

Winter 80-81  
Vol.4 No.1

# AZALEA

a magazine by & for third world lesbians

3rd  
Anniversary Issue

## GRAPHICS

Limited Edition

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**This Issue**

Editor: Sandra Lara

Contributing Editors: Joan Gibbs, Robin Christian

Claudette Furlonge, Linda J. Brown

**AZALEA:** a magazine by and for 3rd world lesbians, is printed and distributed by the Azalea Collective - a working collective of five 3rd world lesbians.

We try to remain non-elitist, non-traditional, rotating the editors' spot with each issue.

We print what YOU send - work that is important to us as 3rd world lesbians.

The opinions expressed herein, are not necessarily those of the Azalea Collective, but of individual artists/authors.

Payment is made to each artist/author in copies - a copy of the issue your work appears in will be sent to you.

One of our commitments is to publish womyn artists/writers whose work has never appeared in *AZALEA*. Therefore, it may be necessary to return material by womyn whose works have already appeared in two consecutive issues.

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- If you cannot afford the price of *AZALEA*, please send as much as you can, and we will send you a copy.

-*AZALEA* will be sent free to women in prison.

**THANKS TO:**

*Colleen*

*Donna Allegra*

*Sapphire*

*Carletta*

*Eleanor*

*Special thanks to:*

*Afi - stats and layout*

*Wendy - proofreading and layout*

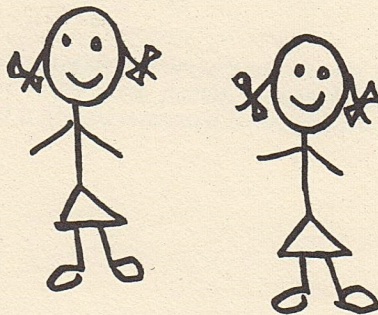
Cover Design and Layout - Sandra Lara

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This issue was made possible by a grant from  
THE ASTRAEA FOUNDATION, INC.  
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*This issue of Azalea is a very special issue. It's Azalea's THIRD ANNIVERSARY issue and the first issue devoted exclusively to visual artists. Technically, this has been a difficult issue to produce. We wanted to present womyn's visions so the feelings with which they created them could be captured. The visions I had of this issue are far surpassed by the artistry of the works presented. I hope you'll be as thrilled by this issue as we have been.*

*Sandra NYC '81*

Sandra



Angie and Ramona 1956

1. "angie and ramona 1956" sapphire  
copyright © 1980 sapphire

black felt marker on white paper 8½"x11"

## Contributors' Notes

*Afi* "I was here before, but I don't remember it being like this!"

*Bernadette Nation* studying art at CCNY, teaches graphic arts in the special education dept. of the public school system. Bring together the Black diaspora and cultures through the visual medium. Celebrating our oneness.

*Cenen* what you see, feel and hear of me is who I am.

*Consuelo Quinones* born in the South Bronx, NY. Moved many times around the Bronx till my journey has taken me here, Burlington, VT. I'm an artist, writer and creator of life-surviving as usual, as my sisters before & my sisters to come.

*Diane Edison* Black lesbian, living and working in Oakland, CA and DREADING for the revolution.

*Irare Sabasu* freelance artist, poet, writer. West Indian Amazon. taurus-gypsy come to participate in NYC dance, and to add a few steps of my own. Goddess willing.

*Juana Maria Paz* is a NY Puerto Rican now living in Fayetteville, Arkansas womyn's community. She has lived at La Luz and Rainbow, both lands for womyn of colour. She writes plays, poems, visions, keeps journals of womyn's evolution, makes matriarchal clothes for womyn and is always interested in hearing from womyn on any of the above.

(woke on pg. 51)

Sharp Focus, Soft Image: An Interview with Four 3rd World Lesbian Visual Artists

by Linda J. Brown

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L.J. Brown M. Brown R. Christian L. Daniels C. Moreno

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My idea for wanting to do this interview grew from the proposed publication of this issue of *AZALEA*, focusing on presenting visual art forms by dark lesbian womyn.

I am, myself, an artist - but my *primary* focus is on writing. I would call it written and verbal art. In addition, I have done some work in graphic art and photography.

While understanding - and celebrating - the connections, the integral processes of the mutual and supportive mediums of different art forms; especially in our communities of dark womyn-identified-womyn, many of us having multi-talents and aims - I realized that there are also *different* things that inspire us all, that motivate us.

Visual art forms are created and shown with these specific things in mind, as well as the other art forms.

As I could remember, I'd never heard alot about - or from - visual artists, concerning their work. And the amount of information and voice from *dark lesbian visual artists* that is being heard - is *infinitesimal*.

Wanting to share and experience visual artists' visions, ideas and expressions - and also wanting to lend the support I was able to lend as a writer (because it's important we *support* each other) - I got the idea to do this interview.

When I presented the idea to Afi, Lee, Robin and Cenen, they were really excited about doing it, too - and so, we began.

I thought of questions I wanted and needed to know the answers to. And made sure I'd left the space for the other womyn to say what was important to them.

We used a tape-recorder, and then I transcribed the tape onto paper. The interview is excerpted, because we had such a vast amount of material when we were done - it would be impossible to include it all here.

It was done in four parts - on a cold, winter evening. I felt magic - both outward, and secretly - in the air that night.

And Cenen, Robin, Afi, Lee and I weaved the tapestry.

We're pleased with it, hoping you, also will be.

And will take something special away with you.

- Linda J. Brown  
January, 1981

NYC

*3rd World Lesbian Visual Artists*

interview : 12/26/80

moderator: *linda*

artists: *afi, cenen, leocadia, robin*

**Part 1**

How do you define yourself?

What kind of work do you do?

What materials do you use?

Would you call yourself a realist? An abstractionist? A conceptual artist? Why?

*Robin -*

I define myself as a Black lesbian - a painter, I think I'll say abstract painter. Also, as a graphic artist. In addition, I do various odd jobs.

*Afi -*

I define myself as a Black lesbian photographer, an artist, who wants, and will explore other mediums.

*Lee -*

I define myself as an artist who is a Black woman and lesbian. I'm a visual artist. I'm beginning to explore meanings and expressions; and I find that if I go on and explore, more and more comes thru.

*Cenen -*

That question is a little hard for me, in the sense that when I think of defining myself, I sometimes refuse to say that I'm an artist ...

I see myself as a center ... I'm moving from within - outward - to participate in the experiences that surround me. And in that process, one of the things that I'm doing - as part of the exploration right now, is to paint: To paint the feelings that come out of me.

One of the things that I did was, first, paint a picture that expressed my feeling without having decided what that picture would be about - which is generally how I paint. And once - as I was progressing thru the painting, and moving it around and turning it - I realized that I had painted something that, for me, was a symbol that I have taken on: that means a lot to me. And it's a symbol of an owl. Coming from the owl, were different animals that express different forms of life. Different value systems that I had been taught to incorporate in my life. And that was very important.

I wasn't ready to say to myself, consciously and openly - and let other people say to me, "Cenen, this is you." I destroyed the painting.

After that point, I realized that all I was taught that tells me I have no right to believe in myself - all of that - told me to destroy the painting. And I decided that the pain of seeing myself destroyed in that way, was much more overwhelming than the fear I had of breaking the barriers that threatened me.

So, I decided to go ahead and do it (paint), and be afraid. Then I realized that what I was doing was fighting the fear that was taught me whenever I decided to question any other values that were oppressing me.

*Robin -*

I think my work is an extension of me. It's another means for me to express what I feel, what I do.

Alot of my work is somewhat ambiguous. That is - the same work can express one idea, as well as a group of another set of ideas.

My graphics are similar to my paintings. They're about the same approach, even tho I use different mediums to express myself.

*Afi -*

I chose photography because I felt it was an easy thing to do. But, what I found I was doing, was taking photographs that were so realistic - they were abstract. And it made me humanly paranoid - the paranoia that made me feel, "What is it that makes me do that?"

I've put my photography to the side lately. New works are zero.

But, when I *do* work, I wind up seeing that, it goes beyond the visual form. The piece becomes energy just shooting out all over the place. And because I choose to think in human terms - I fear that.

*Lee -*

With my work, I'm trying to let emotion out. I'm definitely into the emotions.

I started doing a mask series, and what happened - was this face. It just evolved. It's there. There's no definition of it. And when it comes thru, it freaks me out. I stop. It's the emotion that's in it. There's alot of emotion in it. It's too intense. So, it's too intense for me. It's a message.

Sometimes, I try to have a theme of emotions. And I can project that energy into it (theme) to get the emotion out.

*Cenen -*

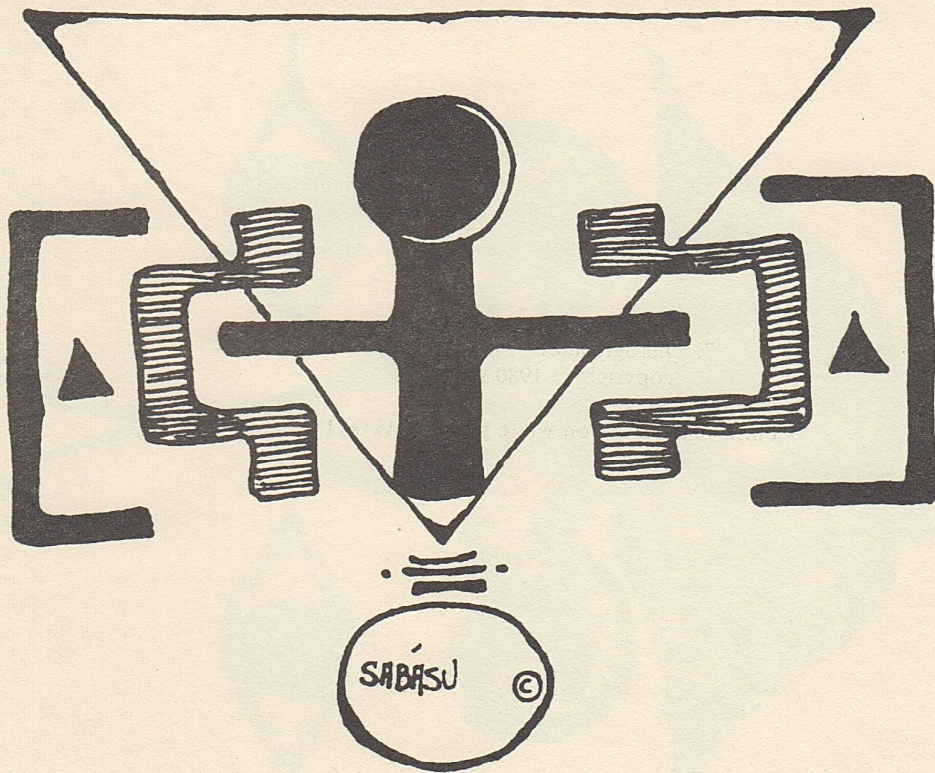
Someone looked at something I had done, and said, "That looks like primitive art." And I thought that was interesting. To me, the concept of primitive art is that it's a beginning. I can easily accept the idea that my work is a beginning in my expression for that medium.

