

play out the superwoman image as I refuse to believe the powerless, weak, politically ineffective, superstud image of the brown man. We are both strong and weak, oppressed and oppressor of each, as well as by the white super culture. Our individual and collective development as men and women will not jeopardize but enhance our liberation. The brown man is not my enemy. Nor I his, but we must recognize that we both contribute to each other's oppression.

It would be easiest of all to see the white male as the enemy. He has the giant share of power. He controls our governments, resources, social institutions, language, education. Essentially he controls the world. To see him as the evil all-powerful enemy, however, forces me to accept little responsibility for my own oppression. It negates my power to change my status. When I accept white male power as inevitable and not within my control, I accept my impotence to acquire power and control for myself, through and for my brown community, through and for my world community. To give to brown, white, men, women, etc., the status of all-powerful is to cloak them in mystery and power. We must focus on those things within us that allow others to control us, know those who would empower themselves to control us and understand that the forces can be brown male or female, white male or female, as well as our selves. We must demystify and know more in depth the world around and in us in order to distinguish friend from foe rather than accepting prefabricated enemies.

The enemy is brownness and whiteness, maleness and femaleness. The enemy is our urgent need to stereotype and close off people, places, and events into isolated categories. Hatred, distrust, irresponsibility, unloving, classism, sexism, and racism, in their myriad forms, cloud our vision and isolate us. This closed and limited view blocks women embracing women, brown women embracing brown women, brown women embracing brown men, brown women embracing white women and women embracing men. We close off avenues of communication and vision so that individual and communal trust, responsibility, loving, and knowing are impossible.

In facing myself, while eliminating my self oppression, I stumble into a terrifying and isolated place. If I reject and question concepts, mores, and values of my brown community,

where is my support, where is my family, what becomes of my sense of community ... peoplehood? While becoming myself, will I become so different, so threatening, that they too will reject me?

I am facing that terror and isolation as are brown women across the globe. When we question ourselves, seek to create harmonious, supportive, nurturing, liberating environments for ourselves, we find the white and brown super cultures ready to wage battle together in order to make us reform, in order to decrease their stress and difficulty in visualizing difference and self-hood as revolution and revolution as positive and necessary for cohabitation on this planet.

The white super culture has not yet erased my brown presence, but it continually seeks to erase my individual freedom to be different, to make decisions and choices for myself. The brown community feels the awful terrifying pressure and transmits urgent messages to me to blend, hide, retreat, in order to survive even at the expense of self. Survive by any means necessary, including self defacement, self negation, and the allowance of powerlessness.

I hold arm raised, fist clenched to the white super culture. I embrace the brown community with respect and deep loving but with firm insistence that being myself, being different, even radically different from my mothers and fathers, sisters and brothers, is my right, my duty, my way of living a whole and sane existence, accepting responsibility and consequences of being true to myself in order to be true to my humanness in order to be true to my community.

I send a warning to you white woman. The women's movement the feminist movement is not a middle class clique. It is not an elitist class of white women hiding from men. It is a positive ever growing movement of women who believe in the equality of all people. Women who are not willing to settle for token change but insist that the economic and political resources and power of this nation this world be distributed equally. It is women being concerned about women and being willing to place women's needs and their development first. It is a battle for economic, political, and social freedom and not a battle of sexes. It is not white. It is not racist. It is not classist. It is not closed. Understand that although we are of the same gender we

must cross over miles of mistrust and cross victimization in order to meet, in order to learn and grow and work together. Understand that sexism is not the ultimate evil but a place of unification, a place of commonality, a place from which to become a political force for women, for humanness.

I challenge you brown woman. You, who will not interface the women's movement. You, who say the movement is separatist, white, lesbian, without glamour. Further, you say you are too liberated and want to be dependent, protected, shackled to the pedestal. "Ain't you a woman?" Look at yourself, your community, your country, your world and ask yourself, who has the least to lose and the most to gain from economic security, equality, freedom? Who has waited longest, deferred most, worked hardest, lived poorest, nurtured, encouraged, loved more while asking the least in return. Who I ask you? Yes, you are correct. You yourself. Yet who is most oppressed in this land today? No! Don't put on your visor. It is not the brown man or the third world man. It is the brown woman, the third world woman. Understand, the people who are most oppressed in a society have the most investment in that society's change. It is when that bottom layer becomes a political force for itself that change will occur. Changes will not only occur for that layer but will move outward and upward throughout that society. Remember the civil rights movement? It has reverberated around the world to become a human rights movement. We are the bottom of the heap brown women. We have the most to gain and least to lose. Straight and lesbian among us we must fight, learn and grow with, and for, ourselves, our mothers, daughters, and sisters across this nation across this globe and yes brown women we must fight, learn, grow with, and for our fathers, brothers, sons, and men.

The buck stops here as it did with a brown woman in Montgomery, Alabama. *The women's movement is ours.*

Notes

1. While I know and identify black, my first knowing of myself before I knew much about skin color and its effects was as a brown baby girl looking in the mirror of my mother's face. Brown is my color, the very shade of which colors my existence both inside the black community and outside of it.

Revolution

It's Not Neat or Pretty or Quick

Pat Parker

The following speech was given at the BASTA conference in Oakland, California, in August 1980. It represented three organizations: The Black Women's Revolutionary Council, the Eleventh Hour Battalion, and the Feminist Women's Health Center in Oakland.

I have been to many conferences: People's Constitutional convention in Washington, D.C., Women's Conference on Violence in San Francisco, Lesbian Conference in Los Angeles, International Tribunal on Crimes Against Women in Belgium. I've been to more conferences than I can name and to many I would like to forget, but I have never come to a conference with as much anticipation and feeling of urgency.

We are in a critical time. Imperialist forces in the world are finding themselves backed against the wall; no longer able to control the world with the threat of force. And they are getting desperate. And they should be desperate. What we do here this weekend and what we take from this conference can be the difference, the deciding factor as to whether a group of women will ever again be able to meet not only in this country, but the entire world. We are facing the most critical time in the history of the world. The superpowers cannot afford for us to join forces and work to rid this earth of them, and we cannot afford not to.

In order to leave here prepared to be a strong force in the fight against imperialism we must have a clear understanding of what imperialism is and how it manifests itself in our lives. It is perhaps easier for us to understand the nature of imperialism when we look at how this country deals with other countries. It doesn't take a great amount of political sophistication to see how the interest of oil companies played a role in our relationship with the Shah's Iran. The people of Iran were exploited in order for Americans to drive gas guzzling monsters. And that is perhaps the difficult part of imperialism for us to understand.

The rest of the world is being exploited in order to maintain our standard of living. We who are 5 percent of the world's population use 40 percent of the world's oil.

As anti-imperialists we must be prepared to destroy all imperialist governments; and we must realize that by doing this we will drastically alter the standard of living that we now enjoy. We cannot talk on one hand about making revolution in this country, yet be unwilling to give up our videotape records and recreational vehicles. An anti-imperialist understands the exploitation of the working class, understands that in order for capitalism to function, there must be a certain percentage that is unemployed. We must also define our friends and enemies based on their stand on imperialism.

At this time, the super powers are in a state of decline. The Iranians rose up and said no to US imperialism; the Afghanis and Eritreans are saying no to Soviet-social imperialism. The situation has become critical and the only resource left is world war between the US and the Soviet Union. We are daily being given warning that war is imminent. To some people, this is no significant change, just escalation. The Blacks, poor whites, Chicanos, and other oppressed people of this country already know we're at war.

And the rest of the country's people are being prepared. The media is bombarding us with patriotic declarations about "our" hostages and "our" embassy in Iran. This government is constantly reminding us of our commitment to our allies in Israel. Ads inviting us to become the few, the chosen, the marine or fly with the air force, etc. are filling our television screens.

And it doesn't stop there. This system is insidious in its machinations. It's no coincidence that the "right wing" of this country is being mobilized. Media sources are bombarding us with the news of KKK and Nazi party activity. But we who were involved in the civil rights movement are very familiar with these tactics. We remember the revelations of FBI agents, not only infiltrating the Klan but participating in and leading their activities. And we are not for one moment fooled by these manipulations.

The Klan and the Nazis are our enemies and must be stopped, but to simply mobilize around stopping them is not enough. They are functionaries, tools of this governmental system. They serve in the same way as our armed forces and police. To end Klan or Nazi activity doesn't end imperialism. It doesn't end institutional racism; it doesn't end sexism; it does

not bring this monster down, and we must not forget what our goals are and who our enemies are. To simply label these people as lunatic fringes and not accurately assess their roles as a part of this system is a dangerous error. These people do the dirty work. They are the arms and legs of the congressmen, the businessmen, the Tri-lateral Commission.

And the message they bring is coming clear. Be a good American – Support registration for the draft. The equation is being laid out in front of us. Good American equals Support Imperialism and war. To this, I must declare – I am not a good American. I do not wish to have the world colonized, bombarded and plundered in order to eat steak.

Each time a national liberation victory is won I applaud and support it. It means we are one step closer to ending the madness that we live under. It means we weaken the chains that are binding the world.

Yet to support national liberation struggles alone is not enough. We must actively fight within the confines of this country to bring it down. I am not prepared to let other nationalities do my dirty work for me. I want the people of Iran to be free. I want the people of Puerto Rico to be free, but I am a revolutionary feminist because I want me to be free. And it is critically important to me that you who are here, that your commitment to revolution is based on the fact that you want revolution for yourself.

In order for revolution to be possible, and revolution *is* possible, it must be led by the poor and working class people of this country. Our interest does not lie with being a part of this system, and our tendencies to be co-opted and diverted are lessened by the realization of our oppression. We know and understand that our oppression is not simply a question of nationality but that poor and working class people are oppressed throughout the world by the imperialist powers.

We as women face a particular oppression, not in a vacuum but as a part of this corrupt system. The issues of women are the issues of the working class as well. By not having this understanding, the women's movement has allowed itself to be co-opted and misdirected.

