, experiencing the internal tension and re-creates. (Anzaldúa 1987)

Lugones reads Anzaldúa's Coatlicue State as a strategy of defense that expresses what Lugones calls an 'active subjectivity' from within the borderlands. By dwelling in the borderlands, Anzaldúa enacts an active subjectivity, a non-hierarchical relational sociality that resists interlocked and intermeshed oppressions and pursues a "fully sensorial attentiveness to the making of resistant sense along the path." (Lugones 2003, 220) Active subjectivity is expressed through a carnal perceptivity in everyday life that is open to sensuous possibilities to be in relation with others without reliance on dominant socialities. It is from this dynamic sense that Anzaldúa enacts an active subjectivity and a sensuous aesthetics interconnected with Aztec lineages.

Anzaldúa's theorization from the Coatlicue State shows that this cosmological sensibility can experience a dimension of the self where resistance is enacted, and new ways of being can be concocted through a complex communal sense. Lugones claims that attention to the cosmological operating from within reveals how multiple selves dwelling in the borderlands are resisting yet never reduced to singularity or non-relationality. (Lugones 2010; Lugones 2020) Lugones reads Anzaldúa as performing resistance within an alternative sensibility informing her re-generative praxis. Lugones writes of these resistant sensibilities, "Anzaldúa conceives of her creative stasis lavishly, writing from within a long memory. She calls forth beings from the past of the one she wants to be. It feels like a ritual passage. But Anzaldúa does not conceive her creative stasis, she conceives the very possibility of creative stasis through a deep sense of her past." (Lugones 2005, 98) According to Lugones, for Anzaldúa access to the 'possibility of creative stasis' involves a social-psychic engagement with Nahua meaning systems and a complex meaning making process based on an interconnected sense of the present and past. In other words, Anzaldúa's aesthetics carves a way of being that

invokes dynamic interrelated socialities through a non-linear memory-making process. Specifically, Anzaldúa's writings enact a decolonial aesthetics. Through writing she reveals a cosmological orientation of resistance performed in a mode of communal and sensuous relationality to generate transformative social possibilities.

The relational dimension of Anzaldúa's writing as itself a performance of decolonial aesthetics returns us to the second way in which she engages the cosmological: through an interconnected sensuous dynamic across social and non-anthropocentric orders. This is evident when she describes the writing process, "when invoked in rite, the object/event is "present"; that is "enacted" as both a physical thing and the power that infuses it. It is metaphysical in that it "spins its energies between gods and humans" and its task is to move the gods. This type of work dedicates itself to managing the universe and its energies." (Anzaldúa 1987, 89) By invoking a sensuous writing aesthetics, Anzaldúa is re-imagining a shared relationality between human beings and non-human beings that rejects dichotomous logics. Specifically, the relational activity involves a reciprocal dynamic that includes gods, the universe, and humans. Anzaldúa treats writing as a ritual performed with relation to Aztec socialities and dedicated to balancing out the cosmological through aesthetics. In doing so, the cosmological orientated resistance performed by Anzaldúa reveals a relationality through which power manifests differently and is experienced differently. Anzaldúa illustrates a decolonial aesthetics that is based in reciprocity, across different spatial temporalities and through multiple world senses as "performative relations with cosmological movement." (Vallega 2020, 68)

Considering the dynamic beyond merely human centered relations, the cosmological orientation of Anzaldúa's aesthetics reveals a subjectivity that is profoundly embodied. Performed as a ritual, Anzaldúa's writing is a physical activity is dedicated as a cosmic offering. This is important for Lugones' development of a decolonial aesthetics because it consists of a sensuous affective experience rooted in the body, both human and non-human. Anzaldúa's writing reflects this point, "For only through the body, through the pulling of flesh, can the human soul be transformed. And for images, words, stories to have this transformative power, they must arise from the human body-flesh and bone-and from the Earth's body-stone, sky, liquid, soil. This work, these images, piercing tongue-or ear lobes with cactus needle, are my offerings, are my Aztec blood sacrifices." (Anzaldúa 1987, 97) The sensuous body in Anzaldúa's writing is imagined as a multidimensional organism including the human flesh and the flesh of the Earth. As she theorizes from the lived body, Anzaldúa describes it not merely as a vehicle that can store the mental faculties and operate bodily sensations, but as a source of knowledge related to cosmological activity that does not adhere to hierarchical and dichotomous socialities.