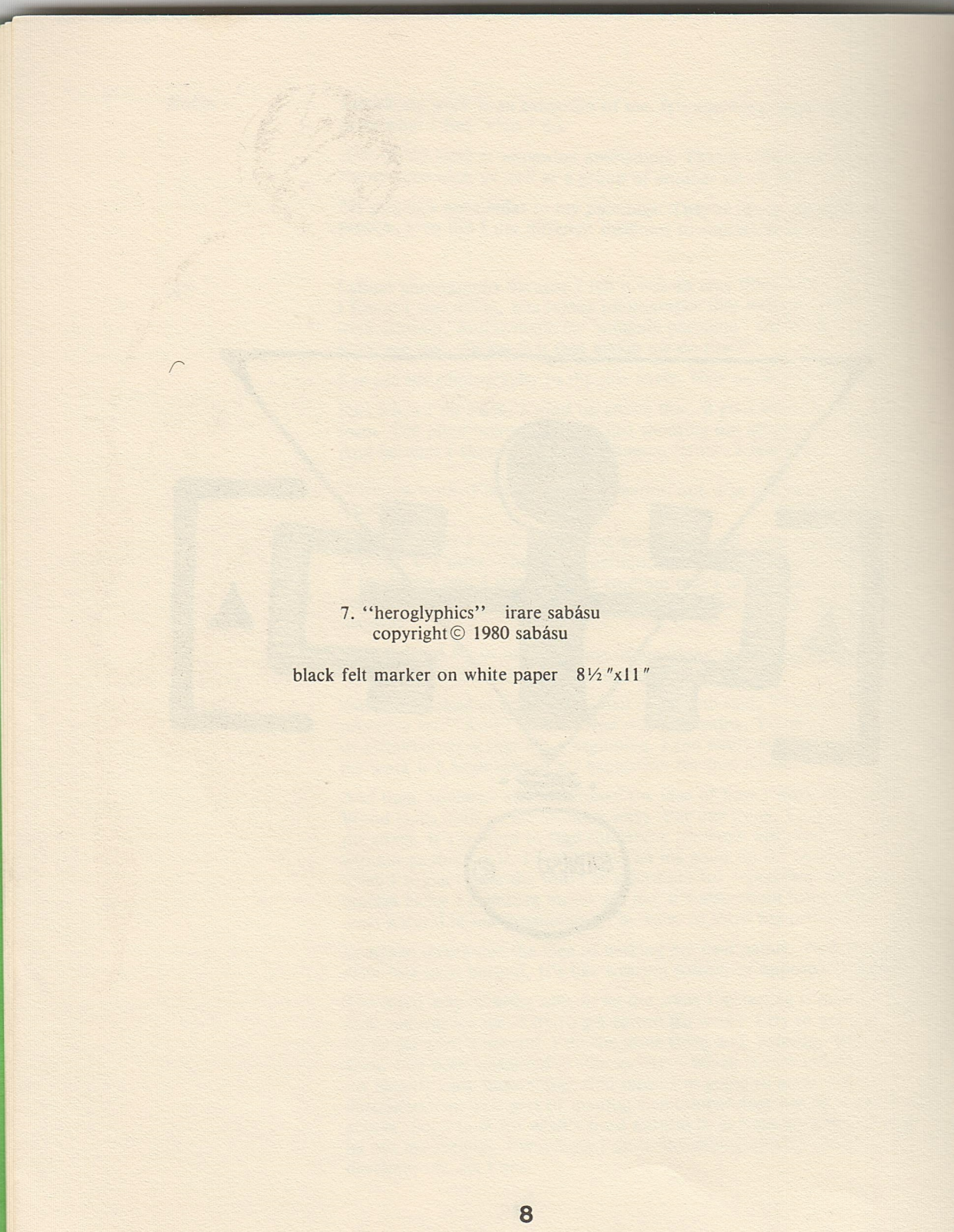
And then, someone else mentioned the idea of how I work on wood. Wood lends itself to me in many ways. For one thing, I can find it on the street. It's so hard to find something (to work with) that you can get without paying for it. I said, "Well, let me paint on it." And that's when I began to use the wood as a medium for expression. So, that besides being a primitive means for me, it's also about using what's most natural in my surroundings, in order to show my primitiveness.

Someone mentioned the idea of making my own paints. They would be what was most natural. It's like wearing cotton, as opposed to rayon.

The safest way of being able to let out what I'm feeling is to use what's most natural for me. I try to get cotton (to wear). I try to get wool. I try to get what's natural. I do the same thing with painting. Because I know I've been socialized in this society - which is very industrialized -to identify only those things that mean I'm going to make more industrialization. The part of me that's emotional does not fit into that groove. So, I look for what's most natural to express my emotions and let out my feelings. Everything I do is identifying another aspect of my development. As I am.

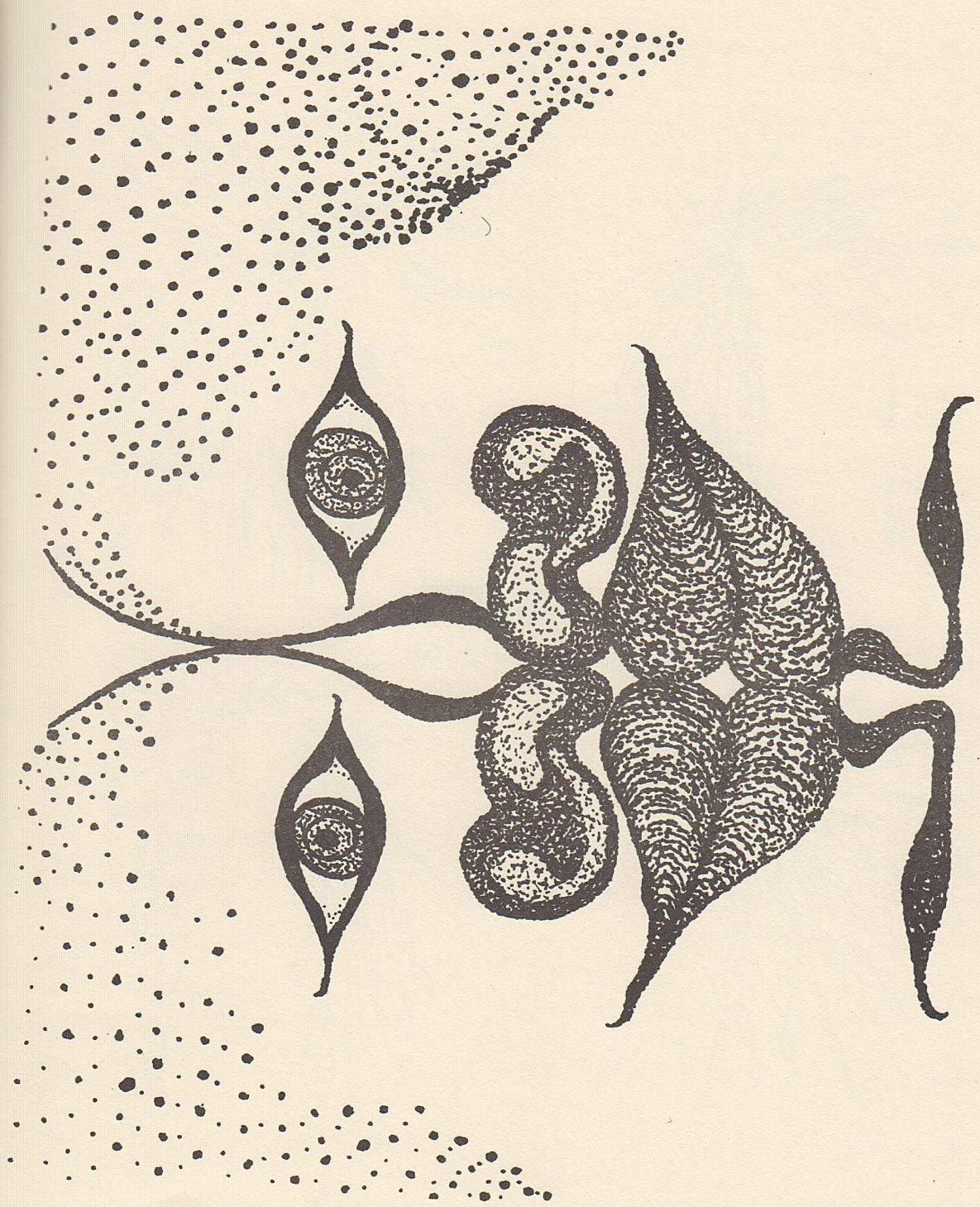






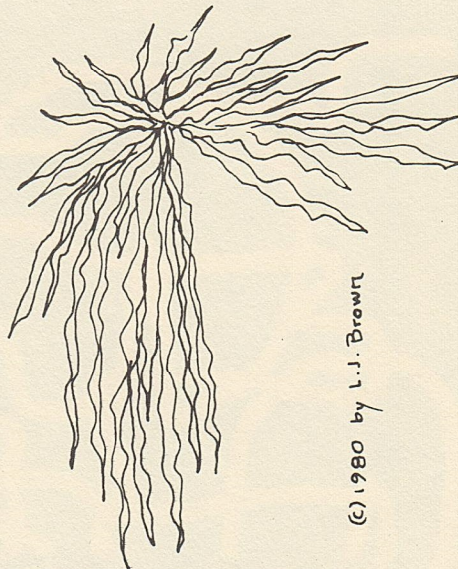
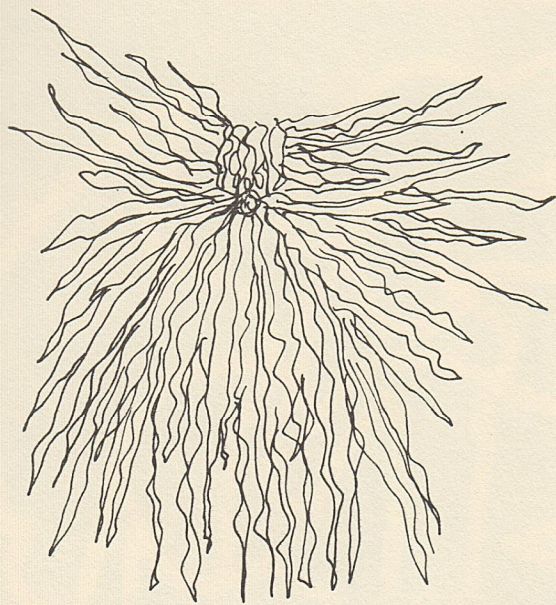
7. "heroglyphics" irare sabásu  
copyright © 1980 sabásu

black felt marker on white paper 8½"x11"

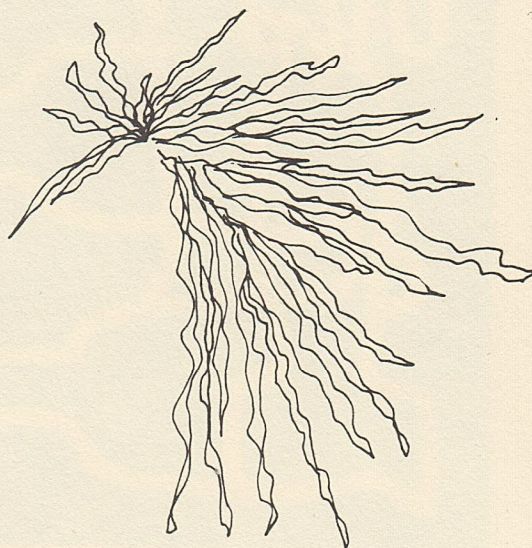
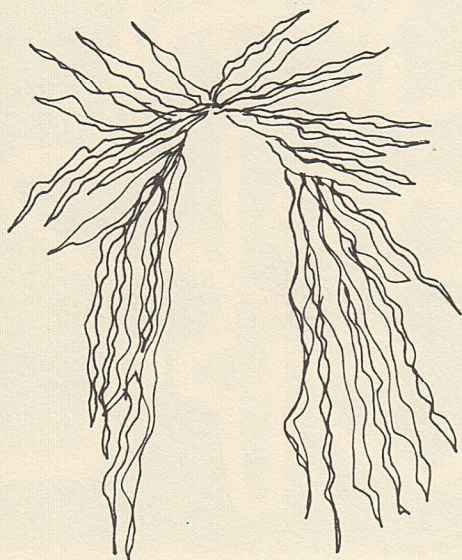


9. "let me kiss you" leocadia  
copyright © 1980 leocadia

black ink on white paper 8½"x11"