It is unthinkable to me as a revolutionary feminist that some women's liberationist would entertain the notion that women should be drafted in exchange for passage of the ERA. This is a clear example of not understanding imperialism and not basing one's political line on its destruction. If the passage of the ERA means that I am going to become an equal participant in the exploitation of the world; that I am going to bear arms against other Third World people who are fighting to reclaim what is rightfully theirs – then I say Fuck the ERA.

One of the difficult questions for us to understand is just "what is revolution?" Perhaps we have had too many years of media madness with "revolutionary eye makeup and revolutionary tampons." Perhaps we have had too many years of Hollywood fantasy where the revolutionary man kills his enemies and walks off into the sunset with his revolutionary woman who has been waiting for his return. And that's the end of the tale.

The reality is that revolution is not a one step process: you fight – you win – it's over. It takes years. Long after the smoke of the last gun has faded away the struggle to build a society that is classless, that has no traces of sexism and racism in it, will still be going on. We have many examples of societies in our life time that have had successful armed revolution. And we have no examples of any country that has completed the revolutionary process. Is Russia now the society that Marx and Lenin dreamed? Is China the society that Mao dreamed? Before and after armed revolution there must be education, and analysis, and struggle. If not, and even if so, one will be faced with coups, counterrevolution and revision.

The other illusion is that revolution is neat. It's not neat or pretty or quick. It is a long dirty process. We will be faced with decisions that are not easy. We will have to consider the deaths of friends and family. We will be faced with the decisions of killing members of our own race.

Another illusion that we suffer under in this country is that a single facet of the population can make revolution. Black people alone cannot make a revolution in this country. Native American people alone cannot make revolution in this country. Chicanos alone cannot make revolution in this country. Asians alone cannot make revolution in this country. White people

alone cannot make revolution in this country. Women alone cannot make revolution in this country. Gay people alone cannot make revolution in this country. And anyone who tries it will not be successful.

Yet it is critically important for women to take a leadership role in this struggle. And I do not mean leading the way to the coffee machine.

A part of the task charged to us this weekend is deciding the direction we must take. First I say let us reclaim our movement. For too long I have watched the white middle class be represented as my leaders in the women's movement. I have often heard that the women's movement is a white middle class movement.

I am a feminist. I am neither white nor middle class. And the women that I've worked with were like me. Yet I am told that we don't exist, and that we didn't exist. Now I understand that the racism and classism of some women in the movement prevented them from seeing me and people like me. But I also understand that with the aid of the media many middle class women were made more visible. And this gave them an opportunity to use their skills gained through their privilege to lead the movement into at first reformist and now counterrevolutionary bullshit.

These women allowed themselves to be red-baited and dyke-baited into isolating and ignoring the progressive elements of the women's movement. And I, for one, am no longer willing to watch a group of self-serving reformist idiots continue to abort the demands of revolutionary thinking women. You and I are the women's movement. It's leadership and direction should come from us.

We are charged with the task of rebuilding and revitalizing the dreams of the 60's and turning it into the reality of the 80's. And it will not be easy. At the same time that we must weed reformist elements out of our movement we will have to fight tooth and nail with our brothers and sisters of the left. For in reality, we are "all products of a decadent capitalist society."

At the same time that we must understand and support the men and women of national liberation struggles - the left must give up its undying loyalty to the nuclear family. In the same way it is difficult for upper and middle class women to give up

their commitment to the nuclear family, but the nuclear family is the basic unit of capitalism and in order for us to move to revolution it has to be destroyed. And I mean destroyed. The male left has duped too many women with cries of genocide into believing it is revolutionary to be bound to babies. As to the question of abortion, I am appalled at the presumptions of men. The question is whether or not we have control of our bodies which in turn means control of our community and its growth. I believe that Black women are as intelligent as white women and we know when to have babies or not. And I want no man regardless of color to tell me when and where to bear children. As long as women are bound by the nuclear family structure we cannot effectively move toward revolution. And if women don't move, it will not happen.

We do not have an easy task before us. At this conference we will disagree; we will get angry; we will fight. This is good and should be welcomed. Here is where we should air our differences but here is also where we should build. In order to survive in this world we must make a commitment to change it; not reform it – revolutionize it. Here is where we begin to build a new women's movement, not one easily coopted and misdirected by media pigs and agents of this insidious imperialist system. Here is where we begin to build a revolutionary force of women. Judy Grahn in the "She Who" poem says, "When she who moves, the earth will turn over." You and I are the she who and if we dare to struggle, dare to win, this earth will turn over.

No Rock Scorns Me as Whore

Chrystos

5:32 am - May

The water doesn't breathe No rowdy boats disturb her serenity I dream of days when she was this way each moment Days when no one went anywhere full of loud pompousness self-importance Days when dinosaurs were not being rudely dug up for their remains Days when order dignity & respect were possible Days when the proportions of things were sacred O the moon in a dawn sky is good enough

Where are the people who cry "I am I am" as the gulls do? They rope themselves off with labels They stand inside a box called their job, their clothes, their political & social opinions, the movies or books they read I've never believed those items which is why I was considered crazy I want to know the truth I glimpse under that malarkey called "civilization" Maybe people have become so stupid as a result of having too many machines The company we keep

It is clear to me that the use of nuclear power is dangerous - as is almost every other aspect of the dominant culture Including the manufacture of the paper on which this is written No produce from Vashon Island can be sold because the earth there is poisonous from the chemicals Tacoma's paper plant produces My life is a part of the poisoning & cars Alternate energy sources cannot fuel what "America" has become I know this way of living will not last much longer I accept it I will be glad if we destroy ourselves We have made a much bigger mess than the dinosaurs Other ways will follow Perhaps not It is none of our business I draw because I can't think what else to do until the end Maybe it will take longer than I think I'm not willing at the moment to give up the electric blanket I am under & I do not notice too many radicals giving up their stereos, hot showers, cars & blenders Energy to run those machines must come from somewhere No protest march will alter the head-on collision *Nothing short of completely altering the whole culture will stop it* I don't think that all of the people here could be supported on an alternative culture Well if they manage to make a revolution they'll kill

lots of people Most could not survive adjustment to simpler life & so they will unknowingly fight it even the radicals Another case of lecturing vegetarians in leather shoes

Although it is heresy to admit it, many Indian people could not survive either It takes a lot of power to manufacture a can of Budweiser We have become as poisoned as the eagle's eggshell We have fought We still fight Most of us have died fighting Some of us walk around dead inside a bottle I am ashamed I am heartbroken I still fight to survive I mourn I get up I live a middle class life Sometimes

We have lost touch with the sacred To survive we must begin to know sacredness The pace which most of us live prevents this I begin only now to understand faint glimpses of the proper relationships of time, of beings I don't dig for clams because that is the main food of many birds here I have an abundance of other food available to me Too many humans clam this beach already A stronger & stronger sense that I want to grow food ourselves Probably that is not possible I'm not thrilled about the idea of slaughter & I am not a vegetarian We'll see Gradually, I am taught how to behave by new teachers By leaves, by flowers, by fruits & rhythms of rain My mother & father were not good teachers They are too deeply damaged by this culture which is one of obliteration I don't know why I see differently than they do My blessing and burden

The depth that I seek here only comes when I remove the ears in my mind Ears discourage my honesty & because I am so isolated here honesty is absolutely essential to my survival There is no way to "be nice" to a tree or politely endure a thunderstorm I am stripped of pretensions as I was at nine by the wild gentle beauty of California before everybody came with stucco track houses & turquoise plastic couches I am a child again here A child frightened by the idea of progress, new housing, more strangers I begin to love these lines of dark trees as I loved the hills to which I belonged as a girl Those hills hold nothing now Mostly leveled Without deer, without puma, without pheasant, without blue-bellied lizards, without quail, without ancient oaks Lawns instead Deeply disgusted by lawns Stupid flat green crew cuts Nothing for anybody to eat

I am still in love with the mystery of shadows, wind, bird song
 The reason that I continue despite many clumsy mistakes, is love
 My love for humans, or rather my continuous attempts to love,
 have been misdirected I am not wise However there is no
 shame when one is foolish with a tree No bird ever called me
 crazy No rock scorns me as a whore The earth means
 exactly what it says The wind is without flattery or lust
 Greed is balanced by the hunger of all So I embrace anew, as
 my childhood spirit did, the whispers of a world without words

I realized one day after another nuclear protest, another
 proposed bill to make a nuclear waste disposal here, that I had
 no power with those My power rests with a greater being, a
 silence which goes on behind the uproar I decided that in a
 nuclear holocaust, for certainly they will be stupid enough to
 cause one if their history is any example, that I wanted to be
 planting corn & squash After there will be other beings of
 some kind They'll still need to eat Aren't the people who
 come to take clams like those who lobby at the airport for
 nuclear power? Who is not guilty of being a thief? Who
 among us gives back as much as we take? Who among us has
 enough respect? Does anyone know the proper proportions?
 My distant ancestors knew some things that are lost to me & I
 would not have the insidious luxury of this electric heat, this
 journal & pen without the concurrent problems of nuclear waste
 storage When we are gone, someone else will come
 Dinosaur eggs might hatch in the intense heat of nuclear
 explosions I will be sad to see the trees & birds on fire
 Surely they are innocent as none of us has been

With their songs, they know the sacred I am in a circle
 with that soft, enduring word In it is the wisdom of all peoples
 Without a deep, deep understanding of the sacredness of life, the
 fragility of each breath, we are lost The holocaust has already
 occurred What follows is only the burning brush How my
 heart aches & cries to write these words I am not as calmly
 indifferent as I sound I will be screaming no no no more
 destruction in that last blinding light



Twenty Years Later



Celia Herrera Rodríguez, *Altar a Las Tres Hermanas*,
Antes-de-Colón, Colonialismo, Despues-de-Colón, 1994

Installation, 8' x 10' x 6'

Institute of American Indian Art Museum, Santa Fe, NM

Photo Courtesy of the Artist

A Sacred Thing That Takes Us Home

Curatorial Statement

Celia Herrera Rodríguez

This Bridge Called My Back has come to symbolize the coming together of women of color. It represents the vanguard of a movement that has given voice to truths spoken by many, but heard by few outside of our third world in our america, prior to *Bridge's* printing. It has allowed us, women of color, to speak to each other and to reflect on our common experience of struggle against the oppressions that threaten to overwhelm us at every juncture on this road toward home.

