

# Lesbians are Miracles

March 11, 2021



Daydreams & Fantasies

NO. 3



# Lesbians are *Miracles Magazine*

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# DAYDREAMS & FANTASIES

This March, in arm's reach of that first, hopeful glimmer at the end of what has been a long and dark tunnel, we celebrate going inward—to reconnect with our imagination, our inspiration, our joy, our creativity, our power.

The work in this issue represents the divine, the fantastical, the surreal, the sublime. It is a reflection of the daydreams and fantasies that sustain us through our struggles, upsets, and setbacks. As winter gives way to spring and we begin once again to venture outside of our homes and ourselves, may we keep the playful, uninhibited, inquisitive, adventurous spirit of our inner child never too far from reach.

Your friend in shadows and in light,  
Lia Ottaviano  
*Lesbians are Miracles*



# In Conversation with Patricia Cronin

Patricia Cronin is an internationally recognized lesbian artist whose work explores same sex marriage, female desire, gender equality, social justice, and the experiences of girls and women around the world. She lives and works in Brooklyn, NY and is a Professor of Art at Brooklyn College of the City University of New York. We had the opportunity to speak with her about representation, poetic protest, lesbian authored artwork, and creating for an LGBTQ+ audience. Discover more of her work at [www.patriciacronin.net](http://www.patriciacronin.net) and find her on Instagram @patriciacronin.

## What was your impetus for creating *Memorial To A Marriage*?

In 2002 I created *Memorial To A Marriage*, the first and only Marriage Equality monument in the world, in response to the lack of real, specific women represented in public monuments in New York City and the United States government's prohibition of same-sex marriage. Basically, national and local governments denying my existence. It was an untenable legal and civic reality, and it needed a poetic political protest work in proportion appropriate to the scale of the problems.

## Can you talk to us about your process for bringing this piece into being?

I sculpted this three-ton Carrara marble, mortuary sculpture of myself and my (now) wife to simulate a few of the 1,200-rights heterosexual marriage affords. In 2000 when I began this project, same-sex couples could only acquire (read: hire a lawyer to draw up) legal documents about the end of their lives, such as wills, health care proxies, and powers of attorney documents. These are the most depressing documents you can sign; they are only useful if one of you is ill, incapacitated, or dead. So, I employed the American Neo-classical sculpture form to address a federal failure of prohibiting same sex

couples to wed. The challenge of this work was to strike a balance between a high level of sophisticated, formal execution and pointed political protest. I purchased our burial plot in Woodlawn Cemetery, Bronx, NY, an American National Historic Landmark, and designed as America's Père Lachaise Cemetery, and permanently installed the sculpture on our future final resting place. By buying my own land, my real burial plot (!), I also addressed the scarcity of real women (as opposed to allegorical female forms) honored in public monuments in New York City.

The world does not seem very tolerant right now, systemic racism has been on full display, and the reckoning has finally come: Black Lives Matter, #MeToo, #TimesUp, and Black Trans Lives Matter rallies. Although the Supreme Court overturned the Defense of Marriage Act in 2013, making the United States the 29th country in the world, out of 195 countries, to legally recognize same sex marriage, we mustn't

forget that homosexuality is illegal and punishable up to death in 27 countries. That leaves another 139 countries... doing I don't know what. This is still a major international human rights issue.

*(continued on next page)*



Memorial To A Marriage, Carrara marble, overlie size, 2002, © Patricia Cronin, courtesy of Artists Rights Society

***In what ways does Memorial To A Marriage bridge more traditional/classic art forms with contemporary and progressive expression and representation?***

I thought about two types of audiences: 1) one that wasn't interested in or even against homosexuality, homoeroticism, and lesbian subjects and 2) the other that was interested in a lesbian authored artwork that addressed marriage equality with lesbian subjects and bodies front and center.

Recently, after years of observing visitors view Memorial To A Marriage in Kelvingrove Art Gallery and Museum, curator Laura Bauld wrote in *Art UK*,

“The reason that viewers stop in their tracks is, more often than not, because their unconscious, heteronormative bias has been momentarily disrupted. In a sculpture of such inherent classical form, they expect to see a man and woman lying together. Instead, they are confronted with something quite different from their expectations.

I have seen this reaction again and again while taking visitors around the halls of Kelvingrove or even just people-watching. For this sculpture was made to provoke a reaction. It was created to challenge and confront heteronormativity, bias, and LGBTQ+ discrimination. Every double take proves the power of this sculpture.”

My aesthetic strategy is to insert my contemporary content into time honored historical images and forms and breathe new life into them. When you lure the audience into a false sense of security with something familiar, they are more relaxed, more ready to receive new information, the political content slowly reveals itself when the viewer's consciousness lets it in. I also think it's my best shot at changing hearts and minds!

***What has been the most surprising or unexpected part of the feedback you've received from the piece?***

Memorial To A Marriage is the third most visited plot in the Cemetery. First is Duke Ellington, second is Miles Davis and then us. We're obviously not famous jazz musicians and we're still alive! Woodlawn Cemetery does all different kinds of Historic Walking and Trolley Tours: the Art + Architecture Tour, the Beautiful Women of Woodlawns tour, the Jazz Tour, the Victorian Tour, the Veterans Tour, and we're on every single one.

***What do you hope viewers, specifically viewers in the LGBTQ+ community, take away from the piece?***

We all want to see our reflection writ large in the culture. What happens when a) your reflection is so distorted you don't recognize it or b) it's missing? We're so used to seeing heteronormativity everywhere. It is very powerful when you finally see something that reflects some of your reality, your humanity,

and not your exclusion. I hope viewers in the LGBTQ+ community, my intended audience, feel pride, acknowledgement, feel seen, see a part of themselves, dignity, their reflection.

***How does your identity as a queer woman inform or influence your art?***

I don't really identify as queer; I identify as lesbian. I think the word queer is nice big umbrella or tent we can all be in. But as an identity, the word "queer" ignores and erases the material differences between men and women. White men still make a minimum of 25% more money than white women, so a white lesbian couple is going to make 50% less than a white gay male household. It's even worse for our black and brown sisters. A woman's sexuality is so ridiculed in American culture and then lesbians are so marginalized in the LGBTQ+ community, so that's just another reason why I had to create a dignified protest statue in response.

***From where do you draw your inspiration?***

Art History inspires me every day and injustice propels me to speak up as loudly and fiercely as I can using all my conceptual art making and eye hand coordination artistic skills.

***How does Memorial To A Marriage fit into your larger body of work?***

For over three decades I've forged a feminist queer (yeah, I know I said I don't identify as queer—but this is for the larger umbrella audience!) artistic practice that aimed to put female representation in the public sphere as the central focus. Whether it was my personal wild erotic beginnings (Early Erotic Polaroids and Watercolors) or sublimated female desire (Pony Tales and Tack Room) to my desire for civic and legal inclusion (Memorial To A Marriage) to resurrecting the forgotten first woman sculptor (Harriet Hosmer, Lost & Found, A Catalogue Raisonné) to the international rights of women and girls (Shrine For Girls) to a public female authority (Aphrodite Reimagined). My life-long commitment to female presence, authority, and healing is steadfast. They are my core social justice and human rights issues, and I manifest them in my work.