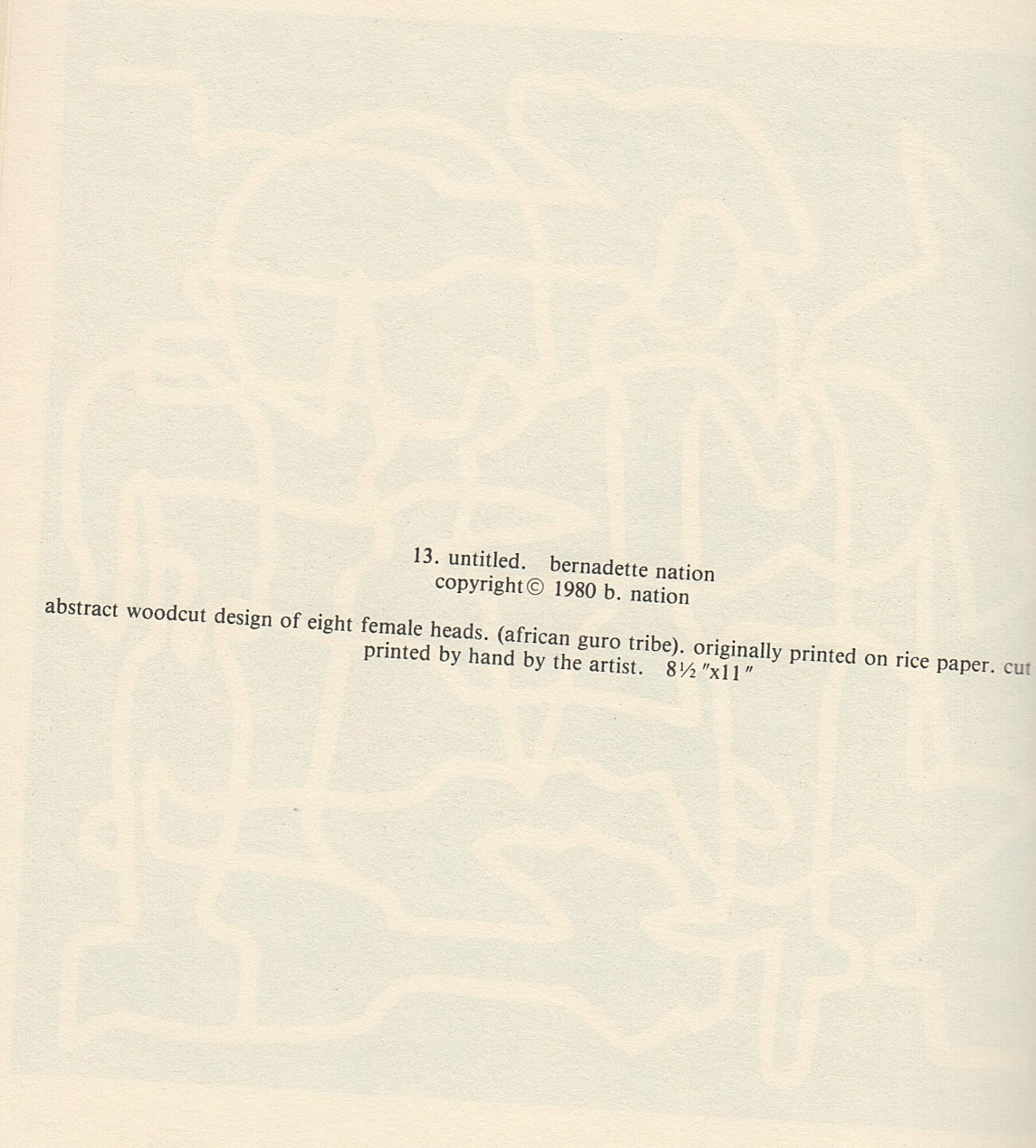
(C) 1980 by L.J. Brown



11. "sea anemone or fine-line drawing or dreading for the revolution" lindajean brown  
copyright © 1981 l. j. brown

technical pen, black ink, white paper 8½"x11"

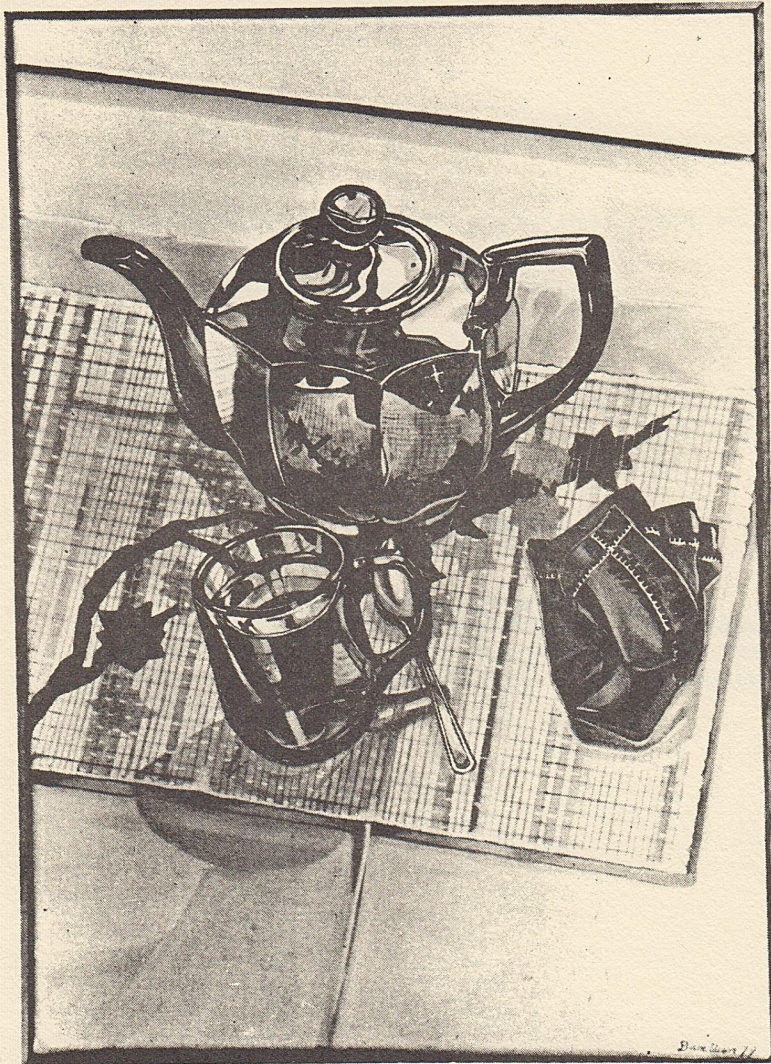


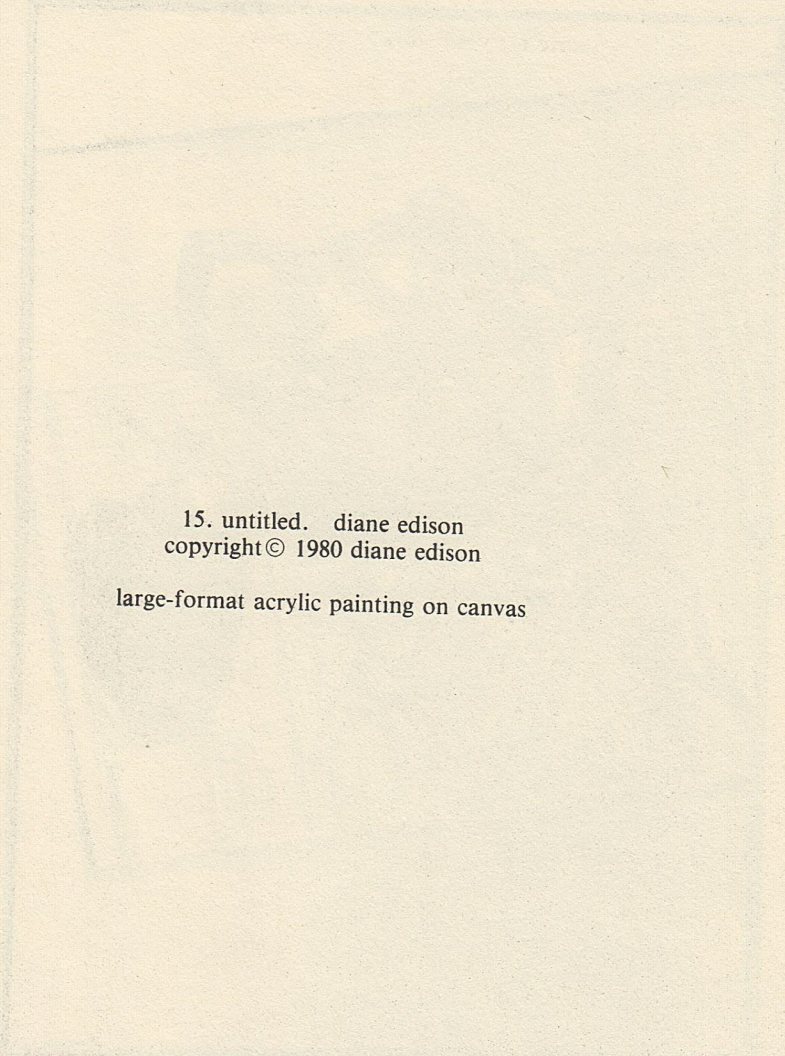


13. untitled. bernadette nation  
copyright © 1980 b. nation

abstract woodcut design of eight female heads. (african guro tribe). originally printed on rice paper. cut and  
printed by hand by the artist. 8½"x11"







15. untitled. diane edison  
copyright © 1980 diane edison

large-format acrylic painting on canvas

Part 2

Have you studied your art professionally, in school? What are your views on how this helps or hinders you today?

Do you have any particular experiences, ideas or visions that inspire you?

What images do you project in your work?

Is color a factor in the work you do?

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*Lee -*

School is not necessary, because it institutionalizes your expression. You know, art is where you are. And it's up to you to let it out. People go to art school to learn technique. But, that's it. You can't go there to learn expression.

Afi -

I went to school for art.

I found I was the only black woman in a class full of white men. And at the time, no one could deal with my work. They just couldn't deal with the fact that I could go into the darkroom and spend—maybe 10 minutes—on one print, and be able to repeat my main idea. You see, they would spend hours on one print, and they would be repetitious, and would waste paper; in order to express *something*. I'd go in with my main idea and come out with my main idea without any troubles. They couldn't deal with it. They couldn't deal with my end result. I had a hard time. Black people's art was not acceptable. Black womyn artists were not allowed.

I lived in San Francisco for awhile. One thing about San Francisco - it's a colorful place. It inspired me to shoot black and white, but to think in colors. The results - photos - are a system of shades; shades of gray - from the whitest white to the blackest black. I really like them.

I also enjoy shooting in the abstract, using only the two or so end (blackest, whitest) shades of the system - omitting, in the taking of the picture and the printing of the negative - the middle shades of gray.

*Robin -*

When I took an art course, I was in high school, and that was my first and only art course. At a very young age. It was some years ago.

And I know that I really wasn't aware of my being into painting at the time. But, I knew that I liked to do (the act of) painting. I didn't pay any attention to it until years later - I would say 5 or 6 years later. It happened that this guy I knew was selling a lot of stuff. He was leaving town. Selling dishes, silverware and so on. And, a drawing board and paints. I bought all this stuff for \$20.

I just said, "Well, let me try something." So, I would doodle around. And then I found I wanted to sit down and do something with the paints. Eventually, I started doing a lot of different things that were based on how I felt. And that's what I would say brought me towards the paints—the paper. You know, it (her feelings) just brought us all together, because I wanted to express how I was feeling at the time.

But I don't think - I didn't - learn anything from the course - from that art course (in high school).

I wish sometimes that I had been aware of the fact that I wanted to paint when I was in high school. So, I could have gotten into it more - spent more years into painting than I have now.

From what I've seen of people that go to art schools, it's like, technically, they can do anything they want with the paints. But as far as expressing feelings - there's nothing there for me.

I find even that their colors don't do anything for me because the colors are bland. And when you look at it (the work) they're like an empty shell. That's what the work reminds me of.

But if I see somebody's work that's not too technical, who's just decided to express themselves, very simply - and then just gone on and did it . . . . It says a lot more to me. And I respect that work much more.

*Cenen -*

I've got one painting that some people do not feel comfortable with. It's this huge bird with a nest of eggs inside of itself. The bird has its beak up - and it seems like (to some people) it's actually killing another animal. Or tossing it up.