In the old time, before the Invasion, some of the Nations had what we now call "books." They were kept as sacred tools or bundles used to 'read' the time and the circumstance, to understand the 'what to do'. Image was word that had life and purpose in the collective body. The artist/scribe (image maker) did not work alone, neither in the making or the reading. Books were not read by individuals but by an elected collective in a ceremonial manner: the makers of symbols, the readers, the interpreters, the historians, the advisors. The book functioned as the doorway to the history of that community and provided the context for understanding those assembled facts. It was in the 'reading' - the process by which the images were identified, interpreted and discussed - that meaning and/or purpose was established. Reading was part of a sacred manner of knowing and a way of keeping record of our human journey through time. It is difficult to speak of these things, with certitude, because our 'books' have been destroyed, and our knowledge is now only an assemblage of the fragments. But what holds true is what is also most evident about *This Bridge*. Like the ancient books, its importance lies in the alchemy of the collected word (by women of color).

What had been missing in *Bridge* for me, as a visual artist, was the image, constructed in a similar spirit of resistance, opposition and outright revolt as the collection of writings. I was so excited when Cherrie Moraga and publisher, Norma Alarcón, asked me to assemble the images for *Bridge*, that I forgot (briefly) to be terrified by the daunting task of sifting through the significant

production of visual art by "radical women of color," during the period marked by *Bridge* (the late 1970's through mid- 1980's). The majority of these images cannot be found in art history books, they are absent from the classroom, library, and museum. Some images have become icons, a part of the political popular culture, such as the work of Yolanda M. López (*The Artist as the Virgen de Guadalupe*) and Ester Hernández (*Sun Mad*). These images can be found on T-shirts, flyers, posters, on banners at demonstrations; however, often they are devoid of the artist's name and any reference to the work's original context and meaning. Some of the work has been printed widely as representative of the work of women of color, while still being viewed within the mainstream eurocentric framework. So while you may find the work of Betye Saar, Jaune Quick-To-See Smith, or Amalia Mesa-Bains in a mainstream exhibition or publication, very rarely do you find them together and representative of a historical period discussed as a feminist of color movement. Even more rare is a collection, exhibition, or arts publication generated by women of color that is also multigenerational, feminist, and/or cross-cultural. Although some of us read the books written by women of color in rooms covered with images produced by women of color, our words and images, have been distanced from each other conceptually and historically.

In my personal experience as visual artist, I could not have survived and continued to work without the insightful critical observations and direct vision of Gloria Anzaldúa and Cherríe Moraga, not only in *Bridge* but in their subsequent writings as well. Their images drawn in words reflected my deepest fears and forced me to stand fast in the face of my own uncertainty. In the metaphor of prayer, both Cherríe and Gloria, have called us forth together in the spirit of all those before us who have waged a war of remembering. Their words bring us back to our whole selves, to an embodied nation, demanding a full accounting of grievances, a total justice, a complete story.

In a different "language," but with equal commitment, the art works selected here have accomplished what Gloria Anzaldúa speaks of in her foreword to the second edition. They move us to "leave behind the defeated image" and "the posture as victims." The images, like the poems and essays contained in *Bridge*, have both challenged preconceived notions about

ourselves and provided new ways of seeing our purpose in this world. The artists, like the writers, consciously developed this work within and for the collective body, *el pueblo*. The work has not always been accepted or valued. Issues of gender, sexism, race, religion, identity, ways in which the multiple oppressions have wounded us, have not been popular subject matter.

Colonialism's legacy has been the divided house, the fragmented and stunned silence of the mind, the unwillingness of the colonized to move beyond the accepted boundaries established by the experts/colonizers. I have chosen these images for this new edition of *Bridge* precisely because at the time of their inception, they called for critical interpretation and discussion, because they broke through the silences and forced us to see back and then forward. These works opened the door to our collective history, which required collective examination, allowing us as women of color, to make connections, learn from one another, and shape our consciousness in the process.

There is a lot of work and artists missing from these pages, not because one artist was less worthy than another is, but only due to space and financial constraints. In selecting the work, I tried, with a few exceptions, to stay within the historical period that the original *Bridge* encompassed; the mid-70's through the early 80's. My younger brother and fellow feminist, Ricardo Bracho, suggested Ana Mendieta's work for the front cover. As he told me, "It was time to reclaim Ana back into the ranks of early women of color warriors." I chose *Body Tracks* (1974), bloodied hand and arm tracks descending toward the ground, as a reminder that this path is dangerous and that many have fallen. Three sisters-artists in this collection have passed on to the world of our ancestors: Ana Mendieta, Theresa Hak Kyung Cha, and Marsha Gómez. None of their passing was by "natural causes" (our mother's hand), two of them were proven murders. (While Ana's and Theresa's work is being widely critiqued and exhibited, I cannot but cynically wonder if the circumstances of their death have influenced this interest. After all america seems to love its dead women of color, while it scorns or ignores us alive.)

Yet there is a root, and the seed contained within us, which gives us the power to return again and again, to emerge triumphant, as Mendieta's "body tracks" rise up from the ground

like stalks of corn, like the image of Audre Lorde, captured by Jean Weisinger, arms splayed above her head urging us onward. Jaune Quick-To-See Smith's drawing, *My Ghost Dance* gives testimony to this renewal. Together the buffalo and dancer remember the pulse and movement toward home. Face to face remembering, as in the Ghost Dance, they bring back, alive and whole, the ancestors who have perished through US invasion. Marsha A. Gómez's sculpture-installation, *La Madre del Mundo* (1988), uses the altar as an assemblage point of prayer and resistance. In the form of a slightly larger than life-size figure, a woman holds the earth in her lap. This is not an anonymous body, but a consciously Indigenous female body. *La Madre* sits in bold witness to, and in direct confrontation with, the US occupation and nuclear destruction of native Shoshone lands.

In a similar act of resistance, *Sun Mad* by Ester Hernández (1982) and *The Liberation of Aunt Jemima* by Betye Saar (1972) reappropriate icons created by racist America and reconfigure them for us anew. *Sun Mad* is not the "Indian Maid" looking back at us in artificial pose, nor the pleasant peasant girl offering us her bounty. She is La Muerte, that intimate and bitter relative whom farm workers have come to know through pesticide poisoning in the fields of the central valley of California. Equally fierce is Betye Saar's rendering of the *Liberation of Aunt Jemima*. She takes the passive, always smiling domestic worker and inserts a gun and a raised fist into the typical racist caricature, thereby giving her the weapons to resist. Saar does, however, leave the broom in the other hand, (it is not thrown down in rebeldía), while superimposing, within the interior frame, the clenched fist of the Black Liberation onto the image of the Black woman holding the white squalling baby. Saar makes it clear that Auntie must fight for her liberation while she continues to labor in the "big house," raising the children of privilege. She may have choice, but choice limited by the fact of Black womanhood in America. She appears alone, possibly the sole support of her family, responsible both for her own children, the children of others, and an extended family. Rebellion for women of color is in fact an act of generations, our grandmothers laboring so that our children and we might be free of such labor.

With a distinct approach from Saar, Fan L. Warren also meditates on the subject of African-originated peoples in

america's cultural history. In *Negro House* (1988) from the series "Middle Passage" the slaveship is turned on its end to stand upright and form the structure we know contemporarily as "projects." Warren's work depicts floor upon floor of impoverished, disenfranchised people, crammed so tightly that they have literally exploded out of the confined space. Warren works with found, charred wood, and discarded bits of domestic objects. Her art is composed from the rubble and refuse of the faceless, nameless pueblo, who have labored for countless generations to build the "big house" we know as "America." Her structures have no "windows" (you cannot see inside), nor can you find a point of entry. The work only provides the hard edge, where blurred, barely recognizable figures live in the outskirts of American Bounty, in their own third world.

The politics of location, where we reside, physically and psychically, as people of color in the US marks virtually all the work presented here in *Bridge*. In *Venus Envy* (1993), Amalia Mesa-Bains takes us MeXicanas into the interior of our psyche, questioning our construction of identity as women of colonized/mixed ancestry. She exposes the hidden self, as Coatlicue, pre-Colombian goddess of the earth, emanating from the luxurious French style vanity, surrounded by the trappings of Euro-influenced femininity (white satin and rose petals) and statues of domesticized saints. What looks back at us from the mirror, at the heart of the vanity, is the ancient horror, the decapitated mother-goddess, dark and alien, our almost unrecognizable self. How do we love that? How do we reach past what we have been educated to fear? How do we re-enter our ancient mother form?

In the formal language of paint, Betty Kano's abstract black and white painting, *Being II* (1993), accomplishes in form what Mesa-Bains achieves symbolically. Like the figure of Coatlicue, Kano inserts a dark shape within the white frame. A positive mark in a negative space, bigger than a human body (9ft x 5ft), Kano's painting lays claim to the territory the artist stands on, in a resolute statement of assertion. The form projects an insistent spirit rising. The small flecks of red paint, like blood, indicate life in the sea of whiteness and counters eurocentric perception, which renders women of color invisible.

The "we" of us has always been the void, the negative space. "We" occupy the "nepantla," that space in between, the old time and now. It is a space also occupied by the exiled, the women of Cuba, Chile, and Argentina, Korea, Vietnam – political and cultural exiles, joining the ranks of women of color in the US, surviving the absences, the distances between home and survival. Cuban painter, Nereida Garcia-Ferraz's *La Vigilia* (1988) and Chilena, Liliانا Wilson Grez's *Los Desaparecidos en el Cielo* (1977) depict the homesickness and tragic losses, which became part of the political landscape in the 1970s and 80s. For the Cuban in the US, the ocean is the site of separation; for the Chilean, the mountains take on the shape of the disappeared.

In *New Country Daughter/Lebanese American* (1981) by Lebanese photographer and cultural activist, Happy/L.A. Hyder, "America," is viewed from the vantage point of the young outsider, the 'hopeful immigrant' to the "American Dream." In the self-portrait, Hyder stands in the doorway of our america, not yet colored. The shadow of "Liberty" beckons welcome, yet there is a pause, hands in pockets, as the Daughter looks back at us.