Anzaldúa's embodied writing praxis helps elaborate Lugones' interpretation of decolonial aesthetics because moving from a carnal sense as Anzaldúa does reveals an affective sensibility aware of its surroundings and an internal knowing. Lugones writes, "The journey from the border to the borderlands is then a coming to be both incarnate

and aware without separation: to sense, perceive, relate, know within the flesh. Its core is the active/static, the germinative moment when we realize that the possibility of transformation away from our subjected selves lies in the power of our knowing embodiment: away from granting epistemic authority to distance. The knowing is from within our bodies, its senses felt from within when sensing the outside; the imagination open to sexual/social callings." (Lugones 2005, 98) As a decolonial aesthetics, the journeying to the borderland involves fluid sensuous activity that is experienced through a close interactive relationship within the body. Specifically, the body moves from a non-binary position to know from its multiplicity in both the inward and outward relationship of the self and its surroundings. Thus, as a cosmological embodiment, not informed by or orientated towards dominative systems, the sensuous journeying reveals transformative social possibilities.

Cosmological Orientations from Kusch and the Turn to Ritual

Through Anzaldúa's psychic-subjective journeying, Lugones sees the possibilities of Anzaldúa's solitary activity to be enacted as an engagement with a multi-social collective. In particular, Lugones ventures with Anzaldúa's borderlands sense, appreciating the risks she takes of being misunderstood, and sees possibilities for social relationality. By invoking an aesthetics attentive to relationality in situated living, Lugones concludes, "I see enough evidence in her text to develop an account of the sociality of resistance. If rebellion and creation are understood as processes rather than as acts, then each act of solitary rebellion and creation is anchored in and responsive to a collective, even if disorganized, process of resistance." (Lugones 1992, 36) In this quote, Lugones reads Anzaldúa's resistant writings and emphasizes the collective dimensions, marking an outward turn to socialities of resistance. Omar Rivera describes this type of outward movement as, "thinning the relations that give stable significance to people and things and embedding them within modulations of spatio-temporal political and ultimately, cosmic order." (Rivera 2020b, 79) This type of relational movement shows how Lugones reads Anzaldúa resisting from her own subjective imaginary, yet, Lugones, motivated by interrelated communal relations, shifts towards relationality as informed by Andean cosmological orientations. I next discuss how Lugones locates an alternative communal sense through another interlocutor, Rodolfo Kusch.

Lugones and sociologist Joshua M. Price present an alternative mode of being through Andean socialities and epistemologies in a co-edited translation of Argentine anthropologist Rodolfo Kusch's work *Indigenous and Popular Thinking in America*.^[11] In their translator's introduction, Lugones and Price begin with a discussion of the social arrangements and senses of the communal that inform Kusch's work on Andean cosmology. Within Aymara and Quechua social arrangements, dichotomous categorizing does not frame the formation of social relationality and sensibilities. By way of Kusch's work, Lugones and Price interpret Andean socialities as grounded in the interconnected, inseparable, and fluid relationships across peoples and their habitats. These socialities are informed by cosmological sensibilities, that is, maintaining cosmological balance with others.