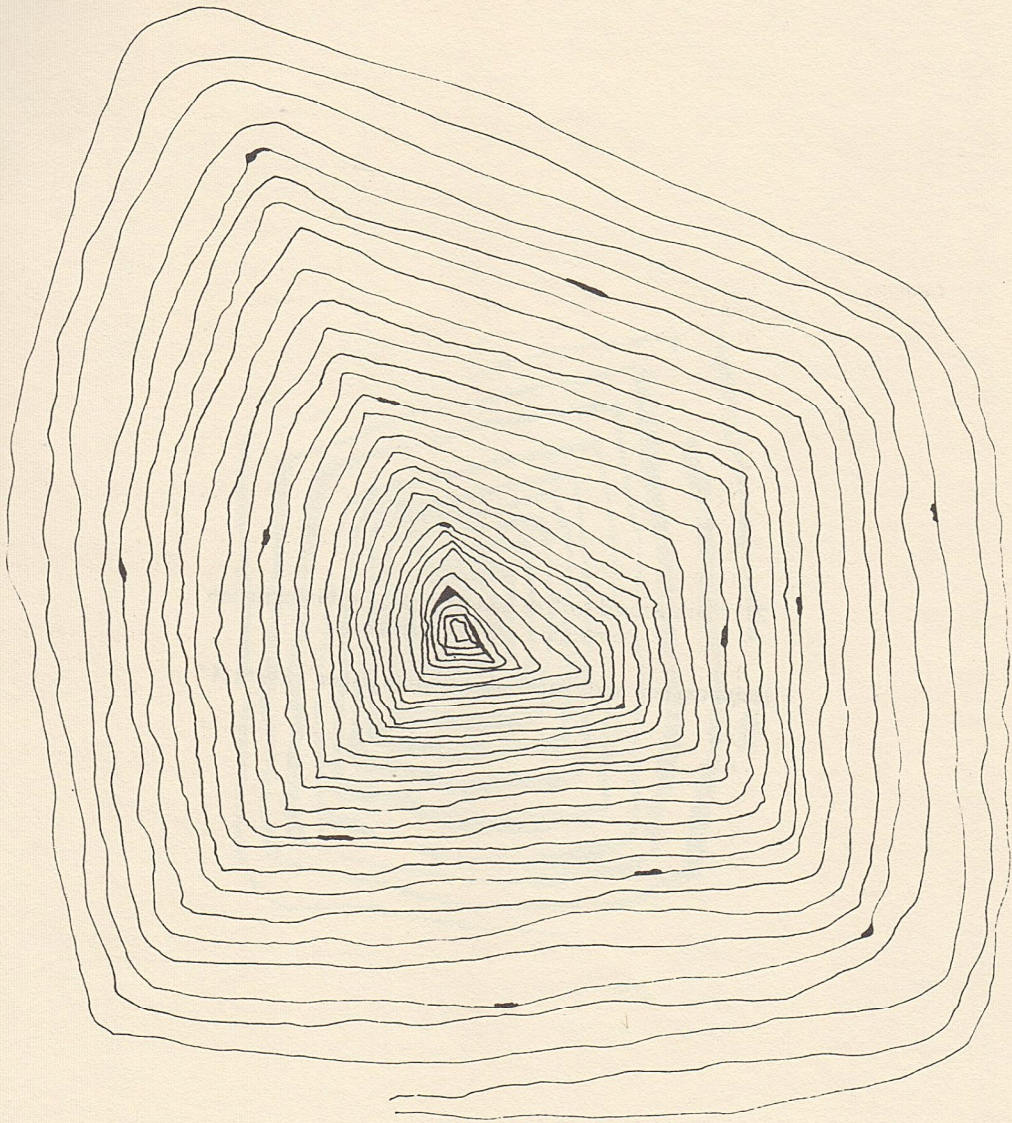
But, that's not the reason I did it.

The painting is expressing my experiences/relationships with my kids. This is how I react with them, and it's important to me, because, you see, I want to be independent. I'm not interested in thinking that I have to be there 24 hours a day, you know, baking and scrubbing and so on. Because I am a person.

I want to be and to express myself - and because of my connections with them (kids): to let them know that I'm there - to love and to help. But, not take over - and not to do it *for* them. It's not gonna help.

Otherwise, they'll never know how to fight, because they haven't allowed themselves to believe that they can take care of themselves. Or be able to go forward.

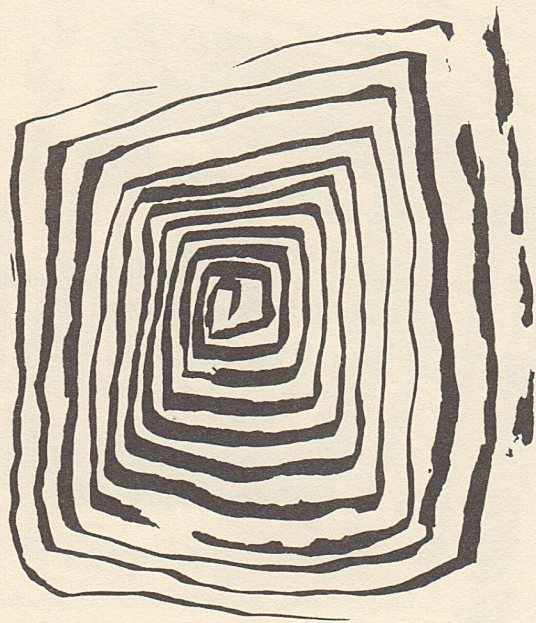
And that's what I'm saying in everything I'm doing: "This is how I've developed. This is the step(s) I've taken."



21. "conformed to free hand no. 5" robin christian  
copyright © 1980 r. christian

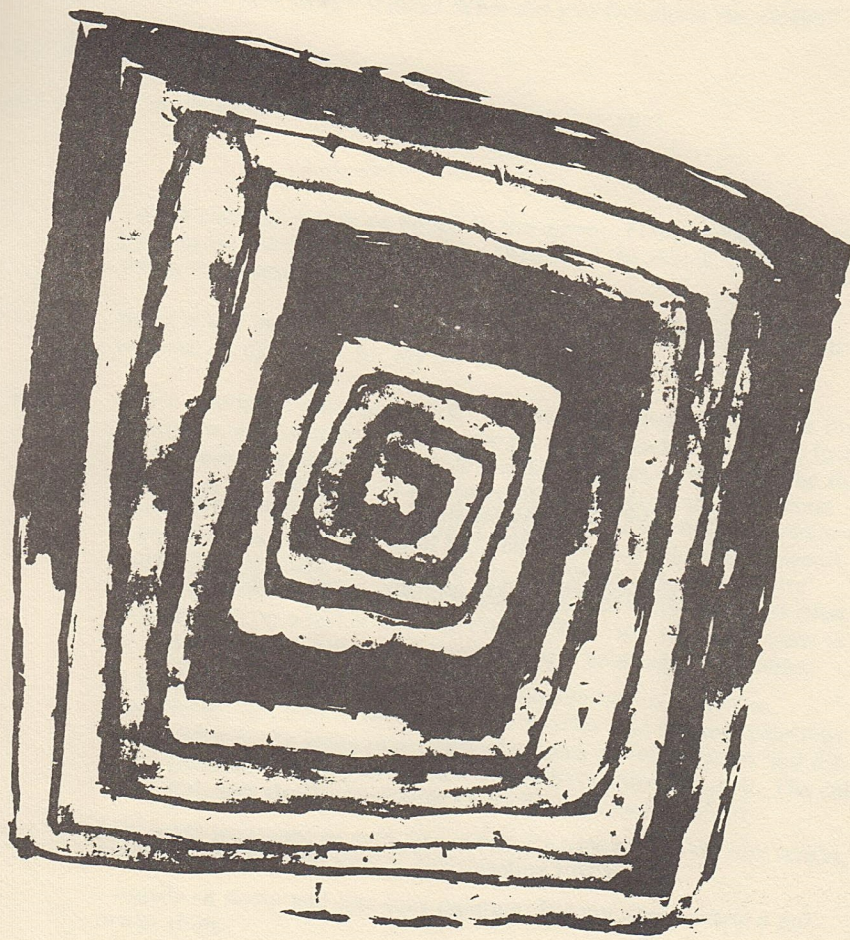
technical pen and black ink on white paper 8½"x11"





23. "conformed to free hand no. 2" robin christian  
copyright © 1980 r. christian

pen and ink on white paper 8½"x11"



25. "conformed to free hand no. 4" robin christian  
copyright © 1980 r. christian

colored felt marker on white paper 8½"x11"

### Part 3

How does being a dark woman - a lesbian woman - influence the work you do?

What about support for your work? Where do you find it? Where do you not find it?

Have you ever exhibited your work? Where? What did you feel about the exhibit?

Do you make \$\$ from your art?

Is color a factor in the work you do? How important is it to you?

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*Afi* - I did a charcoal sketch of myself in the mirror. First, I looked at myself there in the mirror for a long time, then I did the sketch. I remember seeing my breasts, looking like two moons.

*Lee* - Being who I am makes me powerful. It keeps me focused straight on a purpose - a meaning - for my life as well as for my work.

*Robin* - I have a series of paintings called "Amazon Metamorphosis". The first painting is shades of blue and purple on a beige background. The forms are outlines of womyn. The whole series is outlines of womyn. The first painting is representative of our foremothers. The second is different shades of blue and red on a white background. It symbolizes lesbians of today. The third uses shades of red and white on a white background. It depicts dark lesbians, coming into our new selves - or, who we are becoming. From time to time, I've added to this series. The time (that I add) depends on whether I feel to do it or not - not whether I *want* to do it at a particular time. Presently, I have 7 paintings in the series.

At some point, what I feel about dark womyn has to come out. Periodically. So, I sit down and I paint another one of these paintings and I add it to the series that I have. I employ different forms and different textures as well. A lot of new colors have come out of it. The colors, I feel, will also be interesting in another dimension of art.

I do other paintings, as well, but, when it's time to do that (the series), I automatically go right into it. It's a feeling I have.

I usually sit down and just start painting. It's not about doing a *particular* thing.

I wanted to paint my ideas of a particular woman. The color this woman reminded me of came out in the painting. It was really my portrait of her - how I saw her. It came out in shades like orange, yellow and red. Most lesbians who saw it felt a lot of sensuousness coming from it.

To some, it looked like a lightbulb. To some it looked like a vagina. To some it looked like someone's head. But, to every woman that's seen it, it's been something different, and I think this woman shows (the woman in the painting) it's not just her - but she's a symbol of everybody into a lot of different things.

I exhibited my work a few years ago, and the feedback from dark womyn was really inspiring.

I really think that colors express my feelings more so than the design of a painting.

Afi - I must look different to all of you (individually) ...

What I project is totally different, especially the colors.

Lee - I haven't worked with color. I'm getting ready to move into that, and I'm waiting to see what's going to come out of it.

Cenen - The issue of support becomes how much people believe they must be afraid of things that are different from them. I've seen people react to my art in different ways. My landlady came into my livingroom - she's white, by the way - and it was dark. All of a sudden she's standing right beside the painting of my Africaness. This big, very imposing painting. Very expressive. I turned on the light and she gasps. There, for me, was the issue that she reacted that way cause she saw the *power* in my Blackness coming thru the painting. Her gasp (and not elaborate, constructed words) told me much more than she could *ever* say except, "Yeah, it's *overwhelming* me."

Within the lesbian community, I find that some womyn will identify with my work, regardless of their color, and others will not. There is a tendency, though, for more womyn of color to identify with what I'm doing, than not. And you know, that is very real.

But, I must go back to something you (to Afi) said - about looking at yourself in the mirror. I remember one time I was in my teens, and I was looking in the mirror, traumatized, because I had just come running in the house right after having been called "nigger". I was living in Florida. I was frightened.

I got home and ran into the bathroom and locked the door. My mother saw me pass by, but I couldn't relate to her. She never *told* me that I would be called "nigger". You know, she'd always identified me as being *white* - or *Puertorican* - which has nothing to do with color. And I was horrified because the image I was seeing - my own - was being identified as being so bad that somebody could therefore throw *bottles* at me (which had also happened that day), and taunt me.

About 4 years ago, I looked into the mirror with that same desire to see. But, I was no longer looking with the intentions of identifying what I saw as being negative. I was taken that I could actually look and see me, Cenen. I said hello to myself, in such a loving way - that all those years from the time I was looking into that mirror as a nigger, to now, seeing myself as a beautiful woman of color, as a woman-identified-woman -and being so pleased. I knew I had come a long way - that I had bridged a whole *lot* of gaps!