Poet, performance and visual artist, Theresa Hak Kyung Cha came to the United States as a child from worn-torn Korea, leaving all that was familiar to her. In her performance piece *Aveugle Voix* ("Speaking in Silence" or "Blind Voice," 1975), Cha responds to the same sort of stunned silence articulated by many Latin American sister-artists who, through political circumstance, were forced to immigrate to the United States. The muted mouth and the blind fold appear as bandages across the wounded sites of self-expression. Of such brutal dislocations of self, Theresa Hak Kyung Cha writes:

From another epic another history. From the missing narrative.
From the multitude of narratives. Missing. From the chronicles.
For another telling for other recitations. Our destination is fixed
on the perpetual motion of search.¹

In Hulleah J. Tsinhnahjinnie's photograph, *Mattie Looks for Steven Biko* (1985), the indigenous girl-child subject is portrayed in that "perpetual motion of search." But here, she is literally "on the road," riding in the backseat of a car. In a traditional ribbon dress, the child travels in present time and politic, while we see

beyond her, through the window, to the figure of Steven Biko with his family. As an indigenous man of South Africa (not america), as a warrior in resistance, Steven Biko represents that rupture of the colonial mindset that separates native from native, intended to secure our political "naiveté" and distance from one another.

Las Tres Marias, (1976/1991) by Judith F. Baca, also reflects a break in the protocol of cultural identification. By placing her self at the center of the "bad girls" (those young "cholas" and "pachucas" – dissidents – whose most accessible form of resistance is in the style and manner of their dress), Baca makes her alliance clear. The result is an amplified view of the women we can be: women willing to take on america's and our own cultural conventions; and journey into that "vast unknown territory" (Anzaldúa) toward a de-colonized view of self and our site of origin.

The journey back to our origins (as Tsinhnahjinnie's little "Mattie" directs us from the back seat of the sedan) is achieved, in part, by removing the layers of constraint imposed upon us through false tradition. Few works approach this subject with the sense of play and freedom as Yolanda M. López's *Portrait of the Artist as La Virgen de Guadalupe* (1978). In it Yolanda herself emerges from la Virgen's halo running in tennis shoes, veil thrown over her shoulder, snake (the MeXicana mother-goddess) taken firmly in hand. Much criticism has been directed at the callous manner in which the little "angel" is tossed aside and it appears that la Virgen is actually running over him. Yolanda paints his wings and gown in red, white, and blue, an obvious reference to the US. In conversations with Yolanda López regarding the portrait, she commented that she was responding to the manner in which la Virgen has been consistently painted: extra yards of cloth bounding her legs and obstructing her path, with the "angel" holding it all together. So, in her own self-portrait, when la Virgen was ready to move, she hitched up the dress and the angel just got caught under her feet in the momentum (red, white, and blue). Yolanda López's *Portrait of the Artist as La Virgen de Guadalupe* brings into being a new version of the mother-goddess, free from cultural constraints, who has (in spite of patriarchy and colonialism) protected us for infinite generations. Through the image, López has connected us, as

women of color artists and writers, to the mother force, and has allowed us to fully embody that force.

After much thought and discussion, I chose to close the gallery of images in *Bridge* with Hulleah J. Tsihnahjinnie's photograph, *Mattie Rides a Bit Too Far* (1985). I couldn't help but think here of the old romantic paintings made by white male artists throughout the 19th and 20th centuries of the "Indian at the end of the trail," at the end of time. He is a tired figure, dressed in traditional clothing, slumped over his horse, sun setting into the horizon. He is America's portrait of Indigenous people as relics from the past. He is not the living "Mattie" of Tsihnahjinnie's photographs. In *Mattie Rides a Bit Too Far*, Mattie is no longer a passenger in the back seat. She is mounted on a bicycle and has paused to contemplate the configurations of the stars. She retains her traditional dress and is in full control of her journey. Where she goes is up to her?

My work is finished here, my attempt to unite the impulse of these images to that of the written text. One does not mean the other. These images are not meant to illustrate or decorate any part of the text. They are more "words" (in pictures) to be deciphered by the readers. The images join the vision of the text in imagining and remembering our purpose in this world. They are meant to be seen collectively and discussed: their appearance and historical significance, their truth about the time in which they were created and their purpose now. If they have life in the collective conversation, in the individual imagination, it is because they find light in the viewer, who illuminates the meaning of these images, in this context, in this time.

Aquí llegamos, stones tossed onto the road, kicked and pitched still further from home, embedded in the soil, or piled one on top of the other to form a wall. What relationship we have to one another has been formed on the long road toward home. Twenty years ago, I take up a stone at the river up north in Paradise, California. It fits into my hand, and I find that it has a place where my thumb fits perfectly. It works in my hand. I take it home. Somehow it has remained with me through countless moves across this nation, from Sacramento, to Chicago and back. It lives on my altar, now that I recognize its use. My grandmother kept stones that she used for various household

tasks, from scrubbing my child dirt-encrusted knees to pounding nuts and dried meat in the kitchen.

Stones and paper, paper (fibers soaked and pounded on rock with rock, fibers separated by stone and merged together in stone vats, paper colored in pigments made of ground rock). The meaning is not big, not 'deep,' just kind of normal. I feel it in my self, like lying down on sun-warmed rock at water's edge. What matters to me is the way in which we keep coming back, like stones, like paper, we keep coming back like water. The task, as artists, is to recognize the sacred as familiar, as fitting into the hand. A sacred thing that takes one home.

Notes

1. Cha, Theresa Hak Kyung. *Dictée*. (Berkeley, CA: Third Woman Press, 1995), 81.

Bibliography, 2001 – 20 Years Later: Selected Writings by Women of Color (1981-2001)

Compiled by Mattie Udora Richardson with the assistance of Yolanda Venegas, Karina Cespedes, and Letizia Rossi.¹

The following bibliography includes selected works published by women of color since the first edition of *This Bridge Called My Back* from 1981 to 2001.² It is organized in six sections: Anthologies, Non-Fiction and Autobiographical Writing, Fiction, Poetry and Theater, Chapters in Books, Journal Articles, and Independent Film and Video. Given the explosion of works by and about women of color globally since the publication of *This Bridge*, this bibliography is not meant to be a comprehensive compilation of all creative and scholarly work published by women of color over the last 20 years. Also, some writers have published many books, however, we do not list their complete works. In keeping with the original spirit of *Bridge*, these bibliographic references are based in the context of US women of color feminist scholarship and drawn from sources across disciplines, although primarily within the social sciences and humanities.

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Notes

1. Part of this bibliography was taken from a Latina lesbian bibliography by Tatiana de la Tierra, "Latina Lesbian Literary Herstory: From Sor Juana to Days of Awe." In *The Power of Language: Selected Papers from the 2nd REFORMA National Conference*. Lillian Castillo-Speed, ed. Englewood, CO: Libraries Unlimited, (2002): 199-212.
 2. With the exception of a few major texts published before 1981 not included in the original bibliography.
- * Works published by these authors prior to 1981 are listed in the original bibliography.

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Toni Cade Bambara (1939 - 1995) was born in New York City where she was educated as well as in Italy and Paris. Early in her career she worked as an investigator for the New York State Department of Social Welfare but later devoted herself for many years to teaching and writing. An African American writer who emerged in the 1960s, Bambara was a consistent civil rights activist. Much of her writing focuses on African American women. She authored several collections of short stories and also edited a groundbreaking collection of African American women's writing, *The Black Woman: An Anthology* (1970). She also authored *Gorilla, My Love* (1972); *The Sea Birds Are Still Alive*

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Jo Carrillo is a Professor of Law at the University of California, Hastings, College of the Law, where she teaches topics related to indigenous rights, and property.

Karina L. Cespedes was born in Havana, Cuba and moved to the United States while still a child. She is executive publisher at Third Woman Press and is completing her dissertation in the Ethnic Studies Department at the University of California, Berkeley.

Chrystos was born in 1946 to a Menominee father and a Lithuanian/Alsace-Lorraine mother. She is a poet and an activist heavily involved in supporting Native Rights and prisoners' causes. She is a self-educated writer and artist. Her work forthrightly speaks of her experiences and concerns as Native American lesbian. Her work is both political and erotic. Her poetry collections include *Not Vanishing*, *Dream On*, *In Her I Am*, *Fugitive Colors*, and *Fire Power*. Among her many awards and honors Chrystos received a grant from the National Endowment of the Arts in 1990, a Lannan Foundation Fellowship in 1991, and the Sappho Award from Aestrea Foundation in 1995.

Cheryl Clarke, an African-American lesbian feminist poet, is the Director of the Office of Diverse Community Affairs and Lesbian-Gay Concerns at Rutgers University. She has published four books of poetry: *Narratives: Poems in the Tradition of Black Women*, *Living as a Lesbian*, *Humid Pitch*, and *experimental love* (a Lambda Literary Award finalist).

Gabrielle Daniels has written reviews and essays for the *San Francisco Chronicle*, *The Women's Review of Books*, and *American Book Review*. She has taught black women's literature at Stanford University and writing at the University of California, Irvine. Her stories have appeared in *The Kenyon Review*, and *Sisterfire*

edited by Charlotte Watson Sherman. She has published a novel, *Sugar Wars*. She was writer-in-residence at numerous places and currently resides in San Francisco, California.

doris davenport is a poet. She received her Ph.D. from the University of Southern California and has published essays in many black and/or feminist publications. She is the author of a poetry collection, *Voodoo Chile/Slight Return*, 1991.

hattie gossett is a writer, performance poet, and educator. From her rent-controlled perch at the New York City intersection where the Republic of Harlem coincides with the Dominican Republic, under the influence of jazz, merengue, and the hilariously obscene ironies of post-Cold War Daily life, gossett creates poetry, essays, performance pieces, plays, and lyrics for the printed page, theatre, dance and film. She is the author of the prose-poetry collection *Presenting Sister No Blues*. Currently she is a contributing writer to *Essence* magazine.

mary hope whitehead lee currently lives, works, and attends school in Portland, Oregon. Most recently, her work has been published in *Feminist Studies*, *Hedgebrook Journal*, *Sonoma Country Women's Voices*, *convolvulus*, *Chick-Lit*, and in the web-based journal *Switched-on-Gutenberg*. Her poems about the Mexican painter Frida Kahlo were awarded a Grand Prize and two First Prizes at the 5th Annual Dancing Poetry Festival.