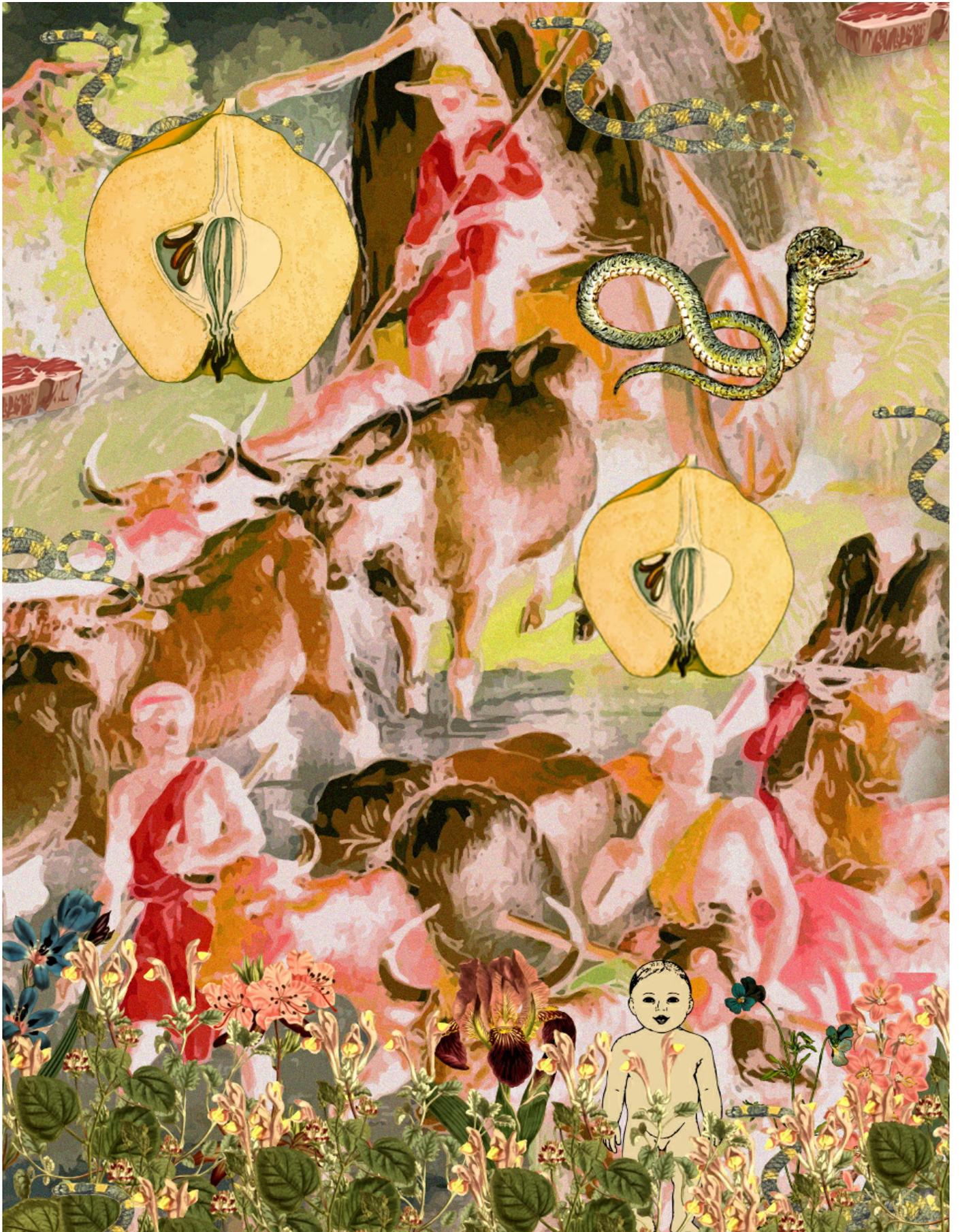
***Where can our readers view Memorial To A Marriage?***

Online: <https://patriciacronin.net/memorial.html>

In Person:

1. The Woodlawn Cemetery, Bronx, NY, Cronin/Kass burial plot
2. Kelvingrove Art Gallery and Museum, Glasgow, Scotland, Balcony Gallery ♦







# New Decade

by Emma Dwyer

SPIT OUT THE SADNESS & KEEP IT IN YOUR LOCKET LIKE BABY TEETH DISAPPEAR ONE SELF TO  
CREATE ANOTHER AND KEEP PORTRAITS IN BOTTLES ON YOUR WINDOWSILL.  
A LOVE POTION BREWED BY MY INNER CHILD  
THE TREASURES OF YOUTH SUNKEN IN SUNLIGHT  
CARVE ME OUT OF PIGMENT  
AND THE PENMANSHIP OF YOUR BEST FRIEND  
WHO SAVED YOU? HOW?  
BEAUTIFUL THINGS ALWAYS LEAVE AND ALWAYS RETURN  
IN THE WHIR OF PLASTIC AND WHIMSY  
FIGMENT  
COTTON CANDY IN THE PURPLE MIST OF HIGH SCHOOL DIRT ROAD TRUCK RIDES ON  
WEDNESDAY NIGHTS  
SILK RIBBON EMBRACING THE THROATS OF MY FRIENDS, TIED EMOTIONS AS  
IGNEOUS, BURNING AND SLOSHING  
POWER IN THE HANDS OF SELFISH, COURAGEOUS PEOPLE IS THE WORST THING. INK ON PAPER  
AS SEX.  
TRANSFIGURATION  
AS SEX IS IN OUR NATURE—  
WHAT DO WE GAIN WHEN WE ARE DESIRED?  
AND I GET DIZZY FROM THE SCENT OF YOUR SWEAT  
SUNDAYS SWAY AND WAVER IN JOY AND CELEBRATION.  
STAGGERING IN THE SUN  
PEARL UNDERTONES SEEPING UP HER LONG HAIR  
AND THE GUST OF MAGIC AT MIDNIGHT IN THE NEVER-SLEEPING CITIES. TIP YOUR  
HEAD BACK TO THE SUN—  
AND SING  
WITH ALL OF YOUR LEGS.

Lauren Randalls



# Marina Carreira



# O, Beautiful!



SENSE OF  
WONDER



# Earth, Swallow Me Whole

by Marlena Chertock

Earth, swallow me whole  
you don't need to chew  
or cut me into pieces,  
I'm already crumb-sized.  
Swallow me entirely, it's better  
for your digestive-juice lava  
core to ignite my bones  
than the ghost creep of  
your rising seas. Don't drown me,  
don't burn me with your warming,  
swallow me whole  
and savor it.

# Nasty Beauty

by Marlena Chertock

*after "Like Judith Slaying Holofernes" by Paul Tran*

You nasty beauty,  
you toenail-picker,  
booger-flicker,  
armpit scratching  
beauty. Farting loudly  
alone in your bed,  
you don't even realize  
the sound your burps make,  
anymore. Your sweat  
shines like a thousand  
potato bugs glistening  
when you turn over a rock.







**Sophie Leininger**



**Sophie Leininger**





# Bear

by Hannah Yore

We dreamt that we might  
Bear new life from our bellies  
Even as the world burned around us.

Perhaps a girl child,  
Made from the flesh and bone of two mothers,  
Could bring about salvation.

At night, we could taste it:  
Our eggs melting into one perfect ovum  
Our milky union pollinating the pearl.

Just us- nothing borrowed from a man-  
My blue eyes and your mother's coiling hair  
We held on to this dream like a crucifix.

## Indiscretions (Haiku)

by Hannah Yore

A velvet veil lifts  
And out pour ballerinas  
Long tresses, silk rope

Dancers swarm my love -  
Her androgyny: a crown -  
They fall at her feet

She bows her head like  
A swallow and disappears  
Beneath their dresses.