Afi - Even at first, I was forcing myself to look. And then, not realizing how long I was there. And then realizing many times I've looked in the mirror without seeing anything, and saying, even, "Well, I've combed my hair..."

Cenen - Right!...

Afi - ... and as soon as I thought about it - I forgot what I *did* see. What my eyes saw. But that charcoal (the charcoal sketch she did) was there, and I couldn't deny what *that* was. So, I really did *see* it. I just laughed: The way I was able to just forget about it - just to like it. And I laughed at the picture. My cats sleep near the picture all the time. I've seen them lay near it and the charcoal comes off on their bodies. But, even tho that charcoal comes off, it doesn't really change it. It's still that strong.. I wonder, how much charcoal I used. Did I use a whole stick of each color? I think, "How can that be?" That box of charcoal looks brand new. Maybe that's something telling me it keeps replenishing itself, because it looks like I used alot of charcoal - and really, I didn't.

Cenen - *That's right. Claim it. Claim it!* That's what we're doing is claiming where we are. Definitely.

Afi - I've lost so much stuff - so many pieces of work - by the totality of giving it away. I mean, I don't mind (other people having it), but I should watch who I give to.

People will take a piece of your work, and think they own it - and you.

Do you remember Alice Austen? She was this white lesbian who did photography, way back in time. She photographed all womyn, mainly. She had money.

When I was a kid, I lived in Staten Island (NY). And she'd lived, years before of course, just down the street from me.

I started doing photography when I was 16. At that time, I was working on a community newspaper in Staten Island. I was doing some photographs for them. A woman - a white woman again - who was my boss, told me about Alice Austen, and how she had lived near me. Then, she suggested I go and look at her (Austen's) house. I did. And I took some really nice photographs of the place. It was an interesting old house. This was one of my first jobs. I took 3 or 4 prints. The woman who was my boss, told me that my prints and negatives were the property of the newspaper. There was nothing I could do, but accept it.

You know, about support, that support thing? Well, I find if I extend myself right, I can get support from any place. Any people.

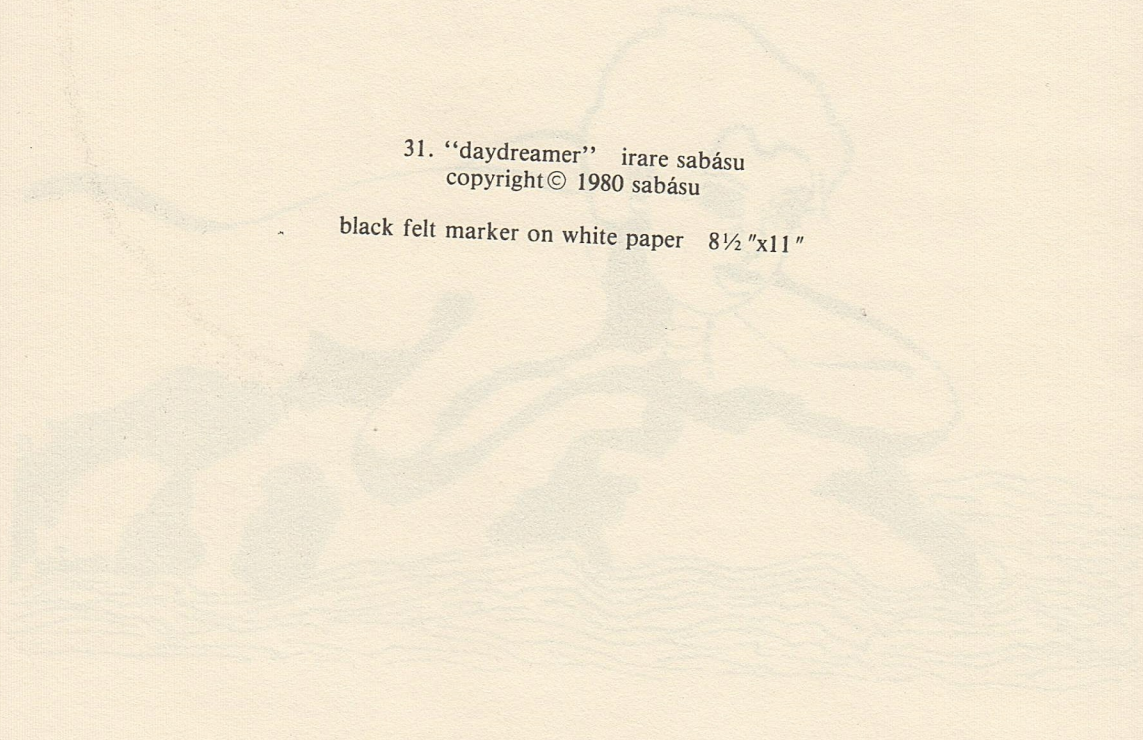
One time, I answered this ad in the *Village Voice* (NYC) for artists to exhibit their work. I didn't know what I was getting myself into. I'd never exhibited before. It was an outdoor exhibit - the two blocks behind the Museum of Natural History (NYC). They wanted you to sell your work. I didn't have any work to sell, but I hung up some prints. I was moving to California, at the time. I told this woman, who was interested in my work, that I only had one of each print. But, that if she really wanted some, I would make them up special for her. I told her I was moving, and to look me up in Seattle, then in L.A. if she was really interested. And she wrote all the numbers and addresses of these places down, and she kept in touch.

You know, it's possible to get support from different places...









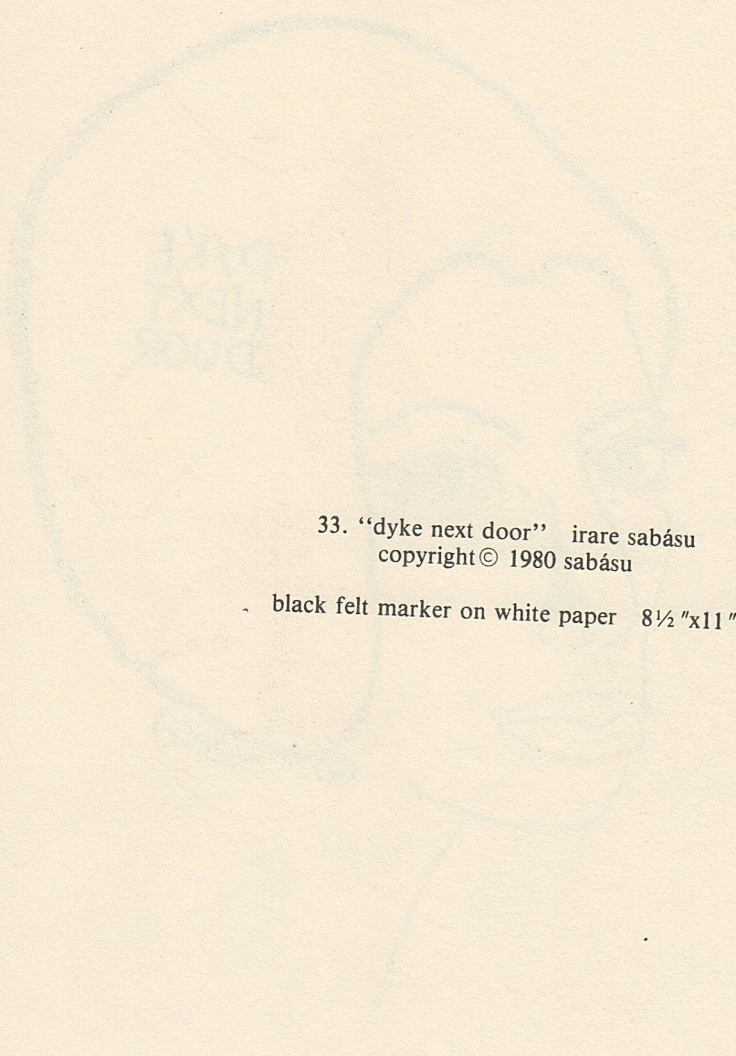
31. "daydreamer" irare sabásu  
copyright © 1980 sabásu

black felt marker on white paper 8½"x11"