Aurora Levins Morales is a writer, historian and activist. Her most recent books are *Remedios: Stories of Earth and Iron from the History of Puertorriqueñas*, a prose poetry history of Caribbean women and our kin, and *Medicine Stories*, a collection of essays on culture, history and activism. With her mother Rosario Morales she co-wrote *Getting Home Alive*. Her anti-war poem "Shema" has been widely circulated since September 11. She is project historian for the Oakland Museum of California's Latina@History Project, which trains youth to collect oral histories and photographs. She directs Remedios Center for People's History and is the co-director of the California Puerto Rican Historical Society. She is currently working on a historical murder mystery, set in late 19th-century Puerto Rico.

Genny Lim lives in San Francisco with her two daughters, Colette and Danielle. She is the author of the play, *Paper Angels*, a bilingual children's book, *Wings of Lai Ho*, and co-author of *Island: Poetry and History of Chinese Immigrants on Angel Island*. Her

work has also been published in the following anthologies: *Unbroken Thread: Anthology of Plays by Asian American Women*, *The Politics of Experience: Four Plays by Asian American Women*. She has received numerous awards, including Bay Guardian Goldie, Creative Work Fund and Rockefeller Foundation as well as the James Wong Howe Award for *Paper Angels* (Premiered July 2000 at UC Berkeley's Zellerbach Playhouse). She teaches at New College of California and Naropa Institute at Oakland.

Naomi Littlebear Morena has published *Survivors: A Lesbian Rock Opera* and in *Lesbians Only: A Separatist Anthology*. (This is the bit of information we found on Naomi, if someone can help us locate her we would appreciate it very much.)

Audre Lorde (1934-1992), leader among women of color, was a well-known essayist and poet who described herself as black, lesbian, feminist, poet, mother, and warrior. Through her writing and activism, she fought for African-American and Lesbian/Women's rights. Her work is lyrical and socially aware, infused with lesbian consciousness. Her writing on the topic of poetry challenges that it should not be a sterile word play, but a "revelatory distillation of experience." She produced ten volumes of poetry, five books of prose. Among them are *The Black Unicorn*, *The Cancer Journals*, *The Collected poems of Audre Lorde*, *Our Dead Behind Us*, *Sister Outsider: Essays and Speeches*, *Zami: A New Spelling of My Name*. She was the New York State Poet Laureate from 1991-1993 and co-founder of Kitchen Table: Women of Color Press. Audre Lorde died after battling cancer for 14 years.

Cherríe L. Moraga is the author of the now classic, *Loving in the War Years*, which was reissued in a revised expanded edition in 2000. She has produced numerous plays including *Shadow of a Man*, and *Watsonville: Some Place Not Here* (both won the Fund for New American Plays Award in 1991 and 1995, respectively) and *Heroes and Saints* which earned the Pen West Award for Drama in 1992. Her two most recent books include a collection of poems and essays entitled *The Last Generation*, and a memoir, *Waiting in the Wings: Portrait of a Queer Motherhood*. In 2001, she published a new volume of plays entitled, *The Hungry Woman*.

Rosario Morales is a New York Puerto Rican living in Massachusetts. She is a feminist independentist and communist since 1949. Twenty years ago she broke a lifetime silence with

her work in *This Bridge Called My Back: Writings by Radical Women of Color*. With her daughter Aurora Levins Morales she co-authored *Getting Home Alive*.

Judit Moschkovich has not yet been located; perhaps she or her friends can contact us. See Appendix for biography as listed 20 years ago.

Barbara Noda has not yet been located; perhaps she or her friends can contact us. See Appendix for biography as listed 20 years ago.

Pat Parker (1944-1989) was born in Houston, Texas. She moved to Oakland, California in the early 70s to pursue work, writing, and activism. Working from 1978 to 1987 as medical coordinator at the Oakland Feminist Women's Health Center, which grew from one clinic to six during her tenure. Parker also participated in political activism ranging from early involvement with the Black Panther Party and Black Women's Revolutionary Council to formation of the Women's Press Collective. She was engaged in gay and lesbian organizations and held positions of national leadership regarding women's health issues, and domestic and sexual violence. She published several poetry collections including *Child of Myself*, *Pit Stop*, *Womanslaughter*, *Movement in Black*, *Jonestown and Other Madness*. Her work is included in many anthologies.

Mirtha Quintanales is a cultural anthropologist and former coordinator of the Latin American, Caribbean and Latino Studies Program at New Jersey City University, Jersey City, where she has been a member of the faculty since 1988. She lives in New York City.

Mattie Udora Richardson is a writer and activist. In addition to various journals and magazines, her fiction and essays have been anthologized in *Sisterfire: Black Womanist Fiction and Poetry*, *Every Woman I've Ever Loved: Lesbian Writers on their Mothers*, *Does Your Mama Know: Black Lesbian Coming Out Stories*, *This is What Lesbian Looks Like: Dyke Activists Take on the 21st Century*. She is the former Associate Publisher of Kitchen Table: Women of Color Press. Mattie is currently a Ph.D. candidate in African Diaspora Studies at the University of California, Berkeley.

Kate Rushin is an award-winning poet, author of *Black Back-Ups*. Her poems capture the faces, voices and stories of African American women, family and history. Within this Black context,

Rushin speaks about lesbian life. Her dramatic readings bring a unique perspective to the primary difficulties, possibilities and necessities of communicating among people across differences.

Barbara Smith has edited three major collections about Black women: *Conditions: Five, The Black Women's Issue* (with Lorraine Bethel), *All the Women Are White, All the Blacks Are Men, But some of Us Are Brave: Black Women's Studies* (with Gloria T. Hull and Patricia Bell Scott) and *Home Girls: A Black Feminist Anthology*. She is also the co-author with Elly Bulkin and Minnie Bruce Pratt of *Yours in Struggle: Three Feminist Perspectives on Anti-Semitism and Racism*. Her recent books are *The Reader's Companion to U.S. Women's History*, co-edited with Wilma Mankiller, Gwendolyn Mink, Marysa Navarro, and Gloria Steinem, and a collection of her own essays, *The Truth That Never Hurts: Writings on Race, Gender, and Freedom*. She co-founded Kitchen Table: Women of Color Press and served as publisher until 1995. She lives in Albany, New York.

Beverly Smith

Ms. Luisa Teish is a writer, performer and ritual arts consultant. She is the author of *Jambalaya: The Natural Woman's Book of Personal Charms and Practical Rituals*, *Carnival of the Spirit: Seasonal Celebrations and Rites of Passage*, and *Jump Up: Good Times Throughout the Season with Celebrations Around the World*. She performs African, Caribbean and African American folklore and feminist myths. She designs and conducts workshops, rituals and tours in Europe, Egypt, South America and New Zealand. She is a member of the National Writer's Union, the International Women's Writing Guild, and serves as vice president of the Association for Transpersonal Psychology. She is a woman chief in the Ifa/Orisha tradition of Southwest Nigeria and the founder of the School of Ancient Mysteries and Sacred Arts Center.

Yolanda Venegas is associate publisher at Third Woman Press and a cultural critic completing her dissertation in the Ethnic Studies Department at the University of California, Berkeley. Her work on this republication of *Bridge* is a tribute to the first generation of women of color feminists who inspire and continue to illuminate her path.

Max Wolf Valerio is a transman, and an American Indian (Blackfoot)/Latino poet, performer, and writer. He has appeared in a number of documentaries, including *You Don't Know Dick*,

Female Misbehavior and Gendernauts. His writing has recently been published in *Male Lust: Pleasure, Power and Transformation*. His books, *The Joker is Wild!*, *Changing Sex and Other Crimes of Passion*, and *The Testosterone Files*, will be out as soon as he finds a new publisher who will allow him to be as dangerous as is necessary.

Nellie Wong is a poet and human rights activist. She was born and raised in Oakland, California's Chinatown during the 1940s. Since she began writing in the 1970s, she has spoken out against the oppression of all people, in particular workers, women, minorities, and immigrants. She is the author of three poetry volumes, most recently, *Stolen Moments*. She is co-editor of the anthology of political essays, *Voices of Color*. The recipient of a Woman of Words Award from the Women's Foundation of San Francisco, Nellie has taught creative writing at several colleges in the Bay Area.

Merle Woo

Mitsuye Yamada is founder and coordinator of Multicultural Women Writers. Shaped by her wartime concentration camp experiences during World War II, her activities as writer, educator and political activist are interrelated with each other by human rights, peace and gender issues. She is author of *Camp Notes and Other Writings*, a combined edition of her first two books of poems and short stories (Rutgers University Press, 1998). She was formerly board member of Amnesty International USA and serves on the Committee of International Development, which promotes and funds development of human rights work in Third World countries. She is a board member of Interfaith Prisoners of Conscience, an organization that works to support and free political prisoners in the US. She is Adjunct Associate Professor of Asian American Studies at UC Irvine.

Artists

Judith Francisca Baca teaches at the University of California, Los Angeles. She is founder and Artistic Director of the Social and Public Art Resource Center (SPARC). She is the Artistic Director/Initiator of *Neighborhood Pride: Great Walls Unlimited Mural Project*. As director and muralist for the *Great Wall of Los Angeles*, she included over 400 youth, 100 scholars, and 100 artistic assistants in a half-mile long mural on the ethnic histories of the United States. Her ongoing works include the Durango Mural Project: *La Memoria De Nuestra Tierra*, and the *World Wall: A Vision of the Future Without Fear*.