# Estou a Sentir Só Este Momento\*

by Marina Carreira

like the nothing of a wave rolling ice blue  
over sun-fucked sand and wet wet shell  
like nothing in the way wind transfers verses  
against blades, leaves lullabying ashes and dust

of erosion and drones; nothing like  
the hooked breath of old books, pretty  
words wailing in the hand of another ear  
before the line breaks and they fall deep

into the sound a cephalopod makes  
when our legs become their legs and we wrap  
neck, waist and wrist, tangle into the bare  
thread spread of land nowhere immeasurable,

a space between born and supermarket line  
of lives we crossed through (eight billion bodies)  
to find each other and did And a daffodil sighed  
olive fields sung the whole world weeped

and wowed A bird of spun gold with freshly plucked  
leaf in mouth as smooth as the way this nothing  
feels, the slow burn of your belly across mine  
in moan, infinitely cavernous in polite conversation

\* title references a line in the song “Fala-Me de Amor” by Portuguese rock band Santos & Pecadores

Ayshe-Mira Yashin



Ashley Bilke



Adrianna Lukaszewicz







# It's Here, It's Queer, It's Dyke Beer!

Brewmasters Sarah Hallonquist and Loretta Chung chat with us about bringing their new, absurdly drinkable Dyke Beer to New York City bars and beyond.

*Talk to us about how Dyke Beer came into existence. What was your inspiration for creating this exciting new product?*

Dyke Beer needed to go above and beyond, from excellent label art, to delicious taste, to events, bars, stores, and catering experiences that are safe and fun for the dyke and queer community.



photo: Lory Lyon

When the pandemic hit, we were no longer able to throw our monthly Dyke Bar Takeover events, so we shifted our thinking and came up with the idea of creating Dyke Beer. We felt that many of our lesbian bars didn't have a good craft beer and thought, what better time to create it than now? People could grab a Dyke Beer to go and bring home some solidarity with them. Dyke Beer says, "You exist and you are important."

*How and where is Dyke Beer made?*

Dyke Beer is made in Wild East Brewery in Gowanus, Brooklyn. It's a Belgian Saison ale using New York State hops, Belgian Malt, and Belgian yeast.

*What makes Dyke Beer special? What sets it apart from other beers?*

We wanted to make a beer different from the many pale ales on the shelf, yet drinkable and not scary if you're new to trying craft beer. Saisons tend not to be brewed as often because they can take much longer than the average ale. For this very particular yeast to settle (which actually adds the pop of slight "bubblegum" flavor in the beginning), it took 45 days and went from an ale on the sour side to the smooth, drinkable Dyke Beer we have available today.

We want to continue with the rarer "farmhouse" or "Belgian Style" ales. There is also a lot going on with different African styles of beer, Eastern European malts, Asian Rice Beer—there's so much interesting flavor out there. We would love to partner with other queer owned, women owned, and Black owned breweries in the future.

*How many people are involved in the making of Dyke Beer? How do you work together and collaborate to put out a final product?*

We joke with our clients that this a "two dyke operation," which is true! It is just run by us [Loretta and Sarah]. We have a partnership LLC and divide the vast majority of work between ourselves, from communication, to sales, to vendor management, to accounting, to taxes—y'all get it. We're still working towards a liquor license which will help us expand domestically and internationally. We've legally had to hire a distributor, who has been great in helping us. We have a great group of dyke and queer friends who have volunteered their time to help us can the beer, who let us use their networks in the alcohol industry to ask questions, and who recommended bars and restaurants in their neighborhoods that would've taken us weeks to find. Massive thanks to Sarose Klein and Danielle Simon.



photo: Lory Lyon

To put out the final product, Dyke Beer works with contract brewers. We hired the team at Wild East to brew, can, and label the product and to help sell it in their store as a partnership. For the next batch, we found a larger contract brewer in New York State with capacity to brew twice as much for us.

***What is Dyke Beer’s ethos and ideology—what does the product stand for?***

A lot of our ethos and ideology comes from our first project working together as volunteers and activists for NYC Dyke Bar Takeover. The dyke identity is radical for us in the sense that we are reclaiming it and using it in a positive way—to be seen and to take up space. The dyke identity can include various sexual orientations, gender expressions. [It is] a lot of folks fighting for visibility, their human rights, and standing up for indigenous, POC, and disabled folks within the queer community.

Dyke Beer is about creating much-needed space for queer women, dykes, and transgender and nonbinary people. A lot of our dyke bars are disappearing and our gayborhoods are

getting gentrified. We pay queer artists to perform at the events we produce and we donate money from the events to queer charities.

Dyke Beer is a part two to Dyke Bar Takeover in showing more visibility and getting straight beer drinkers, who [likely] haven’t thought about lost dyke space, illegal homosexuality throughout the world, transphobia, etc., to begin thinking about us and having conversations about a community different from theirs.

***How has the LGBTQ+ community received Dyke Beer so far? What has been the most surprising or unexpected part about launching this endeavor?***

We would say Dyke Beer has been received well by the queer and straight community! It makes our supporters excited to see the cat and dog pool table art, the name, the little paddle we had drawn with “Cubbyhole” on the side. The taste of our Saison has been received well by the craft beer store owners and new craft beer drinkers, too. People have described it as “summery,” “crushable,” “a drink I can see myself pounding down in the sun all of Pride month.”

Honestly, the most surprising part is where this beer ends up. It was easier to sell this beer to a straight dive bar in South Slope, while traditional LGBTQ bars in the West Village and Hell’s Kitchen have not been as enthusiastic.

***What are your hopes and dreams for Dyke Beer in a post-pandemic world?***

In a post-pandemic world, we want to sell the beer wherever in the world dykes and queers want us. We want to keep having events centered around our community and expand into larger venues, dance parties, restaurants, gaycations, and huge dyke events such as Dinah Shore. It’s so exciting for us to think about the future possibilities for this beer, new brews, and potential parties! ♦

***Find Dyke Beer at the following locations:***

- Astoria Bier & Cheese \* Abilene Bar
- Bar 718 \* Beer Boutique (offers delivery!)
- Bierwax \* Bodeguita BK \* Carpe Vino Wines
- City Swiggers \* Covenhoven \* The Crown Inn
- Dromedary \* Foster Sundry \* Good Judy
- Heart of Gold \* Hi Hi Room \* Malt & Mold Gramecy
- Maite \* Milk and Hops Chelsea \* Monster Bar
- Red Bamboo \* Someday Bar \* St. Gambrinus
- Winemak’her \* Zombie Hut