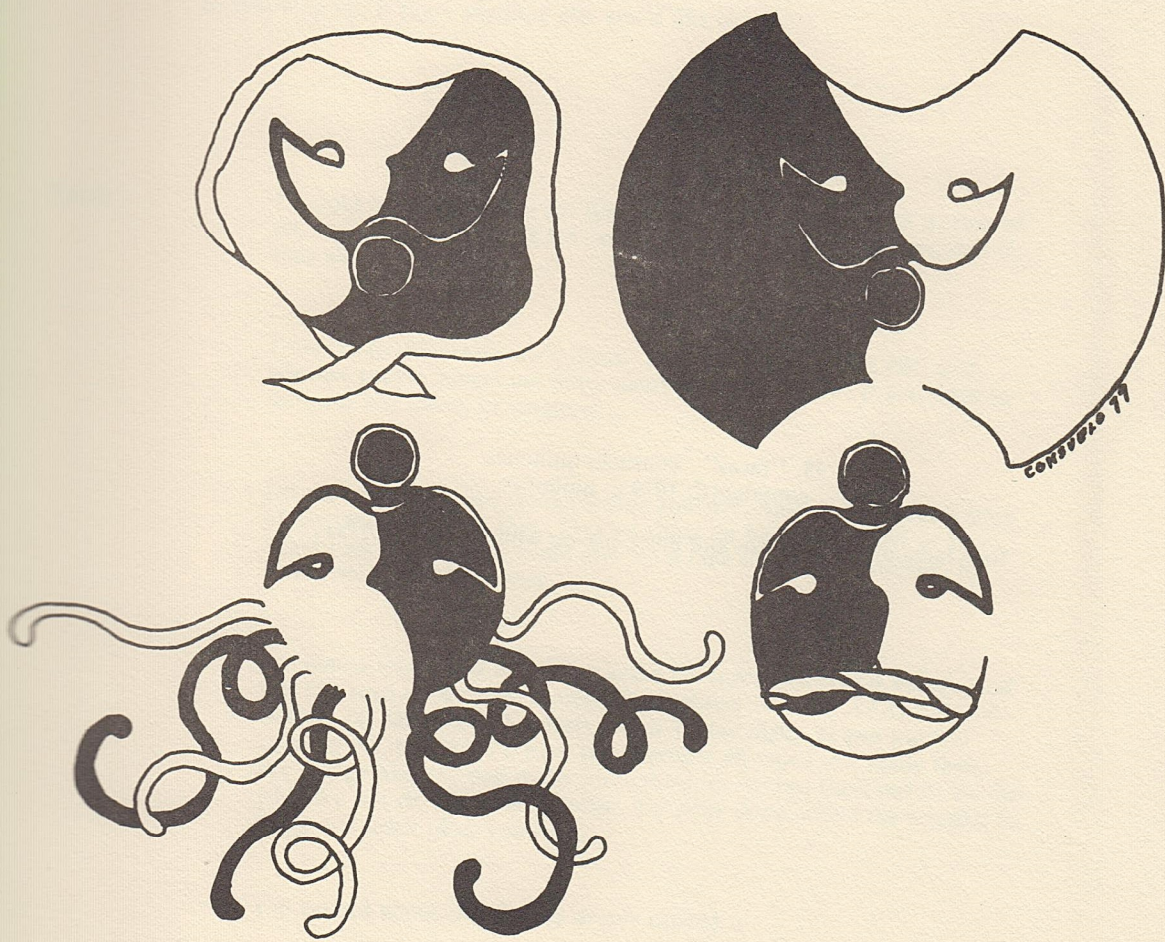
DYKE  
NEXT  
DOOR

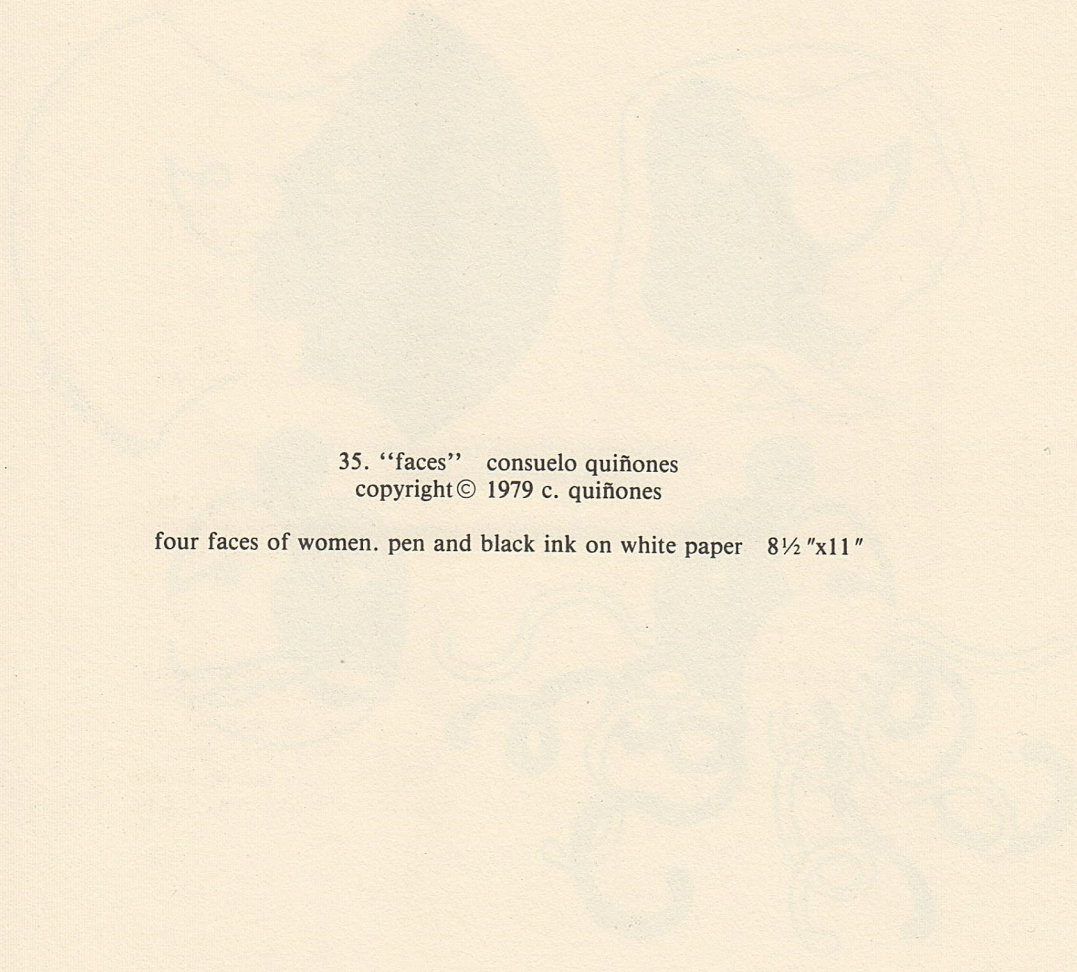
© SABASU



33. "dyke next door" irare sabásu  
copyright © 1980 sabásu

black felt marker on white paper 8½"x11"





35. "faces" consuelo quiñones  
copyright © 1979 c. quiñones

four faces of women. pen and black ink on white paper 8½"x11"

**Part 4**

What visions do you have for your work? For yourself?

In summing up, is there anything else you'd like to say?

---

*Linda -*

I should tell you my idea for the interview. I wanted to print it, first of all, in this issue of *AZALEA* and I wanna ask everybody how, and if, they want me to do it.

I wanted to use everybody's name. Tell me whether that's OK, and whether people wanna use other names - or, you know, if you want to use your last name, or whatever...

Let me know how you wanna define yourself. And, if you want a copy of the tapes, I can do that. They're about an hour and a half or two hours long. If everyone could give me a tape to do their copying, it would help with the money.

I'm gonna listen, and try to transcribe the tapes and type it all up. And you can read it. We have a meeting scheduled - for the *AZALEA* Collective - on January 2nd, which is next Friday night. If you want to come to the meeting, I'll have the interview all typed and ready then. We can go over it - and make corrections, or we can leave out or we can add. We can do whatever we want. I'll write down where the meeting is. Bring any other ideas you have.

I'm excited about this. Really deeply excited ...

*Cenen* - I'd be interested in hearing the tape. I'd like to have a copy. That would be great. I listened to a Kwanza (an African holiday celebration that Black people in this country have begun to celebrate each year, at the end of December) tape from last year that Donna did, and it was good, because I knew some of the things I said then - I'm doing now. You know, you speak on it, and then you do it. Carry it thru.

*Robin* - As artists, we could explore each others' art, as well as our own. At the same time. We could use different mediums, concepts. I want to see us together in a big space. We could show slides and do our interpretations of the slides - using music, words, pictures, all kinds of art.

It would be good if we could do this in the near future. Not just sit around and say, "That's a good idea." And leave it like we do, lots of times.

Also, I'm starting a newsletter for 3rd World Lesbian Visual Artists (for info, write: *R. Christian/314 E. 91st St./NYC 10028*) because I have a need to communicate with other sisters working as I do.

I've gotten feedback (on my work) from lesbians - some of whom were artists - and I realize that the feedback was a crucial element for my work.

I'm eager to see how the newsletter develops, and how it fulfills our needs.



Lee -

What I'm going thru now: My parents did a real good number on suppressing me. And as I've dealt with them, I find I'm getting closer to myself. Busting out left and right.

Sometimes, it's overwhelming. All of a sudden I have sight.

Remember that movie, "The Tin Drum"? Where the little boy stopped talking? I realized that my connection was, when I didn't want to see something, I blinded myself to it. I always had a connection with blindness. Sometimes, when I couldn't deal with the pain, I've said, "Take away my sight."

And now, I realize I want my sight, because I can put it in a positive frame of where I can go. I feel an unlimitedness to myself. I feel, now, like I'm balanced.

I was especially taken with the question that you asked about expression, ideas, and visions. I've been just reading the Bible, for history and to understand. And, I'm realizing that the powers that were Jesus' - or whatever religious figure you want - I realized I have those same powers. And I had a friend look at me. And I said, "Well, I'm reading the Bible." And I'm rapping about all these things, and she looked at me and said, "You ain't going over to thinkin you're Jesus Christ, are you?" And I said, "No, but I have the same potential."

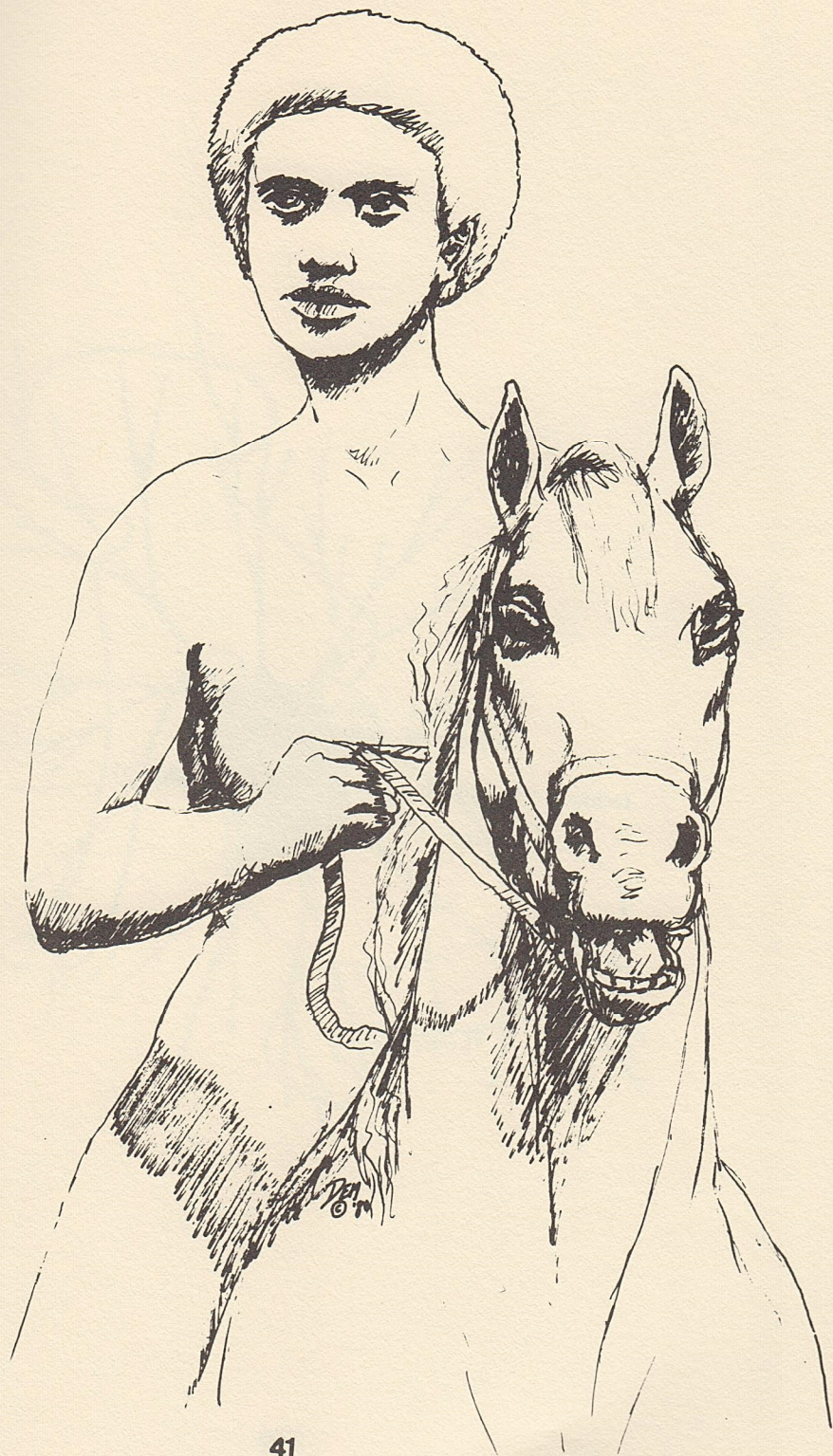
I call it working magic. And the things that I've been wanting, have been happening. It's incredible, you know. It's a matter of that higher consciousness that's made us. We can take that same concept and say we'll make *it*. It's like where there was no art - there is now. Into being. Into creating. It's us - as womyn - giving birth.