Andean cosmological sensibilities are attuned to an unstable communal being that is not rooted in essentializing social and ontological logics but in the cosmos. Lugones and Price write, “the indigenous cosmos is an organism, an “organic totality” in a state of instability, fluctuating toward the extremes of growth and disintegration.” (Kusch 2010, lvii) An alternative modality of being within, and sensing the fluctuating cosmos, centers relationality and a concrete interconnected mode of being, which is referred to as *estar*. In Andean cosmologies *estar* is related to how one is sensuously in the world, “*Estar* points to the unstable relation among the elements of the cosmos and the search for stability [...] As one lives daily in this unstable reality, one senses the favorable and unfavorable possibilities, one *está*.” (Kusch 2010, lviii) Through *estar*, one senses affectively the instability of reality and is situated concretely within it. Rivera asserts that Kusch’s work clarifies a social interconnectedness of Andean communal relations that exceeds individual and anthropocentric being. Rivera writes, “The community, rather than the individual, is the irreducible expanse where crises across different planes of existence (affective, political, social, epistemic, environmental) become exposed in their complexity and range, in their interrelations, in their multi-perspectival unfolding, and acquire a cosmic extension.” (Rivera 2020, 82) This grounded communal sense, or decolonial aesthetics, is directed towards cosmological balancing and maintaining intersubjective relationality.

Estar bien, a relational activity of *estar*, is a concrete being with others and with the ecosystem toward equilibrium. Lugones and Price interpret *estar bien* as a ‘peopled way of being’ in which “the community holds together and constitutes a habitat in equilibrium. It balances the instability, but it does not make it disappear.” (Kusch 2010, lvii) *Estar bien* is a relational being that is intersubjectively engaged, yet not only in anthropomorphic relations. It is being in one’s habitat, in community and moving affectively in and with the changing cosmos. Moreover, the relational dynamics of *estar* and *estar bien* allow one to see equilibrium in human-scale microcosms, which helps to inhabit communal arrangements in active everyday resistance.

Lugones’ and Price’s introduction to *Indigenous and Popular Thinking in América*, with particular attention to *estar*, offers one example of how Lugones reads socialities of resistance and collective activity from a cosmological perspective. Through their engagement with *estar*, the authors move us closer to the alternative socialities of resistance that interest Lugones’ coalitional orientation in “Towards a Decolonial Feminism.” Lugones maintains, “One resists it [coloniality of gender] from within a way of understanding the world and living in it that is shared and that can understand one’s actions, thus providing recognition. Communities rather than individuals enable the doing; one does with someone else, not in individualist isolation.” (Lugones 2010, 754) Through shared spaces, communities bolster the doing and make possible a concrete and relational understanding. It is the community experienced as a peopled sense of the world that grounds the individuals experiencing the instability of the cosmos.

Going back to my earlier discussion, Lugones connects *estar* to decolonial aesthetics as a cosmological sensibility attentive to an affective relationality of porosity (Lugones and Ortega 2020, 275-76). Being open to porosity is a sense that is not restricted by neat categories or dichotomies. Instead, the porosity of the habitat is a permeable affectivity situated in an interconnected web of sensuous reciprocity. Through it a peopled relationality draws forth the activity of the everyday that maintains communal ties. The repetitious communal work supports the habitat through non-static movements enabled by an open and reciprocal relationality. Lugones underscores this point claiming, "everything is interconnected, including the *almas*, souls, everything in the cosmos." (Lugones Gender and Universality 2020, 39) Lugones contends that it is through decolonial aesthetics as a cosmological and communal sense that resistance can be sensed affectively and deep coalitional ties possible. I suggest that the activity of ritual sheds light on the affective and communal resistant dimensions of cosmological sensibilities in Lugones' decolonial aesthetics.

Drawing from Kusch's work on Aymara and Quechua peoples, Lugones and Price promote ritual as an inter-subjective activity that resists flattening and colonial impositions. (Kusch 2010, lx) Lugones and Price write, "In the exercise of ritual knowledge, the subject enters within himself, inhabiting and contemplating the *así* of the world, with its possibility of a turn in time that may spring germinative possibilities." (Kusch 2010, lix) Ritual is enacted as an embodied shared practice that involves knowing our selves in relation with others as a cosmologically engaged activity. Ritual is upheld through repetitive acts directed towards balancing the cosmological tearing and constant flux in the daily enactment of living. Rivera, following Kusch's view of ritual writes, "[r]itual is knowledge as a way through existence and around events. It does not manipulate objects but realigns the existential significance of events in times of crises by weaving the event's communal and cosmic background." (Rivera 2020, 82) As Lugones, Price and Rivera assert, peoples situated in nondominant positions enact ritual in everyday sensibilities and relations to challenge epistemological impositions and monolithic ontological social arrangements.

