Adios, Amazon Nation

BY Cynthia Wright


In the twenty years since Jill Johnston released her classic separatist polemic, Lesbian Nation, lesbian culture and politics have undergone a remarkable redefinition. Many young dykes have sought exit visas from the Amazon Nation, deeming what they see as the sexual silences, parochial politics and public culture of seventies-style lesbian feminism. Sisters, Sequesters, Queers brings together sixteen of these young (and a few mid-aged) dissenting voices to consider four themes: sexuality and lesbian identity; dykes in/and popular culture, lesbians, home and “the family”; and political organizing. Many of the contributors are hip, urban transvestes, film schools, and queer magazines, and they write back into this collection.

In contrast to the much-tamer Lesbians in Canada, with its virtual silence on lesbian identity, Sisters, Sequesters, Queers finds itself in the greatest momentum, shocked at the sudden cessation of such productive energy.

Janes always found dealing with the cruel world a difficult and painful engagement. For most of his life he pushed against the limits of what was usable, and his final act ultimately was beyond art, language or literature. When the truck finally came down the road, there was no one there.

Robert was married to David Jones for eight years. For work with Daniel Jones and knew him for over ten years.

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Neuwest and Vanity Fair) and yet nowhere. Part Two of Sisters, Seperets, Queens, and Dykes is a fresh portrait of lesbian subculture and is a welcome addition to the Lesbian of America's popular culture, and also examines the cultural products produced by women and their allies in the arts. The most interesting and original essay in this sec- tion is by the well-known art historian, Brooke Richmond, who discusses his experience as an artist and as a participant in the lesbian community. He describes how his work as a painter has been influenced by his own experiences as a lesbian and how he has tried to bring these experiences into his art. He also discusses the importance of creating a space for lesbian artists to express themselves and their experiences in a way that is not beholden to the norms of heterosexual society. Rich- mond argues that the creation of a space for lesbian artists to express themselves is important because it allows for a more inclusive and diverse representation of lesbian experience in the arts.

Richmond's essay is accompanied by an interview with the artist herself, who discusses her work and her experiences as a lesbian artist. She talks about the challenges she has faced as a lesbian artist, and how she has tried to overcome them through her art. She also discusses the importance of creating a space for lesbian artists to express themselves and how she has been able to do this through her work.

Richmond's essay and interview are just two examples of the rich material in this section. There are many other essays that explore the cultural products produced by women and their allies in the arts, and that examine the experiences of lesbian artists and their work.

In addition to the essays, there are also interviews with prominent lesbian artists, and with scholars and activists who have been involved in the development of lesbian subculture. These interviews provide a rich and detailed account of the history and culture of lesbian subculture, and offer a valuable perspective on the challenges and opportunities faced by lesbian artists and activists.

Overall, this section of the book is a valuable resource for anyone interested in the history and culture of lesbian subculture. It provides a rich and detailed account of the experiences of lesbian artists and their work, and offers a valuable perspective on the challenges and opportunities faced by lesbian artists and activists.