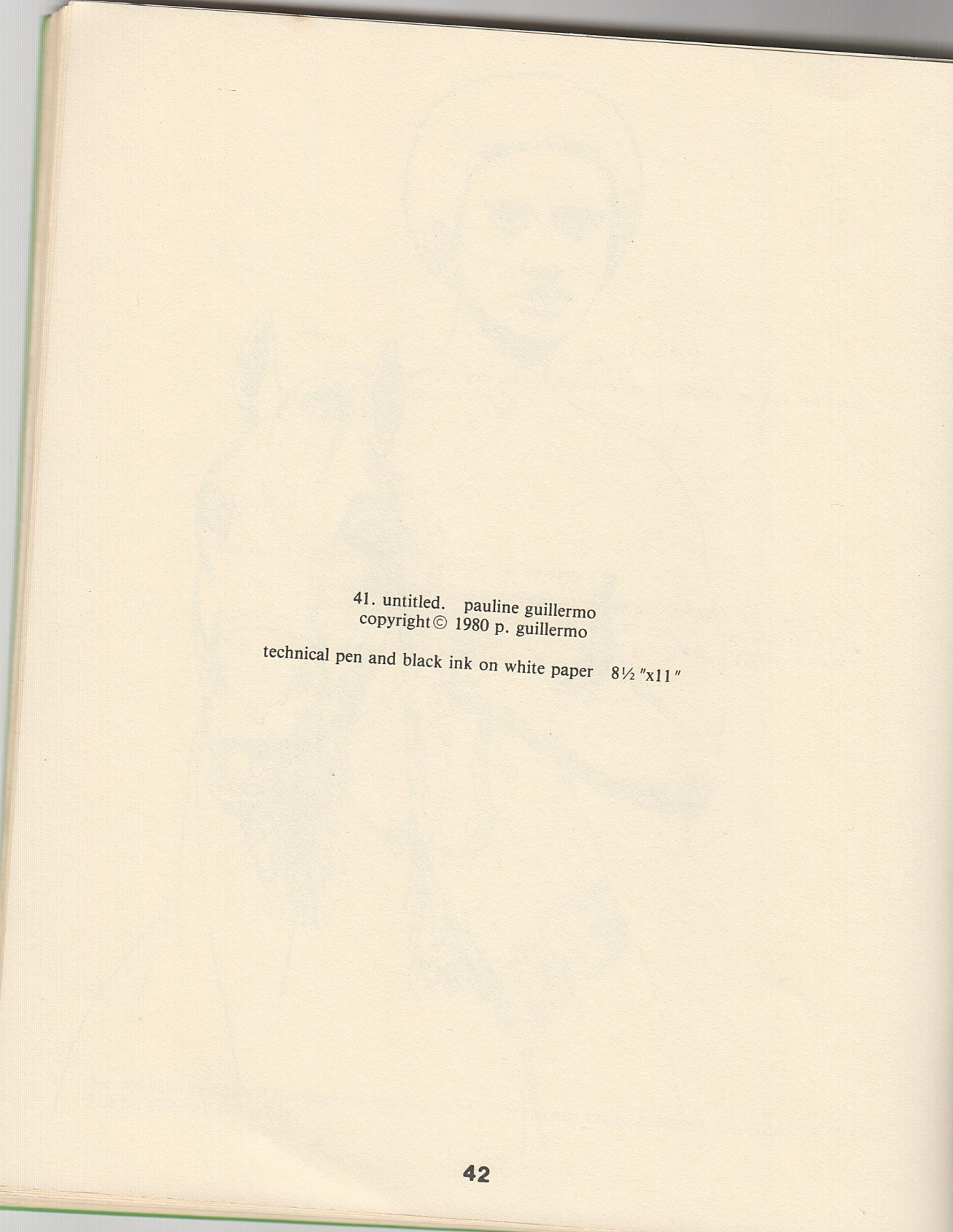
*Afi* - Sometimes, don't you get mind-tied.... so mind-tied that you can't put those feelings into words? ...

*Lee* - That's why it's hard for me to write ...  
The reaction I have to my drawings is that they're *alive*. My spirit reaches into the picture. When I look at the images - even long after I've done the drawing - do you know what? ... It's *visual*. It *moves*. It *lives*.

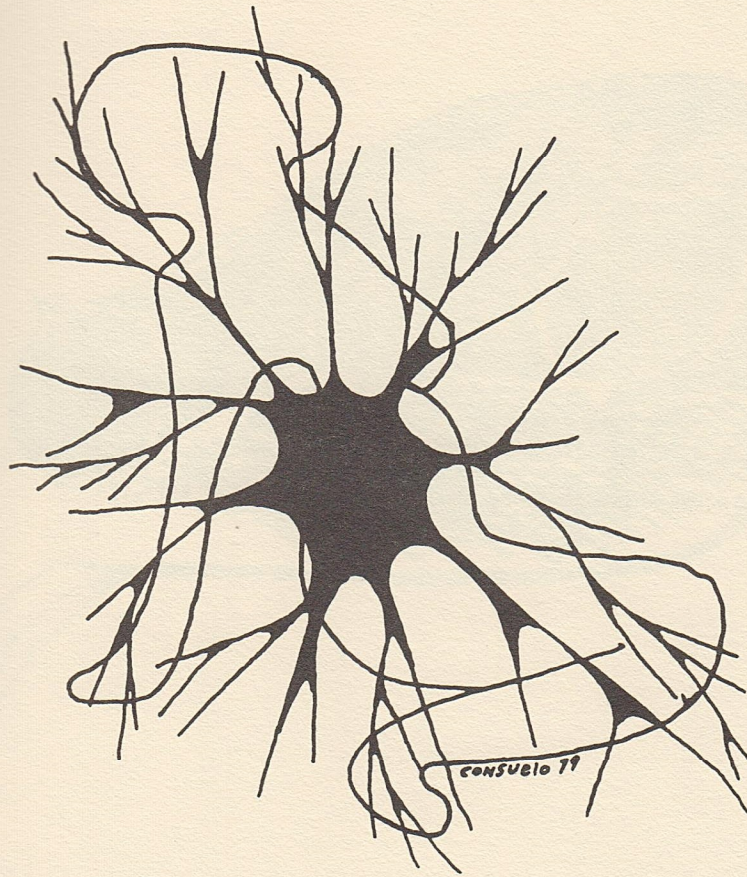
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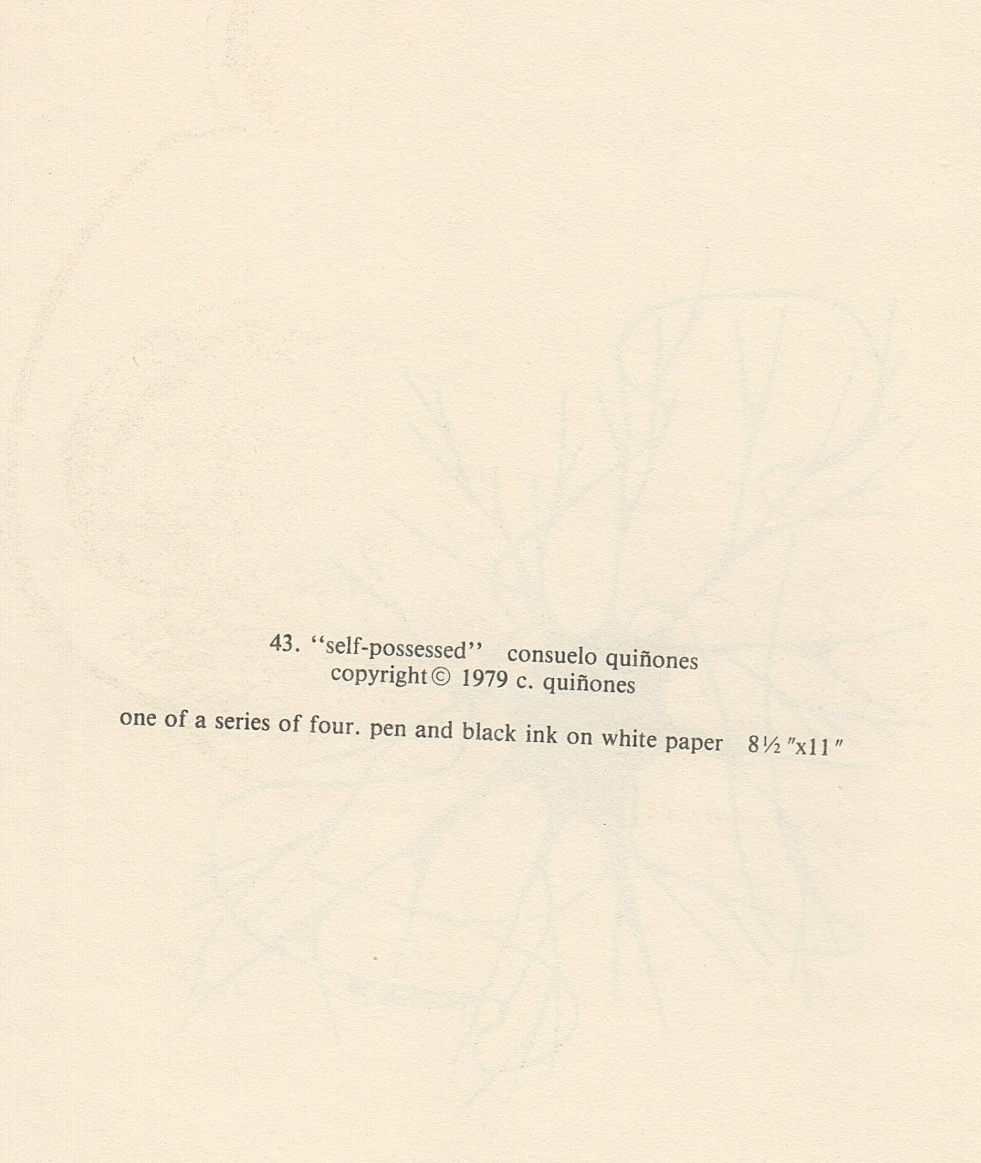
*We welcome and solicit feedback on this interview. Write to me: Linda J. Brown c/o AZALEA/314 East 91st St., #5E/NY, NY 10028.*





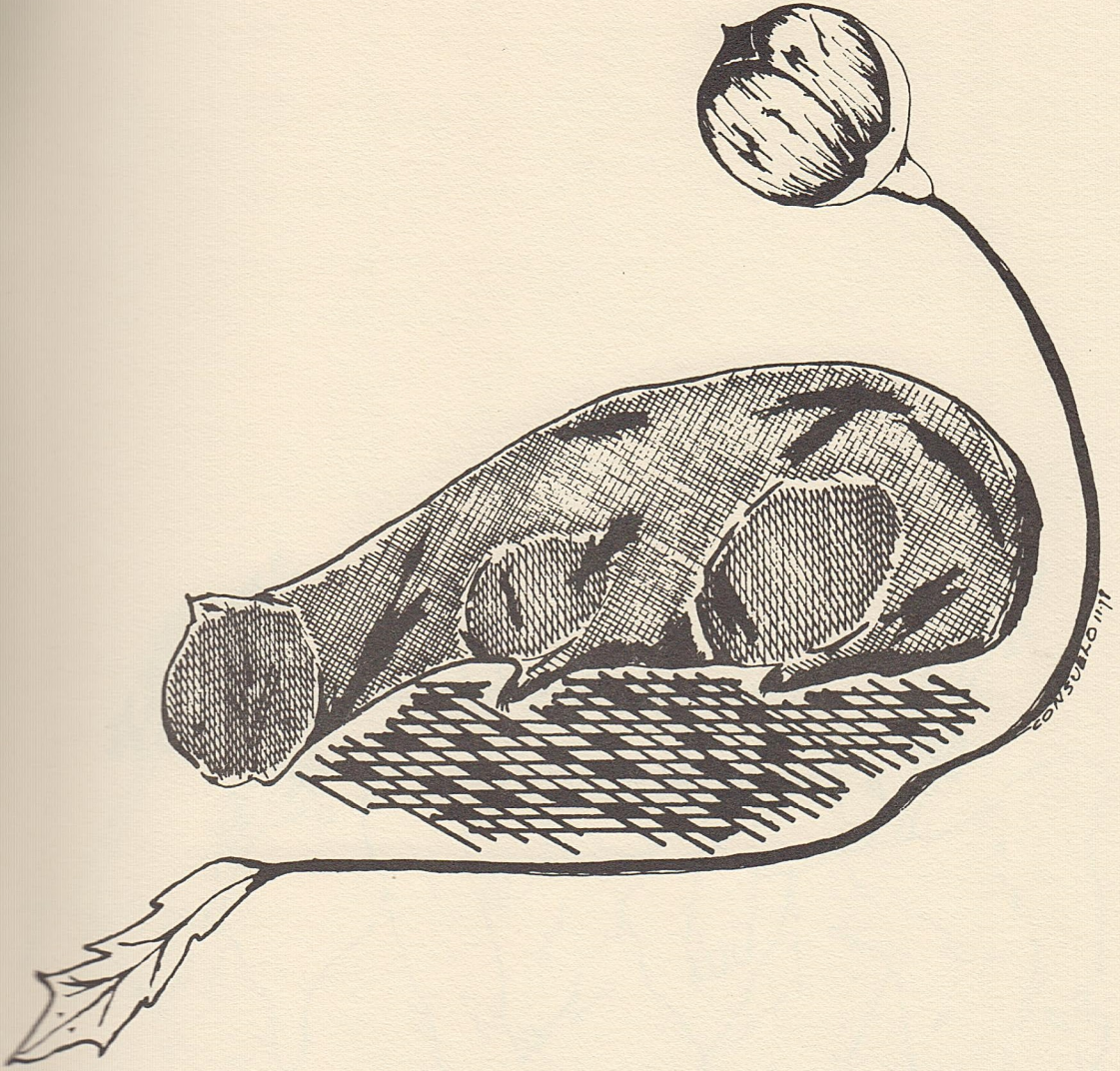
41. untitled. pauline guillermo  
copyright © 1980 p. guillermo  
technical pen and black ink on white paper 8½"x11"