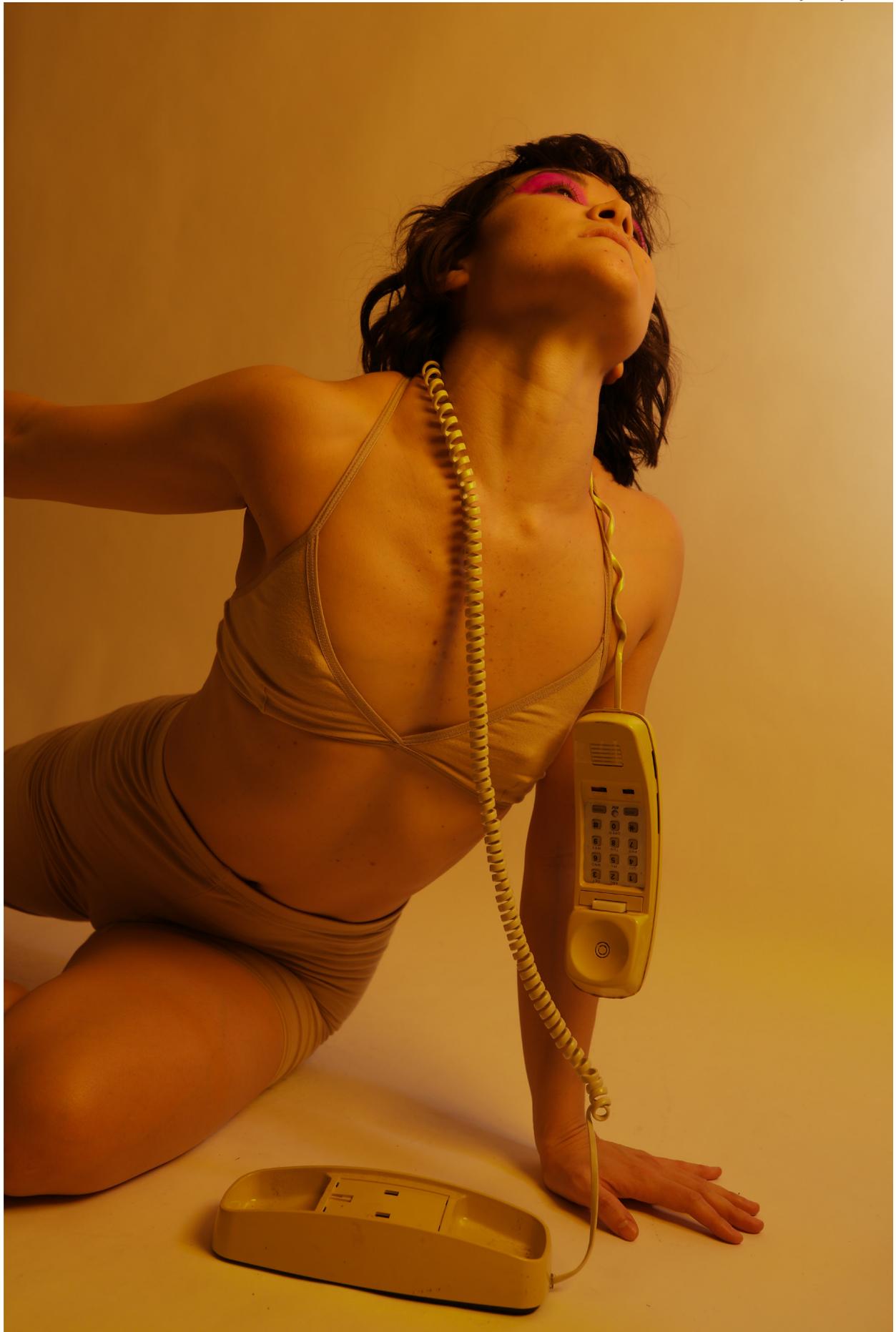




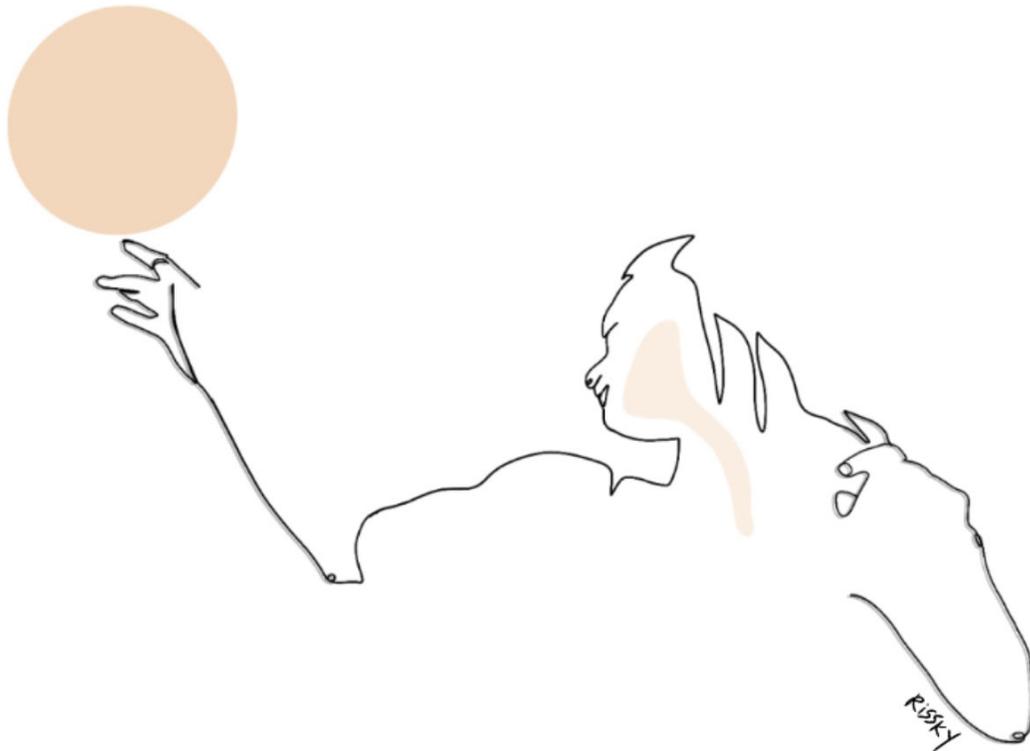
Anni Jyn











### III.

by Emma Dwyer

I promise to always smell of mandarin & lime & salted air  
on a summer night if you promise to always smell like victory.  
I can see the melody in color on the wind.

My crown for you is better than clouds because  
it's got quick dancing feet and it can hold blue  
flowers and I blew on a waterfall and  
(nothing happened but in  
my dreams) my breath was  
so powerful that all the gold  
from the river came out in  
the wind  
and I gave it all to you. (what else is the wind supposed to do?)

you can't hold me; don't try.  
you don't.

lose all your sense of perspective or add seven more.  
I want nothing to do with reality as I have known it: give me  
starlight, give me  
nonsense, give me  
possibility, give me  
love. I can touch it if I can touch anything  
and if I surrender I may lose who I was and  
I want to I want to I want to.