Theresa Hak Kyung Cha (1951-1982) was born in Pusan, South Korea. Her family emigrated to the US in 1962 and settled in Hawaii. In 1964, they moved to San Francisco, and the Bay Area became Theresa's home. Theresa Cha studied film, French film theory, and performance and conceptual art during her ten-year studies at the University of California at Berkeley. She made her first return trip to Korea in 1979, and returned there again in 1981 to begin shooting the unfinished film, *White Dust From Magnolia*. In 1980, she moved to New York City where she worked as an editor and writer for Tanam Press. She produced *Dictée* and *Apparatus*. On November 5, 1982, Cha was murdered in New York City.

Nereida García-Ferraz is a painter, photographer, and video artist. She was born in Havana, Cuba in 1954. After many years in the San Francisco Bay Area she now lives in Miami. Nereida served as the Director of the Photography Program at MACLA-San José Center for Latino Art. She was a member of the Chicago Cultural Affairs Advisory Board for six years and was also a founding member of the Chicago Caribbean Art Association and a panelist for NEA in Boston, Chicago, and New York. Nereida is currently preparing a book about images of her many returns to Cuba during the 1980s.

Marsha A. Gómez (Choctaw/Mestiza; 1951-1998) was a nationally renowned sculptor who also worked as a community organizer, human and earth rights advocate, and cultural arts educator for over twenty years. She was a founding mother and board member of the Indigenous Women's Network, and the Executive Director of Alma de Mujer Center for Social Change in Austin, Texas. In 1997, Gómez received the esteemed

National Bannerman Fellowship for work as a cultural activist. The life-sized *La Madre del Mundo* represented in this volume was first installed on Western Shoshone Land, across from the Nevada Missile Test Site, as a protest of the desacralization of Sacred Mother Earth. Marsha will be remembered always for the impassioned indigenism expressed in her art and her activism.

Ester Hernández is a San Francisco artist and graduate of UC Berkeley. She is best known for her pastels and prints which reflect political, social, ecological and spiritual themes. She has had numerous solo and group shows throughout the US and internationally. Her work is included, among others, in the permanent collections of the National Museum of American Art-Smithsonian, Library of Congress, San Francisco Museum of Modern Art, and the Frida Kahlo Studio Museum, Mexico. For the past thirteen years she has been teaching at Creativity Explored of San Francisco, a visual art center for developmentally disabled adults.

Celia Herrera Rodríguez (MeXicana/Tepehuan) is a painter, performer, storyteller and installation artist whose work reflects a full generation of dialogue with Chicano, Native American, Pre-Columbian, and Mexican thought. Herrera Rodríguez received her MFA in painting from the University of Illinois. She currently teaches Chicano Art History, Theory and Criticism in the Ethnic Studies Department at UC Berkeley. Her paintings, drawings and installation work have been shown at various museums and galleries across the US.

Happy/L.A. Hyder fine artist/photographer, assemblage artist, performer, and writer, is founder and Executive Director of LVA: Lesbians in the Visual Arts, a San Francisco-based international advocacy and networking organization. Wielding her camera as a painter would her brush, Happy's goal is for her viewers to see with a different eye. *New Country Daughter/Lebanese American* was an exploration of seeing herself as a woman of color. Finding that identity gave her a great sense of freedom.

Betty Nobue Kano is a visual artist, art curator, and art instructor. She has widely exhibited her work across the US as well as in Japan and Mexico over the past twenty years. Kano is currently the program director of ProArts, an artist-based non-profit organization located in Oakland, California that is

dedicated to presenting the visual arts of the entire East Bay in a challenging and nurturing way.

Yolanda M. López emerged from the Chicano Civil Rights Movement in the late 1960s. Yolanda López in the decade of the 1970s reconsidered the images of women in popular Chicano culture. As a Chicana artist, feminist, and critical thinker, her work often tinged with mild satire, proposes a critique of our visual environment. She sees Chicano culture as fluid and negotiable. "Chicano culture will be brought with us on our way to social, political, and economic justice; it is one of the gifts we bear as we travel this very focused path. And, it is our job to shape it as we go."

Ana Mendieta (1948-1985) was born in Cuba. She came to the US in the early 1960s. She was a feminist minimalist and performance artist who used her body, earth, water, fire, sand and blood in her art. Elements of Santería were also transformed and integrated into her art. Ana Mendieta stated in the documentary *Fuego de Tierra*, "I am overwhelmed by the feeling of having been cast from the womb (nature)." She died in 1985 after a tragic and suspicious fall from her husband's 34th-floor apartment window.

Amalia Mesa-Bains states "development of my work has been rooted in the practice and consciousness of my community. Through the traditions of the home altar and the celebrations of the Day of the Dead I have created a hybrid form of ephemeral installation. Both of these traditions of popular culture represent aspects of a redemptive and resilient struggle to maintain family history and cultural continuity in the face of colonial domination. My work has been inspired by these popular practices and directed by the Chicano Movement in a persistent process of critical intervention. In my own work a feminine Rasquachismo or Domesticana, as I call it, is a driving force in creating a critical space that is simultaneously contestatory and passionately affirming of our histories as women and our situation of struggle."

Jaune Quick-To-See Smith. A painter of Salish, French, Cree, and Shoshone heritage, Smith was born in St. Ignatius, Montana, and raised on the Flathead Reservation. Deeply connected to her heritage, Jaune Quick-to-See Smith's work addresses the myths of ancestors in the context of current issues and problems

facing Native Americans. She works in paint, collage, and mixed media, using a combination of representational and abstract images to confront such subjects as the destruction of the environment, governmental oppression of Native American cultures, and the pervasive myths of American cultural identity.

Betye Saar was born in Pasadena, California in 1926. Her diverse background includes African-American, Irish, Native American, Creole, German and Scottish heritage. She calls her works assemblages: three-dimensional, freestanding wall hangings made from natural or constructed objects. Saar reclaims African-American history by restoring derogatory or stigmatized images and enshrining them. Her goal is to show cultural differences and universal similarities. Her interests in art and the context of her work draw from personal experiences, historical events, and politics.

Hulleah J. Tsihnahjinnie was born into the Bear and Raccoon clans; her mother is Minnie McGirt of the Seminole and Muskogee Nations. Her father Andrew V. Tsihnahjinnie is of the Diné Nation. Tsihnahjinnie's formative years were influenced by some of the finest Native artists: her father Andrew Tsihnahjinnie, Fred Beaver, and Pablita Velarde. A strong indigenous artistic base, fused with her mother's commitment to community, created the catalyst for an artist of political conviction. Exhibited nationally and internationally, Tsihnahjinnie claims photography as her primary language. Creating fluent images of Native thought, Tsihnahjinnie's emphasis is art for indigenous communities.

Fan Lee Warren has been exhibiting nationally and internationally for seventeen years. She received her MFA from the Art Institute of Chicago and a BFA from Illinois State University. Her work makes social commentary about colonization, living in the African Diaspora, assimilation and disenfranchisement in the Americas. Warren states: "I began making large-scale sculptures in 1986 that challenged viewers. *The Negro House* (in this volume) is part of this series. *The Negro House* was built from materials salvaged from a burnt house (that was in my neighborhood) and an old sign from a neighborhood grocery/liquor store. The piece is topped with found objects from the community that I tarred and feathered." Currently she teaches art history at Laney College in Oakland, CA.

Jean Weisinger is a self-taught African American photographer based in Oakland, CA. She has traveled to Africa, Cuba, India, Mexico, Jamaica, Australia, New Zealand, Europe and throughout the United States. She has exhibited in one person and selected group exhibitions in the United States, Cuba, Africa and India. Her photographs have been published in numerous films, books, and a wide range of publications as well as posters, post cards, and calendars.

Liliana Wilson Grez was born in Valparaíso, Chile. She studied at the Instituto de Bellas Artes de Viña del Mar and also obtained a degree in law at the Catholic University of Valparaíso. In 1977 she traveled to the United States and settled in Austin, Texas. The drawing that appears in this volume, *Los Desaparecidos en el Cielo* or *The Disappeared in Heaven*, represents the bodies of two men who washed ashore in 1975 after they were tortured and thrown overboard from a ship called *Lebu*. The military used *Lebu* as a place to torture men and women after the overthrow of Salvador Allende's government. The two men drowned but their appearance on a beach became proof of the atrocities of the military.



Hulleah J. Tsinhnahjinnie, *Mattie Rides A Bit Too Far*, 1985
Photocollage, 22"x 24"
Collection of the Artist



Appendix

Refugees Of A World On Fire

Foreword to the Second Edition, 1983

Three years later, I try to imagine the newcomer to *Bridge*. What do you need to know? I have heard from people through letters and travel that the book has helped change some minds (and hopefully hearts as well), but it has changed no one more than the women who contributed to its existence. It has changed my life so fundamentally that today I feel almost the worst person to introduce you to *Bridge*, to see it through fresh eyes. Rather your introduction or even reintroduction should come from the voices of the women of color who first discovered the book:

The women writers seemed to be speaking to me, and they actually understood what I was going through. Many of you put into words feelings I have had that I had no way of expressing...The writings justified some of my thoughts telling me I had a right to feel as I did. It is remarkable to me that one book could have such an impact. So many feelings were brought alive inside me.¹

For the new reader, as well as for the people who may be looking at *Bridge* for the second or third time, I feel the need to speak to what I think of the book some three years later. Today I leaf through the pages of *Bridge* and imagine all the things so many of us would say differently or better - watching my own life and the lives of these writers/activists grow in commitment to whatever it is we term "our work." We are getting older, as is our movement.

I think that were *Bridge* to have been conceived of in 1983, as opposed to 1979, it would speak much more directly now to the relations between women and men of color, both gay and heterosexual. In response to a proliferation of writings by women of color up until 1980 which in the name of feminism focused almost exclusively on heterosexual relations - either by apologizing for or condemning the sexism of Third World men - *Bridge* intended to make a clean break from that phenomenon.² Instead, we created a book which concentrated on relationships between women.

Once this right has been established, however, once a movement has provided some basic consciousness so that heterosexism and sexism are not considered the normal course

of events, we are in a much stronger position to analyze our relations with the men of our families and communities from a position of power rather than compromise. A *Bridge* of 1983 could do this. (I am particularly encouraged by the organizing potential between Third World lesbians and gay men in our communities of color.)

