



Self Portrait with Lipstick, #2, 1989, oil on canvas

Yolanda R. Sharpe

FROM THE EDITORS

Now that *phoebe* has reached its second issue, we feel cause for celebration--not only because we are happy that *phoebe* has survived this long, but also because we have been enriched by the many new writers we have become acquainted with in preparing this issue. Another reason Issue Two is especially rewarding to us is that its theme, *Lives of Women in Color*, with a focus on women in the arts and in public life, is a beginning expression of our strong commitment to a cross-cultural perspective, and to writings by and about non-elite and Third World Women. That commitment does not, of course, confine itself to a particular theme issue, but will, we hope, be evident in every issue of *phoebe*. You will become acquainted, or renew acquaintance with some extraordinary women in these pages.

We open Issue Two with a biographical essay on Pueblo artist Geronima Cruz Montoya, who has been influential not only as an artist, but as a teacher of successful artists, and as founder of a Native-American arts and crafts cooperative. This issue also includes an essay by poet Kyoko Mori on the relationship between her creative process and her "silent mothers," an essay by Addell Austin on Marita Bonner, revolutionary black dramatist of the nineteen-twenties; and an essay on Mexican surrealist painters Frida Kahlo and Remedios Varo. Articles on women in public life include Mamie Locke's essay on Fannie Lou Hamer and the Mississippi Freedom Democratic Party, and Margaret Blackman's essay on two Native-American women elders. We include several poems and two creative prose pieces in this issue, which also continues our regular pedagogical feature, "In the Classroom," with an essay by Poonam Arora on the teaching of writing, and introduces another regular feature, a section on feminist theory, with essays by Nancy Nies and Pam Marshall.

We have been encouraged by the warm reception readers gave to our first issue, and trust that this second issue will present a clear improvement in format over the first--even though it too was put together with minimal staff, equipment and facilities--a situation which will blessedly be changed, as we move on to our third issue, thanks to a new Graduate Research Initiative grant and expanded institutional support; we are particularly thankful for the support *phoebe* has received from President Alan B. Donovan, Dean of Liberal Studies David Anderson, and Dean of Graduate Studies, Robert Morrissey, and our former Women's Studies Coordinator, Dr. Edith Davidson.

Issue Two of *phoebe* might never have made it into print if it had not been for the heroic efforts of our art editor, Yolanda Sharpe, to whom we extend our heartiest thanks. To rescue *phoebe* in emergency conditions, Yolanda went far beyond the normal work of an art editor, to do not only the designing of the issue, but all of the formatting and much of the final phases of typesetting--during a period when she was also hanging her own one-woman show. (We are pleased to be able to include in this issue a black-and-white reproduction of one of the paintings in her show.)

Although local support has been essential in bringing *phoebe* to life, we wish to stress that we intend that it should be as far-reaching as possible in contributorship and content. Contributors to this issue live in California, New Mexico, Ohio, Virginia, Maryland, Massachusetts, Vermont, and Puerto Rico, among other places--as well as New York State. Our third issue, on *Women, Crime and Justice*, is presently in editorial process--but late submissions might still be acceptable until mid-February 1990. Submissions for our fourth issue, *Questions of Beauty and Desire*, are also being solicited, with a deadline of April 30, 1990. As always, we are interested in scholarly and theoretical articles which reflect a variety of disciplines and cultural perspectives; we also welcome creative writing and black-and-white reproducible art work.