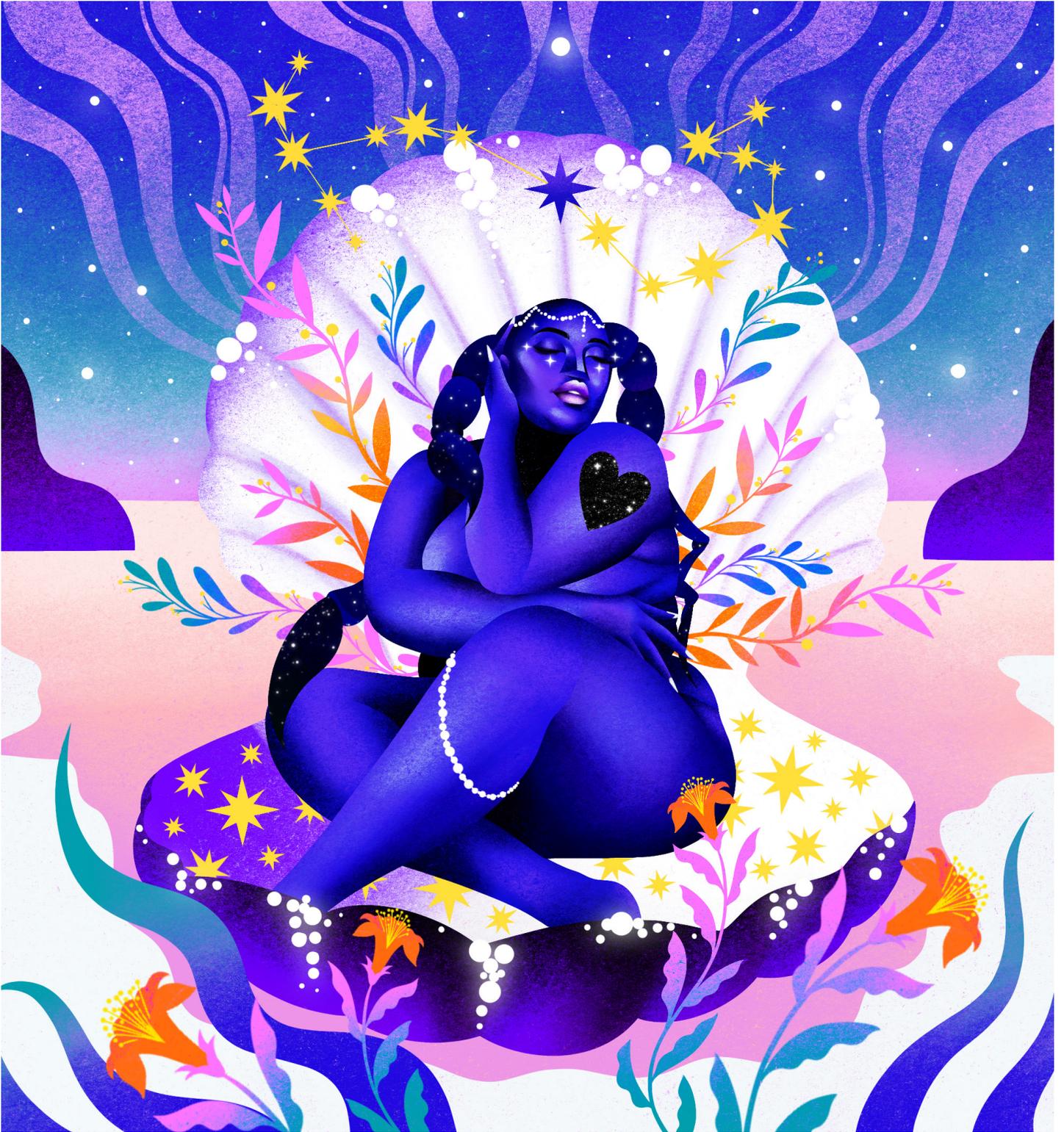
Keep all parts of myself that are treasure:  
fighting gloves,  
glinting, flowering armor,  
sparks at the touch of my teeth,  
the gold,  
the straw,  
the blue,  
the green,  
the orange,  
the ocean.

Take the rest:  
reinvent it.  
Not for you but for the person I am becoming.

Dip and slide and suddenly the sky is purple  
and green and blinding yellow and I can see  
crimson and sapphire from the  
back of my eyes and we are together  
even though I would have to traverse miles in barreling metal  
to touch your face.

Come near me now; I can see you.  
Make your way to me.  
Lay it down.  
I won't pick it up  
but we can step away  
together. Leave it.

Aurore Thill



# Aurore Thill





# Life Among the Ruins



SOLITUDE

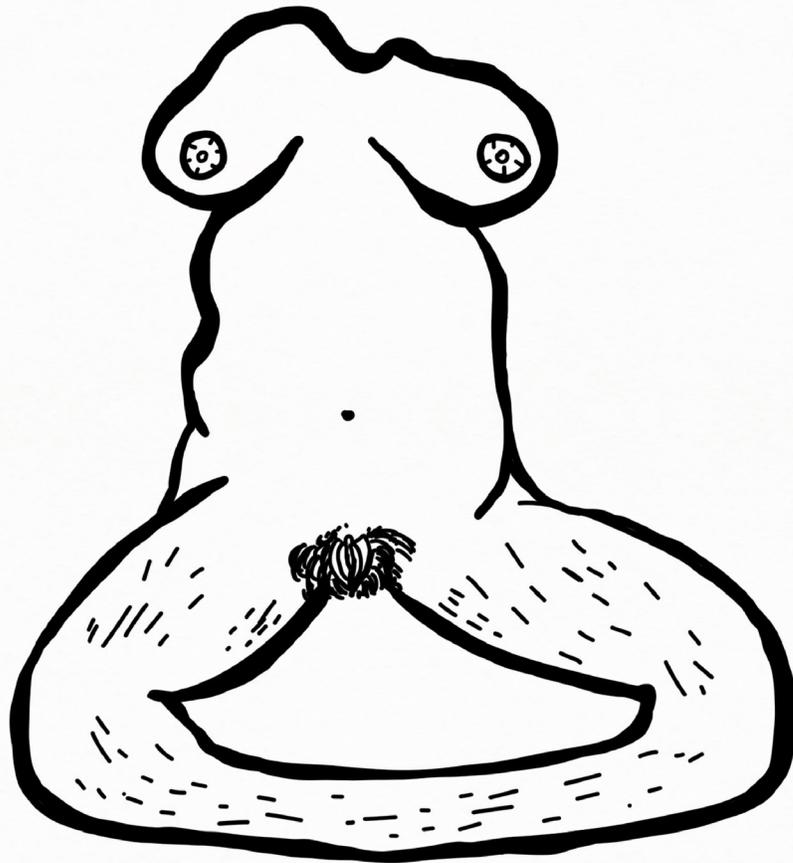
tion and boundaries. To reach this dreamy, land

time freezes over

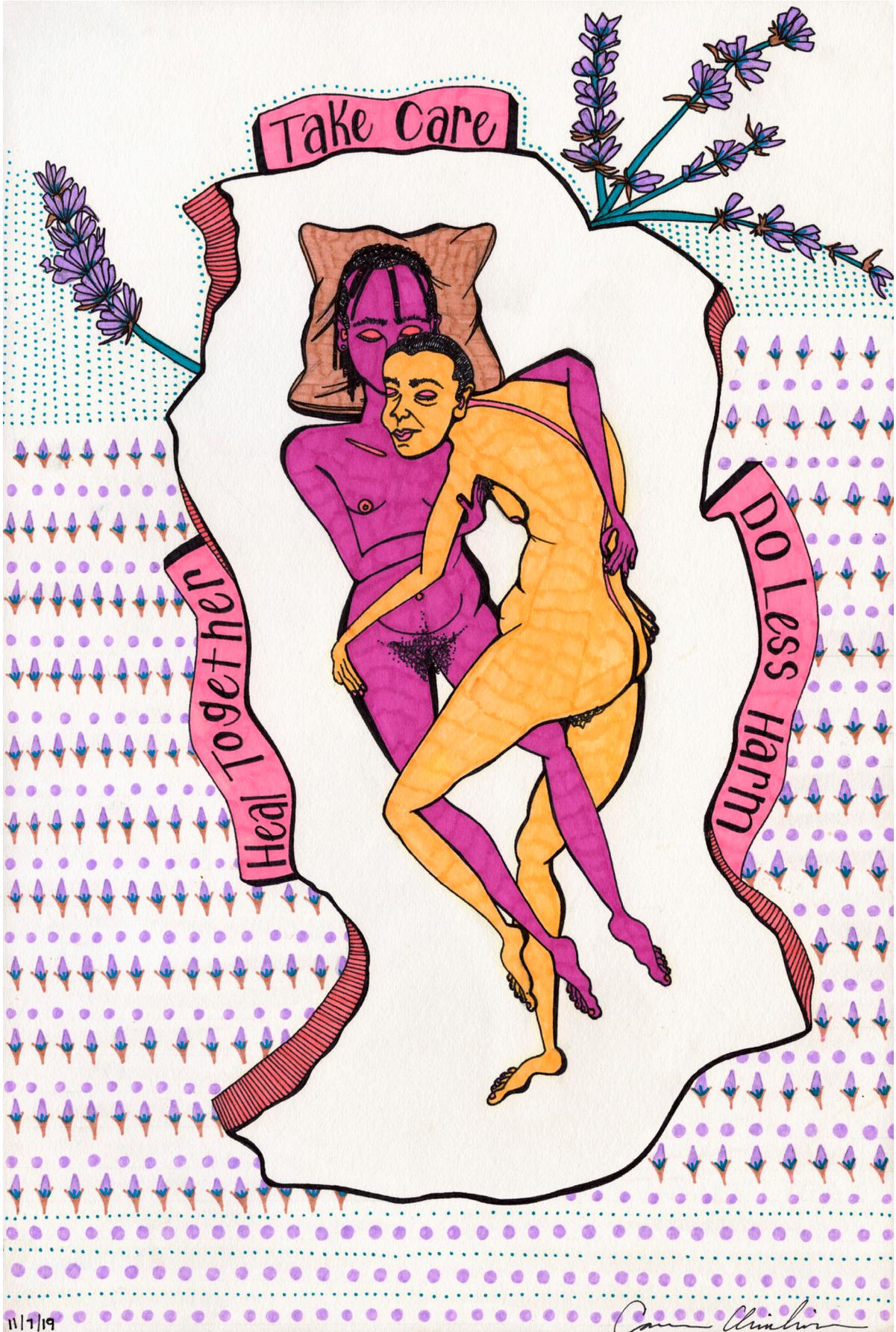
waiting to get in, or out.