The second major difference a 1983 version of *Bridge* would provide is that it would be much more international in perspective. Although the heart of *Bridge* remains the same, the impetus to forge links with women of color from every region grows more and more urgent as the number of recently-immigrated people of color in the US grows in enormous proportions, as we begin to see ourselves all as refugees of a world on fire:

The US is training troops in Honduras to overthrow the Nicaraguan people's government.

Human rights violations are occurring on a massive scale in Guatemala and El Salvador (and as in this country those most hard-hit are often the indigenous peoples of those lands).

Pinochet escalates political repression in Chile.

The US invades Grenada.

Apartheid continues to bleed South Africa.

Thousands of unarmed people are slaughtered in Beirut by Christian militiamen and Israeli soldiers.

Aquino is assassinated by the Philippine government.

And in the US? The Reagan administration daily drains us of nearly every political gain made by the feminist, Third World, and anti-war work of the late 60's and early 70's.

The question and challenge for Third World feminism remains: what are the particular conditions of oppression suffered by women of color in each of these situations? How have the special circumstances of her pain been overlooked by Third World movements, solidarity groups, "international feminists?" How have the children suffered? How do we organize ourselves to survive this war? To keep our families, our bodies, our spirits intact?

Sometimes in the face of my own/our own limitations, in the face of such world-wide suffering, I doubt even the significance of books. Surely this is the same predicament so many people

who have tried to use words as weapons have found themselves in – *¿Cara a cara con el enemigo de qué valen mis palabras?*³ This is especially true for Third World women writers, who know full well our writings seldom *directly* reach the people we grew up with. Sometimes knowing this makes you feel like you're dumping your words into a very deep and very dark hole. But we continue to write. To the literate of our people and the people they touch. We even write to those classes of people for whom books have been as common to their lives as bread. For finally, we write to anyone who will listen with their ears open (even if only a crack) to the currents of change around them.

The political writer, then, is the ultimate optimist, believing people are capable of change and using words as one way to try and penetrate the privatism of our lives. A privatism which keeps us back and away from each other, which renders us politically useless.

I must confess that at the time of this writing, however, I am feeling more defeated than optimistic. The dream of a unified Third World feminist movement in this country, as we conceived of it when we first embarked on the project of this book, seemed more possible somehow, because as yet, less tried. It was still waiting in the ranks begging to take form and hold. In the last three years I have learned that Third World feminism does not provide the kind of easy political framework that women of color are running to in droves. The *idea* of Third World feminism has proved to be much easier between the covers of a book than between real live women. Today the dream feels more remote, but this is precisely when the real work begins.

Recently, I have seen Third World women activists tear ourselves apart over the fact that we live in the nation of the greatest imperialism and as educated people we *are* relatively privileged here (regardless of the oppression we suffer and the *very* minimal status next to the population at large). Certainly among women of color we are some of the most privileged on the globe. (As a light-skinned woman, I must say this unreservedly.) The painful recognition of this fact is, I believe, the source of much confusion and strife among us as feminists and activists.

I worry about a tendency in the movement where Third World feminism becomes confused with Marxist-line party

politics with a "focus on women." I worry when the most essential element of feminism, "the personal is political," begins to fade fast from our dealings with each other. Because when that happens, and history has proven this, the first to go is the right to our sexuality and with that goes lesbian rights.

Because one would not go into a Salvadoreño refugee camp espousing her lesbianism, does this mean that homophobia is not a problem in the Left, among heterosexual feminists, among Third World men, on the street? Does this mean that homophobia is not a deterrent to successful coalition-building in the US? Because families are being torn apart by apartheid in South Africa, does this mean that a Black woman should not bring up over the dinner table or in the political meeting that she has felt humiliated or mistreated by her husband, lover, or comrade? If we are interested in building a movement that will not constantly be subverted from the inside at every turn, then we build from the inside out, not the other way around. Coming to terms with the suffering of others has never meant looking away from our own.

And yet, it is true that our oppression is *not* the be-all and end-all. I worry about the tendency in the movement where women of color activists seem to be enamored with our own oppression. Where class and the actual material conditions of our lives are not taken into account even in examining the very politics we do. Who are we reaching? I worry about the tendency of racial/cultural separatism amongst us where we dig in our heels against working with groups outside our own particular race/ethnicity. This is what we have accused white people of, basically sticking to their own kind – only working politically where they feel "safe" and "at home." But the making of a political movement has never been about safety or feeling "at home." (Not in the long run, anyway.) Cultural identity – our right to it – is a legitimate and basic concern for all women of color. As Judit Moschkovich writes, "Without it I would be an empty shell . . ." But to stop there only results in the most limiting of identity politics: "If I suffer it, it's real. I don't feel it, it doesn't exist." If politics is about feeling – which feminism has rightfully politicized – then we need to expand our capacity to feel clear through and out of our own experience as well.

If my major concerns (or worries) seem in opposition to each other, they remain so only from the most superficial perspectives. What threatens our movement in each of these situations is our refusal to acknowledge that to change the world, we have to change ourselves – even sometimes our most cherished, block-hard convictions. I must confess I hate the thought of this. Change don't come easy. For anyone. But this state of war we live in, this world on fire, provides us with no other choice.

If the image of the bridge can still bind us together, I think it does so most powerfully in the words of Kate Rushin, when she states:

“stretch...or die.”

Cherrie L. Moraga

Notes

1. Alma Ayala, a nineteen year old Puerto Rican, from a letter to Gloria Anzaldúa.
2. *Conditions 5: The Black Women's Issue* edited by Lorraine Bethel and Barbara Smith in (1979) was a major exception.
3. Face to face with the enemy, what good are my words?

Foreword to the Second Edition, 1983

¿Qué hacer de aquí y cómo?
(What to do from here and how?)

Perhaps like me you are tired of suffering and talking about suffering, estás hasta el pescuezo de sufrimiento, de contar las lluvias de sangre pero no has lluvias de flores (*up to your neck with suffering, of counting the rains of blood but not the rains of flowers*). Like me you may be tired of making a tragedy of our lives. A abandonar ese autocannibalismo: coraje, tristeza, miedo (*let's abandon this autocannibalism: rage, sadness, fear*). Basta de gritar contra el viento – toda palabra es ruido si no está acompañada de acción (*enough of shouting against the wind – all words are noise if not accompanied with action*). Dejemos de hablar hasta que hagamos la palabra luminosa y activa (*let's work not talk, let's say nothing until we've made the world luminous and active*). Basta de pasividad y de pasatiempo mientras esperamos al novio, a la novia, a la Diosa, o a la Revolución (*enough of passivity and passing time while waiting for the boy friend, the girl friend, the Goddess, or the Revolution*). No nos podemos quedar paradas con los brazos cruzados en medio del puente (*we can't afford to stop in the middle of the bridge with arms crossed*).

And yet to act is not enough. Many of us are learning to sit perfectly still, to sense the presence of the Soul and commune with Her. We are beginning to realize that we are not wholly at the mercy of circumstance, nor are our lives completely out of our hands. That if we posture as victims we *will* be victims, that hopelessness is suicide, that self-attacks stops us in our tracks. We are slowly moving past the resistance within, leaving behind the defeated images. We have come to realize that we are not alone in our struggles nor separate nor autonomous but that we – white black straight queer female male – are connected and interdependent. We are each accountable for what is happening down the street, south of the border or across the sea. And those of us who have more of anything: brains, physical strength, political power, spiritual energies, are learning to share them with those that don't have. We are learning to depend more and more on our own sources for survival, learning not to let the

weight of this burden, the bridge, break our backs. Haven't we always borne jugs of water, children, poverty? Why not learn to bear baskets of hope, love, self-nourishment and to step lightly? With *This Bridge*... hemos comenzado a salir de las sombras; hemos comenzado a reventar rutina y costumbres opresivas y a aventar los tabues; hemos comenzado a acarrear con orgullo la tarea de deshelar corazones y cambiar conciencias (*we have begun to come out of the shadows; we have begun to break with routines and oppressive customs and to discard taboos; we have commenced to carry with pride the task of thawing hearts and changing consciousness*). Mujeres, a no dejar que el peligro del viaje y la inmensidad del territorio nos asuste – a mirar hacia adelante y a abrir paso en el monte (*Women, let's not let the danger of the journey and the vastness of the territory scare us – let's look forward and open paths in these woods*). Caminante, no hay puentes, se hacen puentes al andar (*Voyager, there are no bridges, one builds them as one walks*).

Contigo,
Gloria E. Anzaldúa

Third World Women in the United States – By and About Us A Selected Bibliography¹

By Cherrie L. Moraga

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Puerto Del Sol, Las Cruces, NM

Red Earth Press, P.O. Box 26641, Albuquerque, NM 87125

Reed and Cannon, 2140 Shattuck #311, Berkeley, CA 94704

Scarecrow Press, P.O. Box 656, Metuchen, NJ 08840

Scorpion Press, Tucson, AZ

Shameless Hussy, P.O. Box 424, San Lorenzo, CA 94580

Spinsters INK, RD 1, Argyle, NY 12809

Strawberry Press, P.O. Box 451, Bowling Green Station, NY 10004

Sunbury Press, Box 274, Jerome Ave. Station, Bronx, NY 10468

Third World Communications, San Francisco, CA

Thorp Springs Press, 3414 Robinson Ave., Austin, TX 78722

Tonatiuh International, 2150 Shattuck Ave., Berkeley, CA 94704

Western Lore Press, Los Angeles, CA

New Star Books, 2504 York Ave., Vancouver, BC VGH 1E3 Canada

Notes

1. I wish to acknowledge the following people for sharing their own bibliographies with me toward the completion of this one: Nellie Wong, Mitsuye Yamada, Merle Woo, Barbara Smith, Mirtha Quintanales, Gloria Anzaluá, and Doreen Drury.
2. For an extensive bibliography of Asian/Pacific Women Writers, write Nellie Wong c/o Radical Women, 2661 21st St., San Francisco, CA 94110. \$1.75 for xeroxing, postage, and handling.
3. Most of the works cited in this section appear in English, in whole or part. For an extensive bibliography on Women Writers in "Spanish America" or "Hispanic Women Writers of the Caribbean," write to: D. Marting, Spanish Program, Livingston College, Rutgers University, New Brunswick, NJ 08903.

