This presentation examines representations of memory, suicide, and the queer diaspora in novels by Dionne Brand and Merle Collins and in video installations by Steve McQueen set in post-revolutionary Grenada. The works, I argue, confront the historical continuity of colonialism and slavery, interrogating the ways in which contemporary imperialist geopolitical configurations shape spaces of intimate, everyday living and public acts of radicality. Structured around various hauntings that are symbolic of the “absent presence” of Black histories, the novels and the videos represent revolution and/or resistance as a catalyst for what Brand has called the process of “unforgetting” traumas that underlie African diasporic subjectivity. At the same time, I argue that the works refuse revolutionary paradigms that can easily be named in advance, interrogating multiple forms of resistance, some unsettling, that “leap” into creative self-possession and self-making without shirking from the physical and psychic toll such a leap might take.