Stray Hare

*infinite*



Carmen Quinlivan



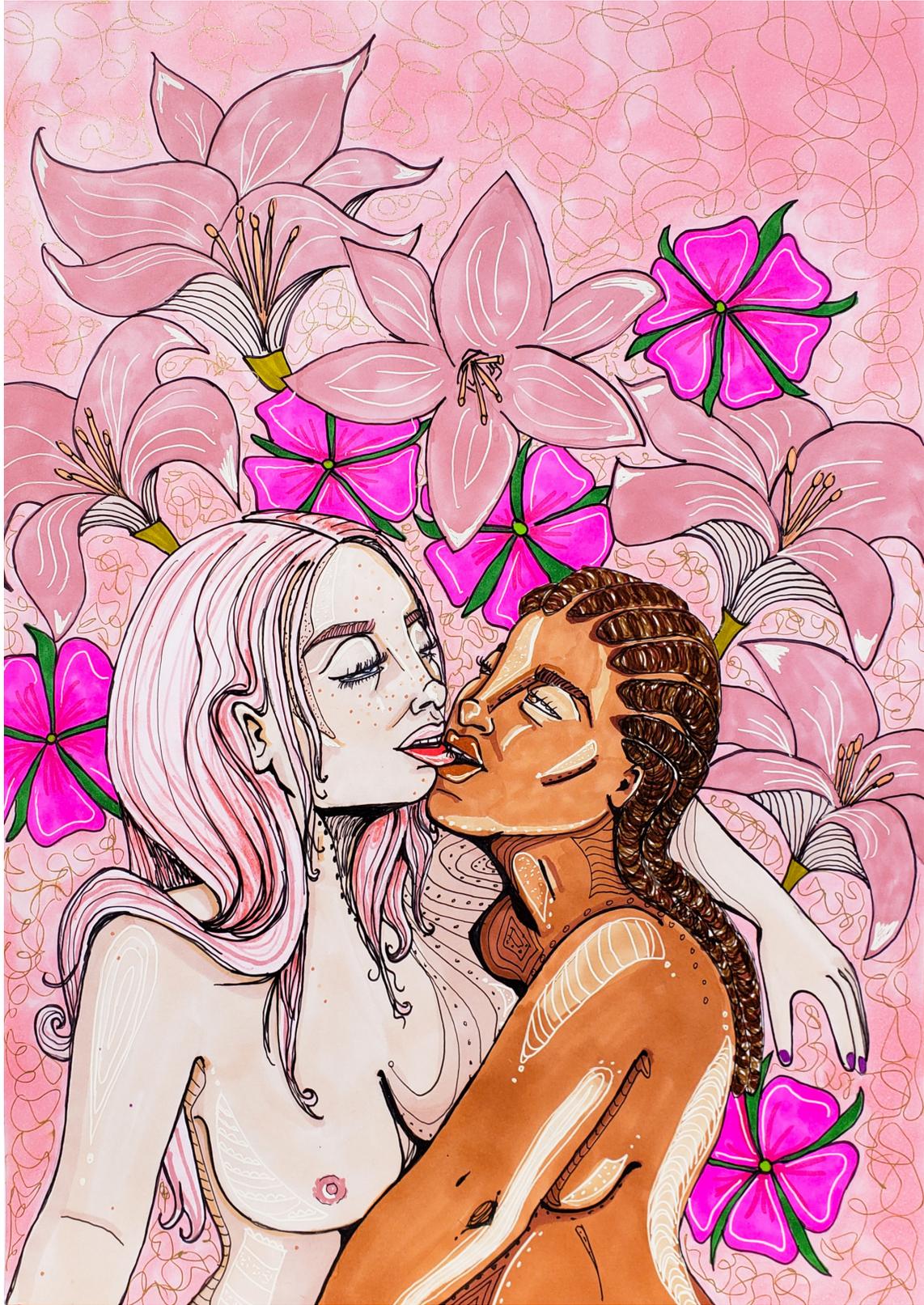








Sinead O'Grady



# Micro

by Vanessa Cao

her scars are the same color  
as her nails  
and i wonder what they taste  
in ecstasy, dead skin and  
aftershave, bathwater creeping  
across the tile floor like a silent dream

sometimes i wish my reflection  
were a screenplay of the fantasized me,  
the microfilms made by passerby  
a meandering speculation of  
where the sweetness lies  
between a pair of  
red tights that stretch like skin  
shifting somewhere between blood and blush  
on a schoolgirl's cheek

# Birdseye Maple

by Knox D.

Find me amongst the dense thickets, my mossy  
balm will pilot you to my towering trunk.

Approach me with respect and reverence for  
all that I am -- preservation, protection, photosynthesis  
--and I will bring you the best of my fruit,  
tanged and ample.

Fear not the bristly burls along my base,  
unsavory to those who  
misunderstand their peculiarity  
and beauty and rarity.

Dare not embrace me with half-hearted desire,  
gaze averted from my gnarled front, but  
eyes shimmering and body shimmying up to my prize,  
grasping at only the  
smooth and palatable.