I interpret Lugones' work on decolonial feminism and aesthetics as invoking ritual as a repetitious embodied activity related to cosmological structures that expresses alternative modes of social relationality and knowing. I see ritual as a mode of decolonial aesthetics and foregrounded as a concrete sensuous movement. Ritual theorist Catherine Bell describes the type of move I find in Lugones as a practice approach to ritual for which "the most subtle and central quality of those actions we tend to call ritual is the primacy of the body moving about within a specially constructed space, simultaneously defining (imposing) and experiencing (receiving) the values ordering the environment." (Bell 2009, 83) The experiential and receptive dimensions of ritual are based in a fluid and shared relationality with the cosmos articulated through the concrete body and community. This uptake of ritual resists a concept of ritual as a distinctive and autonomous set of acts and grounds it in the embodied intersubjective gestures from *within* a peopled space.

If we recall the cosmological sensibility mentioned earlier, as well as *estar*, then we can connect ritual to a repetitive remembering that sustains a people across cosmic fluctuations. Ritual activity in this sense requires constant attention and constant invocation. Accordingly, the repetitive motion of ritual engages an intersubjective relationality that is performed continuously to engender resistance from within living communal situated-ness. In these repetitious resistant modalities, social and embodied transformative possibilities can be sensuously performed with others as decolonial aesthetics. To illustrate this point, in the next section, I return to Anzaldúa and explain how her work helps clarify Lugones' use of ritual as a shared knowledge making practice that urges us to act, to engage embodied sense and to struggle for cosmic balance.

Coalitional Readings and Decolonial Aesthetics

Anzaldúa invokes the Coatlicue State as ritualized activity against hegemonic socialities and reveals multidimensional resistant inhabitations that are continuously re-created. Through Anzaldúa's writing, Lugones sees not only coloniality, but also the active subjectivity of the border dweller in the Coatlicue State performing an embodied praxis vital to feed what Lugones calls an "alternative communal source of sense." (Lugones 2010, 755) In a coalitional gesture, Lugones reads Anzaldúa rigorously to locate the resistant sensibilities taking place in the borderlands where the multiplicity of an active subjectivity without the support of colonial socialities is irreducible. To do this coalitional work, Lugones herself must undergo a similar transformative journey committed to a shared resistant sensibility. Lugones describes the coalitional activity, "I allow myself to dwell in the strategies that permit germination, strategies of accepting stasis toward an interiority that seeks to steady itself as it departs dominant sense into the making of one's face." (Lugones 2005, 88) The steadying process requires a communal sense that is attentive to multiple sensibilities, or a decolonial aesthetics.

Lugones observes the particular cosmology informing Anzaldúa's interpretations of Coatlicue and nepantla as germinative processes dedicated towards cosmic stability. Lugones senses Anzaldúa's intricate resistant movements situated in coloniality. She understands the tension between her reduction to animality and her multiplicity, and the sensuous perceptivity involved in Anzaldúa's inward processing of this tension. This is apparent when Lugones reflects on her role as witness to Anzaldúa's movements, "When it is a question of my own resistance, I try to take lessons from her inhabitation of space; her complex incarnate memory; her brooding her self into being; her isolating her self from the pulls toward normalcy, passivity, subordination; her acute expression of the visual/tactile tension inside the complexity of the journey." (Lugones 2005, 85) Lugones follows Anzaldúa's journeying to the borderlands engaging her from the cosmological sensibilities that inform Anzaldúa's strategies of resistance. Accordingly, Lugones' reading engages an affective social sensibility attuned to Anzaldúa's embodied journeying, and in doing so, performs a coalitional praxis.