Biographies of the Original Contributors, 1981

Norma Alarcón was born in Monclova, Coahuila, Mexico and raised in Chicago. Will receive Ph.D. in Hispanic Literatures in 1981 from Indiana University where she is presently employed as Visiting Lecturer in Chicano-Riqueño Studies.

Gloria Evangelina Anzaldúa. I'm a Tejana Chicana poet, hija de Amalia, Hecate y Yemaya. I am a Libra (Virgo cusp) with VI - The Lovers destiny. One day I will walk through walls, grow wings and fly, but for now I want to play Hermit and write my novel, Andrea. In my spare time I teach, read the Tarot, and doodle in my journal.

Barbara M. Cameron. Lakota patriot, Humkpapa, politically non-promiscuous, born with a caul. Will not forget Buffalo Manhattan Hat and Mani. Love Matri, Maxine, Leonie and my family. Still beading a belt for Pat. In love with Robin. Will someday raise chickens in New Mexico.

Andrea R. Canaan was born in New Orleans, Louisiana in 1950. Black woman, mother and daughter. Director of Women and Employment which develops and places women in non-traditional jobs. Therapist and counselor to battered women, rape victims, and families in stress. Poetry is major writing expression. Speaker, reader, and community organizer. Black feminist writer.

Jo Carrillo. Died and born 6000 feet above the sea in Las Vegas, New Mexico. Have never left; will never leave. But for now, I'm living in San Francisco. I'm loving and believing in the land, my extended family (which includes Angie, Mame and B.B. Yawn) and my sisters. Would never consider owning a souvenir chunk of uranium. Plan to raise sheep, learn to weave rugs and blankets, and write in New Mexico.

Chrystos. Last year I moved to Bainbridge Island. I am living in a house overlooking the water. I have chickens and a big vegetable garden. Prior, I lived in the San Francisco Bay area, with the last four years in the Mission barrio. I will be 34 this November (double Scorpio, Moon in Aries). I've been writing since I was 9 and this is the first time I've been paid.

Cheryl Clarke. A lesbian-feminist writer who lives in Highland Park, N.J. She has published poetry in *Lady Unique Inclination of the Night*, Second Cycle (1977), a feminist journal of the goddess. She has published reviews in *Conditions V: The Black Women's Issue* (1979) and *Conditions VI* (1980). Her poetry also appears in *Lesbian Poetry: An Anthology* (Persephone Press, Inc., 1981).

Gabrielle Daniels was born in New Orleans, LA, but has lived most of her life in California. She doesn't miss gumbo as she used to, but "cooks" as a member of the Women Writers Union of the Bay Area.

doris juanita davenport is a writer who lives in los angeles. she is a lesbian and feminist, a devotee of yemaye and a believer in tequila. she was born in cornelia, georgia; has a ph.d. (black literature) at the university of southern california. moreover, she is obsessed with truth. period.

hattie gossett born: central new jersey factory town lives: northern harlem enjoys: thinking conversating reading jazzing and opposing patripower work herstory: mother's helper maid cook wife barmaid waitress forthcoming book: *my soul looks back in wonder/wild wimmin don't git no blues.*

mary hope lee i am/at heart/a gypsy recluse/who for the moment/is a poet and a blues lyricist/i was born and raised in san diego california/the last big town before the mexican border.

Aurora Levins Morales. I was born in Indiera Baja, Puerto Rico in 1954 of a Jewish father and a Puerto Rican mother, both communists. I have lived in the US since I was thirteen & in the Bay Area for five years, where I work as a teacher's aide for pay & as a writer and performer at La Peña Cultural Center for sanity and solidarity.

Genny Lim is co-author of *Island: Poetry and History of Chinese Immigrants on Angel Island 1910-1940*, published by Hoc-Doi, July 1980. She is the author of *Paper Angels*, a full length play produced by the Asian American Theater company of San Francisco in September 1980. She has been a contributing editor to *Bridge* magazine, a national Asian American quarterly, and a contributor to *East/West* newspaper. Her writing has been published in *California Living*, *Y'Bird*, *American Born and Foreign* (Anthology by Sunbury Press), *We Won't Move* (International Hotel Anthology by Kearny St. Workshop), *Networks* (Anthology

of Bay Area Women Poets by Vortex), *Beatitude*, *Women Talking*, *Women Listening*, and *Plexus*, among others.

Naomi Littlebear. This has been no fairy tale. I hated gang fights, street life, stumbling on dope, actin' tuff, being poor, wearin' second hand inferiority complexes, smart-mouthed cholos and their Gabacho counterparts. I rebuild my broken dreams in Portland, Oregon.

Audre Lorde. "I was born in the middle of NYC of West Indian parents & raised to know that America was not my home." Most recent work: *The Cancer Journals* published by Spinsters Ink. She is also the author of *The Black Unicorn*, a book of poems published in 1978 by Norton, along with many other works of poetry and prose.

Cherríe Moraga. I am a very a tired Chicana/half-breed/feminist/lesbian/writer/ teacher/talker/waitress. And, I am not alone in this. I am the first in my family to ever be published in a book. Of this, I am proud for all for us. Los Angeles born and raised, I recently moved to Boston after three hardworking and transformative years in the San Francisco Bay Area. (Gloria convinced me to further note that I am a libra/virgo cusp with the #6 [the lovers] destiny, just like her.

Rosario Morales. I am a New York Puerto Rican living in Cambridge, Massachusetts - a feminist independentist & communist since 1949. I married, farmed in Puerto Rico, studied science and anthropology and raised three children. I now break a lifetime "silence" to write

Judit Moschkovich. I was born and raised in Argentina. My grandparents were jewish immigrants from Russia and Poland. My parents and I immigrated to the United States when I was fourteen. My greatest struggle has been to be all of who I am when confronted with pressure either to pass for American or to choose between being Latina or Jewish. I have been a feminist for as long as I can remember.

Barbara Noda. A writer of Japanese ancestry. Born in Stockton, raised in Salinas Valley. First book of poetry is *Strawberries*, published by Shameless Hussy Press. Wrote a play called *Aw Shucks (Shikata Ga Nai)*. Writing a novel. Likes to climb mountains.

Pat Parker is a "revolutionary feminist because (she) wants to be free." A Black Lesbian Poet, her writing spans over fifteen years of involvement in liberation struggles: The Civil Rights Movement, The Black Liberation Movement, Feminism and Gay Liberation. She is the author of four books of poetry, including *Movement in Black* (Diana Press) which contains her collected works. Pat lives and works in Oakland, CA.

Mirtha Quintanales. I immigrated to the United States on April 2, 1962 when I was thirteen years old, a Cuban refugee. Eighteen years later I'm still struggling with the after-effects of this great upheaval in my life, always wondering where is home. As a latina lesbian feminist, I am one with all those whose existence is only possible through revolt.

Donna Kate Rushin lives in Boston, Massachusetts and works as a Poet-in-the-Schools through the Artists' Foundation. Her work has appeared in *Conditions 5*, *Small Moon*, and *Shankpainter*. She believes that the fight is the struggle to be whole.

Barbara Smith. I am a Black feminist and Lesbian, a writer, and an activist. I was born in Cleveland, Ohio in 1946 and was raised by a family of Black women. I have been a member of the Combahee River Collective since its founding in 1974. My writing has appeared in many Black and feminist publications. I co-edited *Conditions V: The Black Women's Issue* with Lorraine Bethel and *All the Women Are White, All the Blacks Are Men, But Some of Us Are Brave: Black Women's Studies* (The Feminist Press) with Gloria T. Hull and Patricia Bell Scott. I am now dreaming of making a film about Third World feminism.

Beverly Smith. I am a 33-year-old Black lesbian. I grew up in Cleveland, Ohio in a family which included my twin sister Barbara, my mother, grandmother, aunt, and great-aunts. Sometimes I get sick and tired of trying to be a grown-up lesbian feminist which is why I still maintain cordial relationships with my teddy-bears.

Ms. Luisah Teish is a writer, lecturer, teacher, performer and political activist. Her most recent work is a collection of poems, *Don't Kill Is Fattening*. She is presently teaching Afro-Cuban Ritual Dance and Culture in the Bay Area and working on a book on Women's Spirituality. She is a native of New Orleans, Louisiana.

Anita Valerio is a Poet. One woman attempting Reality in an increasingly static delineated environment & the continuous bulwark of privilege, etc. I don't really believe in the goddess. Born Heidelberg, Germany, 1957 - my father was in the military so we lived all over the country. I grew with a mish mash of rich cultures - very confusing. I am now learning to celebrate the discontinuity of it all. Most pressing current concern: saving the earth from nuclear & other destructions.

Nellie Wong is poet/writer/socialist/feminist/cheong hay poa born Oakland Chinatown, thlee yip/American style year-of-the-dog-woman whose feminism grows out of *Dreams in Harrison Railroad Parks*/1st Organizer/Women's Writer Union founding member/ Unbound Feet/ secretary to the spirit of her long time Californ' forebears.

Merle Woo is a writer of drama and fiction, is a humanities lecturer in Ethnic Studies/Asian American Studies at the University of California, Berkeley. She is a feminist and the mother of Paul, 13, and Emily Wo Yamasake, 17. Her work has been published in *Bridge, An Asian American Perspective*, and *Hanai*, an anthology of Asian American writers.

Mitsuye Yamada is a second generation Japanese American teacher and poet whose book of poems *Camp Notes And Other Poems* was published by the Shameless Hussy Press in 1976. This collection includes poems written during the World War II years in a concentration camp in Idaho, but her later writings deal with issues concerning the Asian Pacific woman in the US. She is a member of the Asian Pacific Women's Network and is currently teaching Creative Writing and Children's Literature at Cypress College in Orange County, CA.