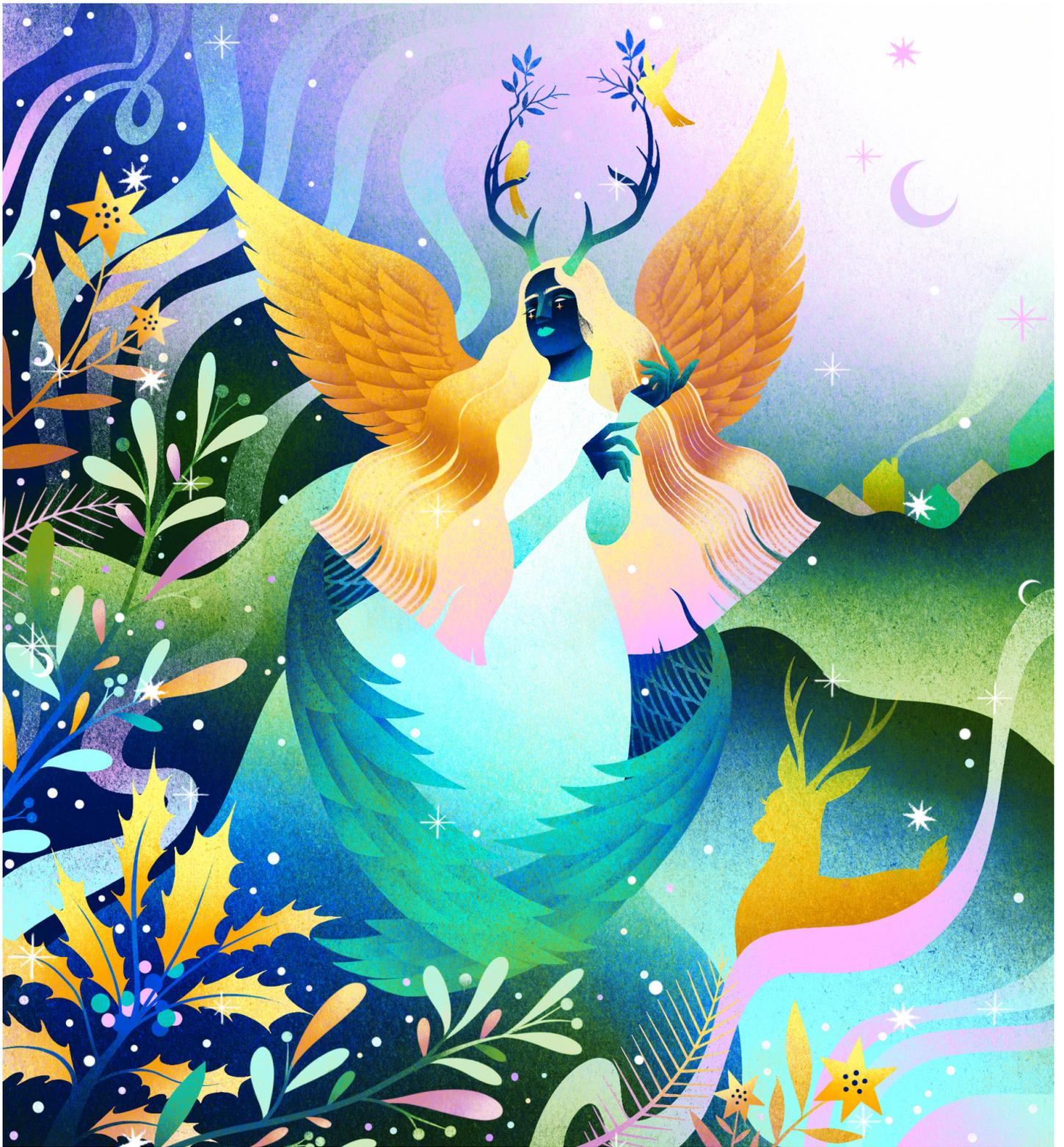
Your fate otherwise?  
Bruised at the thigh,  
scuffed across the forearm,  
and the disdain, disappointment, reticence,  
when you tire and tumble before the plucking and plundering begins.

How foolish, not to do as she does.  
Seamlessly clutching for and skittering across the textured grain and variegation.  
Higher, higher where the air ripens, fear of the  
untouchable be damned because she

tiptoes onto weathered bulb,  
seizes the branch and leans back to traverse  
fist over fist,  
stretching herself taunt to palm the ripest pome,  
where the flesh gives way to her pierce, and

oh, don't we  
quiver and sway and trill  
as nectar overflows  
to pool at her clavicle,  
to hydrate my burrs,  
to baptize our jolted, pithy cores.

# Aurore Thill



Lizzy Lehman



Lizzy Lehman



# we love our Contributors!

**Christin-Marie Arold** (she/her) is a Visual Artist based in Berlin, Germany. She focuses mainly on storytelling, sketch notes and comic/character art. But the meaning and message is more important to her than the technique or the tools. She studied Graphic Design and Philosophy and is also trained in Radio Broadcasting. She also volunteers and advocates to help dismantle the nonsense of gender marketing and problematic gender roles. Follow her on Instagram at @girlwiththeradiohe\_art.

**Ashley Bilke** is an alumnus of the Kansas City Art Institute. She is a freelance illustrator, writer, and part time ranch hand working with horse breeders. Ashley's work can be seen in the *Center Spiral Magazine*, in Joplin, MO, at public art installations such as The Spirit Tree and The Butterfly Effect Mural, as murals at the Kansas City Renaissance Festival, on Instagram @blackfeathrart, and at ashbilke.wixsite.com/ashley-bilke Ashley is currently displaying work at the Oklahoma City Art Hall gallery. She is a butch lesbian who goes by she/her/they pronouns.

**Sam C.** (he/they) is a nonbinary artist from the UK. Their work is usually based on dreamlike, pop art fantasy scenes, celebrating diversity in people, and celebrating the queer community. Their Instagram is @lungfriend and their humble website in progress is [www.lungfriendart.com](http://www.lungfriendart.com).

**Vanessa Cao** (she/her) is a lesbian/queer writer, nail artist, and interpreter based in Jersey City, New Jersey. Having lived half of her life in China and half in the U.S., she recently moved back to the east coast where she was born and feels most at home. Vanessa is inspired by people, connections, and mesmerizing visuals, translating her musings into poetry, prose, drawings, or nail art. Follow her journey on Instagram @gildedbyvanessa.

**Marina Carreira** (she/her/hers) is a queer socialist Lu-so-American poet artist from Newark, NJ. She is the author of *tantotanto* (Cavankerry Press, forthcoming 2022), *Save the Bathwater* (Get Fresh Books, 2018) and *I Sing to That Bird Knowing It Won't Sing Back* (Finishing Line Press, 2017). Marina is a recipient of the Sundress Academy for the Arts Summer 2021 Residency fellowship. As a visual artist, she has exhibited her work at Morris

Museum, ArtFront Galleries, West Orange Arts Council, Monmouth University Center for the Arts, among others. Keep up with her at [hellomarinarcarreira.com](http://hellomarinarcarreira.com).

**Marlena Chertock** (she/her) has two books of poetry, *Crumb-sized: Poems* (Unnamed Press) and *On that one-way trip to Mars* (Bottlecap Press). She uses her skeletal dysplasia as a bridge to scientific poetry. A queer, disabled poet, Marlena serves as Co-Chair of OutWrite, Washington, D.C.'s annual LGBTQ literary festival, and on the Board of Split This Rock, a nonprofit that cultivates poetry that bears witness to injustice and provokes social change. A 2020 Pushcart Prize nominee, her poetry and prose has appeared in *Breath & Shadow*, The Deaf Poets Society, Paper Darts, *Rogue Agent*, *Wordgathering*, and more. Find her at [marlenachertock.com](http://marlenachertock.com) and @mchertock.

**Knox D.** (she/they) is a Black, queer, and non-binary wool-gatherer & bullet-point enthusiast based in Queens, NY. Anxious at the thought of seeing their thoughts on paper, Knox committed to putting themselves before their own eyes as much as possible. See what bubbles up for them on Instagram @santodore.

**Frances Davis** (she/her) is a photographer, digital artist, and art director. Her professional work includes photography for a wide range of clients in different industries including cannabis, fashion, beauty, and entertainment. She is a prolific artist and creator whose personal work takes her into the realms of visionary photomanipulation, experimental portraiture, and a wide variety of creative collaborations and projects. Follow her on Instagram @madfizzymedia and @hastaindavisstudios and visit her at [www.madfizzy.com](http://www.madfizzy.com) and [www.hastaindavis.com](http://www.hastaindavis.com).

**Emma Dwyer** (she/her) is an aspiring young poet, singer, and visual artist born in Michigan and currently living in Brooklyn, New York. Her primary interests lie in exploring the concepts of wisdom, eros, and visual, aural, and emotional beauty. Follow her on Instagram @emmadwyerr.