However, it is important to note that a decolonial aesthetics of resistant socialities additionally requires continuous activity that invokes and maintains a series of interconnected resistant modalities. Returning to my earlier discussion of Kusch, Anzaldúa's process of writing as ritual activity repeatedly invokes the cosmos, its energies, and is interconnected with beings across spaces and times. This relationality takes up ritual as perpetual dedication to cosmological balancing. Lugones explains this process in her coalitional reading of Anzaldúa's resistance. Lugones writes, "From within this position, I learned to block the effectiveness of oppressive meanings and logics. This blocking *is a constant, recurrent, first gesture* in coming to understand the limits of the possible [...] That is, I take lessons for Anzaldúa's journey. But it is also a coming into intimate relation with Anzaldúa's path to resistance." (Lugones 2005, 85) Lugones is alert and attentive to repetitive embodied processes, sensing the resistant gestures that are cosmologically oriented towards perpetually obstructing dominant worlds of sense. Lugones bears witness, to use Anzaldúan language, and identifies herself in a resistant position relating with Anzaldúa's journeying through a decolonial aesthetics. This shared resistant positionality engages a cosmological sense that makes knowing each other possible, but that requires continuous upkeep.

Ritual activity, engendered by continuous intersubjective relations of resistance, reveals the cosmological sensibilities and coalitional dimensions of decolonial aesthetics. I find decolonial aesthetics in Anzaldúa's performance informed by Aztec cosmologies and in Lugones' movement to sensuously inhabit the ambiguity of the borderlands with her. Lugones indicates, "To inhabit a resistant terrain, a "vague and undetermined" space, is also a coalitional journey. It is this knowing each other that makes life livable." (Lugones 1992, 85-86) This relational sense is explicit in her work "On Borderlands/La Frontera: An Interpretative Essay" (1992). In this work, Lugones contends that Anzaldúa's *Borderlands* ventures into an alternative sense, in a rebellious sense as a self in germination, describing states in "the psychology of oppression and liberation." (Lugones 1992, 32-33) Through a distinct interconnected social sense that does not conform to colonial socialities, or through a cosmological sensibility, Lugones reads Anzaldúa as engaging resistance intersubjectively, and in doing so, she enacts coalition.

My interpretation of the Lugones-Anzaldúa relation sees the coalitional work that Lugones performs in reading Anzaldúa. The sensibilities involved in the example of Lugones' coalitional reading are enacted through a distinct communal sense that is affectively sensed and known through the body. I suggest that recognizing embodied gestures as ritual reveals both the interconnected relationality and constant affective activity that engenders a coalitional reading. For instance, ritual activity particularly through Kusch, that is, as dedicated to maintaining the stability of cosmic resistance, connects with Lugones' reading as a continuously affective activity informed by creative, resistant and communal relationalities. Lugones, attentive to the complexities of Anzaldúa's repetitive movements, initiates resistance in their shared relationality and is inspired to dwell in transformative social possibilities. In her coalitional reading, the shared intersubjective activity underscores how Lugones' decolonial aesthetics engages

a constant blocking of dominative socialities to sense concrete re-creative rituals dedicated towards cosmological balancing.

Still, with the recent loss of Lugones, scholars like myself have been left considering how Lugones' view of decolonial aesthetics elicits a decolonial feminist methodology. This paper is an effort to elaborate on the connections between decolonial aesthetics and decolonial feminism through Lugones' essays and interview. By examining Anzaldúa's influences in Lugones' socialities of resistance, along with influences from Kusch's engagement with *estar*, resistance can be understood as the shared concrete living and sensuous movements that are ritualized and grounded in the cosmos. It appears to me that in order to identify decolonial aesthetics as crucial to decolonial feminist methodology, we can learn from the coalitional sense that Lugones herself performs by carefully attending to rituals of resistance, such as Anzaldúa's writing, and the cosmological sensibilities that inform them.