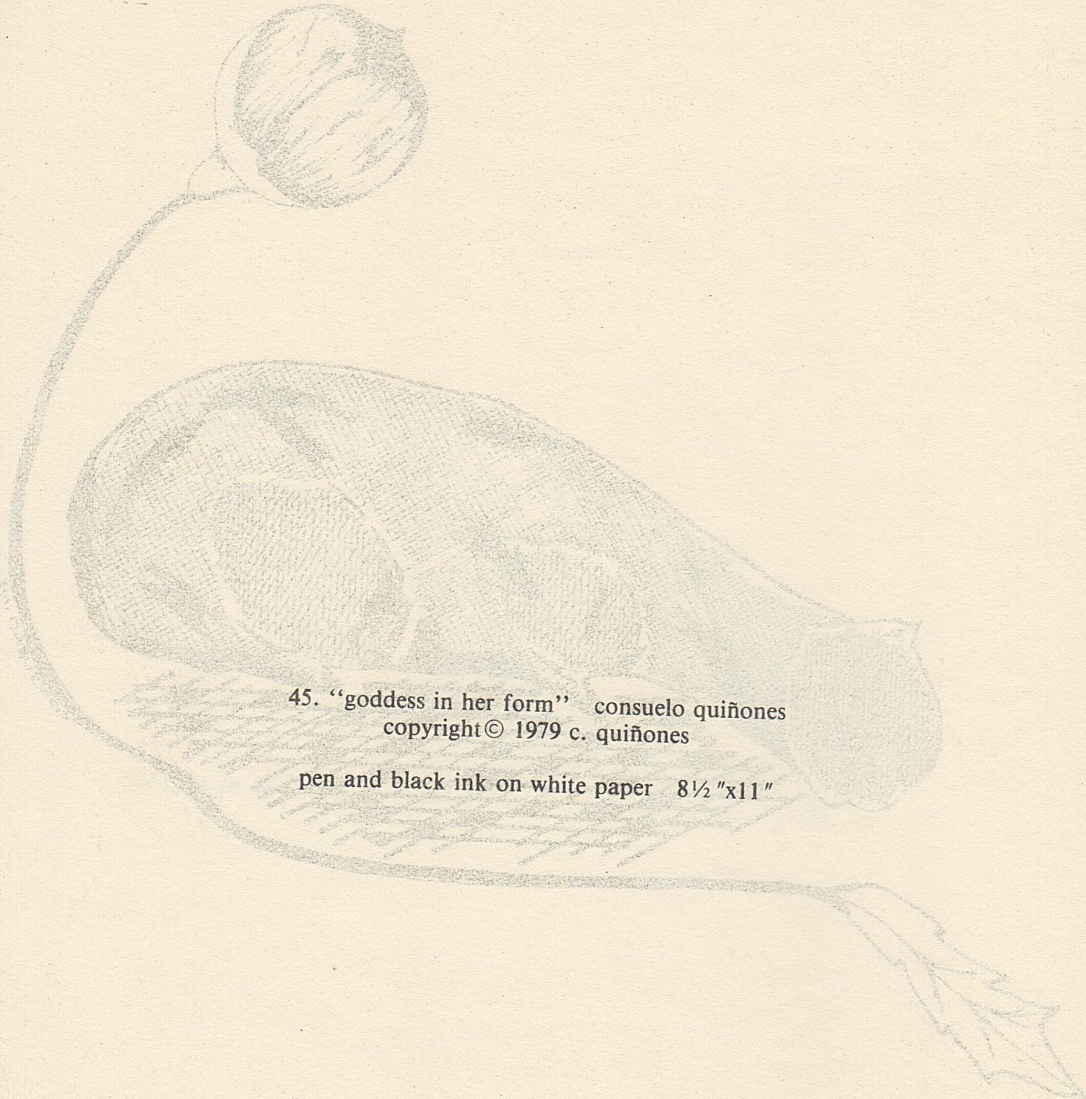




43. "self-possessed" consuelo quiñones  
copyright © 1979 c. quiñones

one of a series of four. pen and black ink on white paper 8½"x11"





45. "goddess in her form" consuelo quiñones  
copyright © 1979 c. quiñones  
pen and black ink on white paper 8½"x11"





47. untitled. pauline guillermo  
copyright © 1980 p. guillermo  
technical pen and black ink on white paper 8½"x11"

I loved  
a white woman  
& she offered me  
- an empty dream.

I loved  
an Indian  
& she tore  
- my world apart.

I chose the Indian.

From now & this day forward  
I choose the Indian  
& the Indian way.



49. untitled. juana maria paz  
copyright © 1980 j. paz

black felt marker on white paper 8½"x11"

## Contributors' Notes

*Leocadia '81*

*lindajeon brown* nyc writer and verbal artist, alternately exploring visual art forms, mainly black and white pen and ink drawings. co-editor azalea.

*Pauline Guillermo* Latina lesbian living and working in NYC, student at Cooper Union Art School.

*ROBIN* painter, pen&ink artist, co-editor of Azalea, keeper of the heart(h).

*Sapphire* Black lesbian poet, writer living in New York.

## ANNOUNCEMENTS

### 3RD WORLD LESBIAN VISUAL ARTISTS

*I am a Black lesbian painter and graphic artist, working on a newsletter about 3rd World lesbian visual artists. Please send your support, ideas, and any information you want to share to: Robin Christian, 314 East 91st St., NYC 10028*

*"La Luz de La Lucha" became womyn of colour land in fall 77/78. By 1979 the land was empty and in foreclosure.*

*The "La Luz Journal" tells a womyn's story of love, vision, disappointment and finally, faith and growth. For price and information, and to order, write: Juana Maria Paz/11 W. South St./Fayetteville, Arkansas 72701*

*I am an aspiring writer that would like to organize groups in the NYC area for women of creativity, to share their interests in writing, drawing, painting, music, photography, dancing, theatrics, sculpting, doll-making or other crafts. No charge - the only thing expected is participation. Send name, address, age and interests - and for more information - to: Valerie Mitchell, 847 East 222nd Street, Bronx, NY 10467*

### ANTOLOGÍA LESBIANA LATINOAMERICANA

Queremos informale a nuestras hermanas que se ha creado una colectiva de lesbiana latinoamericanas con el propósito de publicar una antología que trate sobre temas de interés a las lesbianas latinoamericanas. Las invitamos por este medio a someter artículos, cuentos, poemas o canciones en Español o en Inglés. El ultimo día para someter su material es el 30 de ABRIL de 1981. Para más información pueden llamar a Juanita o Digna al: (212) 473-6864. Puede enviar su material por el correo a la siguiente dirección: A.L.L. c/o Digna Landrove 170 Avenue C, Apt. 4H, NYC 10009.

### LATIN AMERICAN LESBIAN ANTHOLOGY

*We would like to inform our sisters of the creation of a Latin American lesbian collective for the purpose of publishing an anthology dealing with our issues and concerns. We invite you to submit articles, short stories, poems or songs in either Spanish or English. The deadline for submitting material is APRIL 30, 1981. For more information please contact Juanita or Digna at: (212) 473-6864. Materials can be mailed to L.A.L.A. c/o Digna Landrove 170 Avenue C, Apt. 4H, NYC 10009.*

**ANTHOLOGY ON LESBIAN SEPARATISM:** *Julia Penelope and Sarah Lucia Hoagland are preparing an anthology on Lesbian Separatism. We are interested in considering both articles that have already been published and new articles that have not yet appeared. We urge wimmin who don't regard themselves as "writers" to submit dictated tapes that could be transcribed. Send submissions to: Julia Penelope, Department of English, University of Nebraska, Lincoln, NE 68588 and Sarah Lucia Hoagland, Department of Philosophy, Northeastern Illinois University, 5500 N. St. Louis Avenue, Chicago, IL. 60625 DEADLINE: June 30, 1981*

*This past June, Rita Silk-Nauni, a Native-American woman, was sentenced to 150 years in prison for defending herself and her child from a police attack (see AZALEA Vol.3 No.2 Spring 1980, for further info), in which a policeman was shot.*

*An all white jury returned a verdict of guilty of the shooting (against Rita Silk-Nauni) with intent to kill and recommended sentence of 150 years.*

*The greatest need now is for money to pay for the trial transcripts for the appeal. \$11,000 is needed by February 15, '81 (\$6,000 has already been raised). Send donations to: RITA SILK-NAUNI DEFENSE FUND/NAC, c/o Fidelity Bank Acct. #10 7738, Box 24128, Oklahoma City, OK. 73123 (tax deductible). More info: (405) 232-2512*

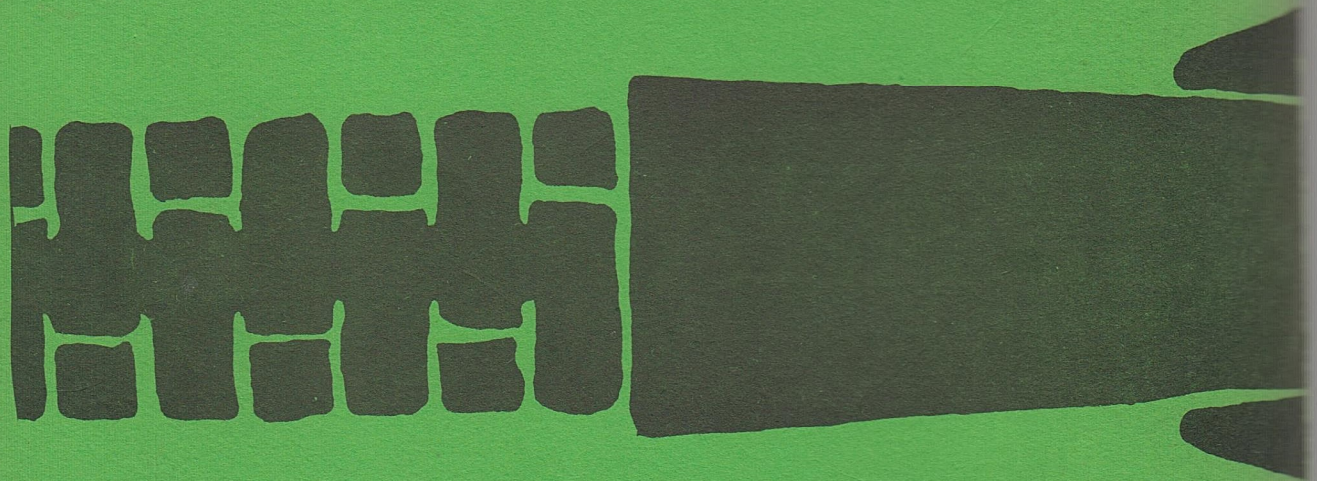
★ information reprinted from December 1980/off our backs ★

#### NEXT ISSUES

The **Spring 1981** issue of *AZALEA* will focus on the politics of being a Third World lesbian. Some of the questions that we are interested in hearing your answers to are: what does it mean to be a Third World lesbian, what does feminism mean to you as a Third World lesbian, differences that exist among us because of our different ethnic backgrounds, our relationships and your/our relationships to our Third World communities and the lesbian community. For this issue we will be accepting articles, prose pieces, book reviews, and graphics - please keep your submissions to under 6 pages. All submissions should be sent to *Azalea*, c/o Joan Gibbs, 306 Lafayette Avenue, Brooklyn, NY 11238. The deadline for this issue is March 21, 1981. (deadline extended from 2/18/81)

Sisters - Due to an overwhelming response, we are publishing a special poetry issue for the **FALL 1981** issue of *Azalea*. Please hold all poetry manuscripts until *August 1981*. **We won't be accepting any poetry manuscripts until then.** Send all manuscripts to: *AZALEA* c/o Claudette Furlonge, 1000 Grand Concourse, no. 7B, Bronx, NY 10451.

Please **TYPE** all submissions **DOUBLE-SPACED** and  
Enclose a **SELF-ADDRESSED-STAMPED-ENVELOPE (S.A.S.E.)**



\$3.00

(more if you can, less if you can't)