**Jess Fry** (she/they) is a nonbinary lesbian artist living and creating in the US Midwest. Her formal background is in both oil and acrylic painting, but her most recent work

is an experimental mixing of watercolor, gouache, and colored pencil as she continues to play with color, abstraction, and movement in her figurative work. Her art is a labor of intention and celebration for all that is femme, scarred, fat, aging, wild, wounded, raw, and honest about it. Grief work—death in all its kaleidoscopic forms and the labyrinthine navigation of trauma—is the soul of her artwork. She believes mourning is sacred, creative alchemy. Grief has birthed space for her to craft visual mythologies of femme resilience through intimate relationships with nature and the body. She is inspired by queer mysticism, time travel, mourning rituals, shadow work, winter, and water. She believes in the regenerative power of artmaking as a means of building more merciful and embodied relationships to ourselves and each other. Follow Jess on Instagram @heartlandadventures and visit her at [www.jessicafryart.com](http://www.jessicafryart.com) and [patreon.com/heartlandadventures](https://patreon.com/heartlandadventures).

**Naia Ithurritze** (she/her) is 25-year-old French architect, part-time illustrator and full-time intersectional feminist. Her work is heavily based on photographic and cinematographic pieces that inspire her and mainly represents women.

**Anni Jyn** (she/her) is a Yorkshire based illustrator, designer, and writer. Find her on Instagram @annijyn and visit her at [www.annijyn.com](http://www.annijyn.com).

**Lizzy Lehman** (she/they) is a queer singer-songwriter and digital illustrator living in Austin, Texas. She has always enjoyed drawing but was mainly focused on playing and writing music before the pandemic. The closing of music venues left her free to explore digital art and it has been a great source of joy and calm for her—a momentary relief from the weight of the world. Through her art, Lizzy aims to erase mental health stigma, spread love, and simply make someone's day a little bit better. Follow Lizzy on Instagram @lizzy.lehman.

**Sophie Leininger** (she/her) is an Oakland, CA based multimedia visual artist, brand storyteller, and healer. Her practice encompasses painting, installation, film, and experiences, and centers collaboration, truth telling, and exercising an unapologetically free spirit. She believes the humorous and endearing can heal, that camp can be chic, and that there is strength in vulnerability. Follow her on Instagram @dior\_gelato and visit her at [www.sophieleininger.com](http://www.sophieleininger.com).

**Adrianna Lukaszewicz** (she/they) is a queer artist from Poland. Her illustrations are mainly inspired by other women, the LGBTQIA+ community, and social issues. Follow her on Instagram @weird\_drawingz\_.

**Ali Mac** (she/her) is a New England-based freelance graphic designer and illustrator with an eye for bright colors and bold patterns. Her clients include AMEX, Bumble, Chronicle, Country Living, Honda, Houghton Mifflin Harcourt, Johnnie Walker, Kiehl's, Munchkin, Stoli, StreetEasy, *The Wall Street Journal*, *The Washington Post*, *Women's Health* and Zillow. Follow her on Instagram @alimacdoodle and visit her at [alimacdoodle.com](http://alimacdoodle.com).

**Alina Gerrish MacLean** (she/her, they/them) is a Boston-based illustrator, educator, and tattoo apprentice. She received her BFA in Illustration from Lesley University College of Art and Design and has been teaching there as an Adjunct Professor in Illustration since 2018. Her work is experimental and interdisciplinary, but primarily explores themes of queerness and the natural world. Follow her on Instagram @gerrishmaclean and explore her work further at [www.gerrishmaclean.com](http://www.gerrishmaclean.com).

**Martie McMahon** (she/her) is a Richmond, VA based lesbian artist whose art reflects her experience as a gender-nonconforming individual, her sense of humor, and her simple zest for life. You can find her on Instagram @birdswithteeth.inc or over by the tropical fruit section at Kroger.

**Nicie Mok** (she/her) is a multidisciplinary artist and NYC's official lost soul in residence. Although often absurd in application, her work largely deals with issues of trauma, conformity, and the commonplace narratives we tend to subconsciously employ. Her last two zines, "Increase Your Male Power" and "This Is a Sign!" were published by NYSAI Press. Outside of her creative life, she's a branding consultant with a background in Financial Economics from Columbia University. Follow her on Instagram @niciemok.

**Sinéad O'Grady** (she/her) is a visual artist based in Oakland, California. Her work explores the societal obsession with perfection and the over-sexualization of the female form. Sinéad's art is a meditation on self-empowerment and self-love: she takes her personal insecurities and imperfections and uses them as her muse. Her focus is on making these 'imperfections' beautiful, provocative and sexy. Through her expressionist art, she has learned to profoundly love herself and wholeheartedly accept her body. Follow her on Instagram @kweens.r.us.

**Roman Pace** (they/them) is a Berlin-based non-binary lesbian artist. They question madness and queerness through collage, poetry and photography. Their work explores the divine feminine, spirituality, magic, monsters, and hyper-objects such as climate change. You can find their work on Instagram @roman.pace.

# Contributors Contn'd

**Carmen Quinlivan** (she/her) is a Twin Cities-based socially engaged artist and illustrator. In her illustration work, she observes queer and lesbian characters in private moments either with themselves or with partners. Couples share the unspoken and intuitive intimacy that comes from mutual love. Individuals are depicted as pensive and empowered, perhaps contemplating that same love within. Carmen draws with marker and pen, in an aesthetic inspired by her experience in printmaking. She uses the moments of pause captured in her characters to carve out peaceful space for herself as a maker. The lapses in time within her work are a call to meditation for the subject(s), the viewer(s), and herself. You can find more of her work @myclementineis, and @hykinanddykin.

**Lauren Randalls** (she/her) is a queer, self-taught portrait artist from Alabama. She is constantly inspired by all kinds of queer and pop culture and loves drawing anything from movies, television, music, and more. Currently, she is a full-time college student majoring in graphic design. Follow her on Instagram @lorandallz and visit her at [www.laurenrandallsart.com](http://www.laurenrandallsart.com).

**Riss Regan** (she/her) has explored and worked with many mediums throughout her life but recently began creating a lot of line art and digital art. This style allows her to emphasize and explore the abstraction of bodies and nature while using real photos that she takes or finds inspiration from, and then turn them into something new. Follow her on Instagram @risky.studio.

**Aurore Thill** (she/her) is a freelance illustrator based in France who loves starry women and looking at the moon. After studying graphic design in Paris, she embarked on the path of illustration, her true passion. Vibrant colors are an integral part of her work, which she associates with a search for harmony of forms and composition. She aims to pass on emotions and meaning through her creations, playing with light, details, and symbols. Follow her on Instagram @aurorethill and visit her at [www.aurorethill.com](http://www.aurorethill.com).

**Ayshe-Mira Yashin** (she/her) is a lesbian artist and poetess from Istanbul, Turkey and Nicosia, Cyprus. She makes feminist, body-positive and sapphic art revolving around themes of the occult and spirituality. She is currently working on her tarot deck, as well as a series of illustrated poetry zines. She sells original bookmarks, stickers, necklaces and art prints on her independently managed shop at [www.ayshemira.com](http://www.ayshemira.com), and is also open for commissions. Follow her on Instagram @illustrationwitch.

**Hannah Yore** (she/her) is a queer, New York based advocate, doula, and writer with expertise in the intersections of gender, sexuality, and health. She currently works at AVAC where she partners with global grassroots networks to promote human rights-based approaches to ending HIV/AIDS. Hannah's writing centers on femininity, desire and queer culture.



Photo by Lory Lyon