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Notes

[1] Thank you to the anonymous reviewers. Their detailed feedback and questions help improve this paper and argument. This project also greatly benefited from close readings and fruitful discussions of Lugones' scholarship in a graduate seminar at Texas A&M University, Fall 2020. I thank my colleagues and Dr. Omar Rivera meaningful involvement as I develop this essay.

[2] In *Pilgrimages/Peregrinajes: Theorizing Coalition against Multiple Oppressions* (2003), Lugones theorizes the dual processes of oppression and resistance to clarify that domination never fully succeeds. This tense relation dynamic offers insights to the possibilities emerging from non-dominant spaces. Alcoff writes that Lugones' interpretation of sociality reveals that a complex and multiplicity sociality here always exists always exists. (Alcoff 2020)

[3] In a forthcoming paper for *The Pluralist*, I offer a similar argument that focuses on Lugones' use of cosmologies in decolonial aesthetics. This paper was awarded the Douglas Greenlee Prize by the Society for the Advancement of American Philosophy at the annual meeting in 2022.

[4] Emma Velez and Nancy Tuana co-edited a Special Issue in the *Journal Critical Philosophy of Race* that compiles various essays engaging María Lugones' methodological move toward decolonial feminisms. Some essays cited in this article were published in this special issue. See Velez and Tuana 2020; Lugones 2020; Rivera 2020; Vallega 2020; Alcoff 2020.

[5] Many theorists have also drawn connections between gender and colonial impositions that reduce social relations and knowledge systems. See, for example, Paula Gunn Allen 1992; Oyeronke Oyewumi 1997, 2010; Irene Silverblatt 2002; Sylvia Marcos 2006. Lugones cites these scholars among others in her essay, "Toward a Decolonial Feminism (2010, 748). In this essay Lugones notes that she builds off the gender critiques analyses by Gunn Allen and Oyèwùmí with Amerindian and Yoruba peoples, respectively, and furthers the intervention to argue that sex is also implicated in coloniality. See Lugones citation 10.

[6] I have developed this point with the help of a reviewer's comments and discussions with Omar Rivera.

[7] Lugones theorizes logics of domination in her essay "World"-Travelling, and Loving Perception," Lugones cites Audre Lorde's attention to "non-dominant differences" and contrasts it to the logic and practices of domination which she describes as "the techniques of producing difference [that] include divide and conquer, segregation, fragmentation." (Lugones 2003, 84)

[8] Vallega (2020) also offers an analysis of Lugones and aesthetics to emphasize that at stake in aesthetics and the cosmological is the being in movement that also affirms subjugated knowledges.

[9] While I discuss Anzaldúa's interpretation of *nepantla* to refer in-between spaces and being, Andrea Pitts provides a detailed discussion of how Anzaldúa's use of this term shifted from borderlands, in her earlier works. Pitts writes, "*nepantla*" is a term that she adapts to refer to potential spaces for movement between differing hermeneutical and normative sites, or a movement *entre mundos* ("between worlds") that are not driven by an individual will or desire." (Pitts 2022, 41) Pitts also offers a discussion of how other scholars have different interpretations of the concept, excluding philosophers Jim Maffie and Miguel Leon de Portilla. (Pitts 2022, 41-42)

[10] The psyche is also a reference to Anzaldúa's theory of consciousness threading together psychoanalytic theory and Nahua cosmology, specifically interconnected three realms: the upper, middle, and lower levels. In her posthumously edited collections, *Light in the Dark* (2015), the lower level is connected to the psyche which is also described as the underworld or *mictlán*. Also see Pitts (2022) who studies Anzaldúa's archive and analyzes Anzaldúa's engagement with *mictlán*, the Aztec underworld.

[11] Kusch's work was originally published in Spanish in 1970. Lugones and Price offer the first English translation of Kusch's manuscript. Of the significance of this translation, Phillip Derbyshire (2010) writes, "The translation becomes instrumental to a politics whose main site of enunciation and reception is the US academy and in the process the complexities and particularities of Kusch's writing – especially his own misreadings and misprisions – are overlooked and the rifts of his thought are sutured or ignored."