

SeedBroadcast



*agri-Culture
Journal*

Cultivating Diverse Varieties of Resilience #16

SeedBroadcast



PHOTO CREDIT: SEEDBROADCAST

16th Edition SeedBroadcast Journal

We would like to thank all who generously contributed to our **15th edition** of the bi-annual **SeedBroadcast agri-Culture Journal**. The next edition will be in the Autumn of 2021. We invite you all to consider sending a submission. This could be a drawing, photograph, story, recipes for climate change, poem, action (what can we all do to keep the seeds alive), or an essay, with relevance to the essence of seeds, seed saving practices, climate change, the pandemic and food sovereignty.

We are looking forward to hearing from you.
Each of you holds a wisdom and it is this wisdom we hope to share.

Please include a short bio, images should be at least 300 DPI 4" x 6" and include your mailing address as we will mail you a stack of printed copies to distribute in your own locale.

THE DEADLINE FOR SUBMISSIONS IS SEPTEMBER 13TH 2021

Send submissions to seedbroadcast@gmail.com

You can keep up with our actions and encounters with other seed lovers at on our website www.seedbroadcast.org and follow our blog at seedbroadcast.blogspot.com

To our partners in Seed: Climate Change Resilience,
Aaron Lowden and the Acoma Ancestral Lands Farm Corps Program, Acoma Pueblo, New Mexico
Dr. Larry Emerson and Jennifer Nevarez of Tse Daa K'aaan Lifelong Learning Community in Hogback, New Mexico.
Beata Tsosie-Peña of Santa Clara Pueblo and the Española Healing Food Oasis
Ron and Debora Boyd of Mer-Girl Gardens, in La Villita, New Mexico
Land Arts of the American West,
Rocky Mountain Seed Alliance
Sarah Montgomery of Garden's Edge
Tiana Baca of Three Sisters Kitchen
Albuquerque Museum
Rowen White, Sierra Seed Coop
Native Seeds/SEARCH
UNM Art & Ecology
7th regen
Rachel Zollinger
Christine Mackey
Carol Padberg, Carla Corcoran and MFA students, Nomad9

To all those gracious humans that shared their poignant seed stories, Ana Ruiz Díaz and Toña Osher for building our relationship to community actions and seed activists from Meso-America, Whitney Stewart for graphic design, Paul Ross for distribution, Glyn Wilson-Charles SeedBroadcast super intern, Viola Arduini for web support, Bill Mann, Fodder Farm, Rick Ferchaud for endless weeding and digging, the many individuals for their continued support, and to the amazing anonymous donors that continue to support our work. And huge thank you to the soil, microbes, birds, sun, wind, rain and to our seeds that continue to inspire and give us hope. Thank you for joining with us in keeping these seeds alive.

SEED=FOOD=LIFE

"We receive our seeds from nature and our ancestors. We have a duty to save and share them, and hand them over to future generations in their richness, integrity, and diversity. Therefore we have a duty to disobey any law that makes it illegal for us to save and share our seeds."

Vandana Shiva

As we all know these times in which we are living can feel like the upside down times. Our world is spinning faster and faster so it is hard to keep up with all that comes our way. What we have known, or feel we know well, is constantly shifting and changing, sometimes for the better and more than often for the not so good of this planet.

If you did not know already, we are at a crisis point. The pandemic, the uprisings, continued violence to other humans and our mother earth, unprecedented weather patterns and thousands of Indian farmers putting their lives on the line protesting new farming regulations. The way we put one foot in front of the other has changed. Did we ever imagine this?

All can be over whelming and out of balance. We need to muster up the courage to dig deep into finding meaningful ways to ground ourselves back into this world. These ways might be different for all of us but each of us holds a responsibility to act.

We at **SEEDBROADCAST** have been learning from the incredible capacity of our seeds, are dedicated to what they teach us and in return offer our support to keep their nurturing stories alive and in good health. We believe and are acting on keeping the seeds alive.
Might you?

We too are seeds...

SEEDBROADCAST holds the belief that it is a worldly right to be able save our seeds and share their potential, to be able to grow our own food and share this abundance, and to cultivate grassroots wisdom and share in her radical creativity and resilience.

We seek to reveal the culture that has been lost in agriculture and believe that seeds are witnesses to our past and hold potential for our future. Seeds have their own story to tell and it is up to us to listen before it is too late.

SEEDBROADCAST encourages communities to keep local food and culture alive and vibrant through working together in creative and inspiring ways. We spend time with people on their farms, in their gardens, at seed exchanges and at community gatherings to dig deeper into the, often, unheard stories of local agriculture. Our traditional farmers, avid gardeners and local organic food growers are inspired by the seeds they sow and save, they take notice of what grows and what does not, they learn from the seasonal shifts, experiment with when to plant the first pea and when to harvest the seed for next year. This vital knowledge base of plant and human connection is what we seek to cultivate, disperse and nurture.

We strive to live in reciprocity with all of our living breathing beings and to not only take but to sincerely give back.
What if we were to ask ourselves everyday "What can we gift?"

Our gift, to all who are willing to open their hearts to the necessity of listening, to those beings that have faced and are facing extinction and relocation and to learn from their fearless resilience.

In 2019 we launched the SEED: Climate Change Resilience exhibition at the Albuquerque Museum accompanied by numerous theme based events in collaboration with many bio-regional partners and a special edition of the SeedBroadcast Journal. The 2020 plans to work in partnership with the Haak'u Museum in Acoma Pueblo, New Mexico and Bennington

"The unprecedented unity of the farmers will put pressure on the government to withdraw the three anti-farmer acts."

Medha Patkar, Social activist



College in Vermont to add new seed stories to this exhibit and directly involve their local communities have been put on hold due to the pandemic. So we have been hunkering down and slowed down to reflect on how to best take meaningful action for change. We are redoing the website to make it more accessible and interactive as it is seriously out of date. A new version will be up and running soon and much easier to navigate. We are continuing our conversations and networking with farmers, seed savers, back yard gardeners and activists, and teaching and mentoring as much as possible.

And we are always in the process of tending our own fields and gardens, learning as much as we possibly can from the seeds and soil and trying new ways to keep the seeds alive and vibrant.

This edition is dedicated to the fierce resilience of millions of Indian farmers who travelled on their tractors to Delhi in protest of the new laws in the so-called Farm Bill. As Vandana Shiva states " These Farm Bills are in reality Food System Bills. They indeed will determine food production, farmers' incomes, food prices, and will have impacts on soils, biodiversity, and natural resources endangering 70 years of a regulatory system to protect small farms, small farmer livelihoods, and food sovereignty of India." These farmers have set up make-shift camps outside Delhi and continue in their struggle to be heard.

According to Samyukt Kisan Morcha, a United Front of over 40 farmers unions at least 147 farmers have died during the course of the months-long protests from a range of causes, including suicide, road accidents and exposure to cold weather.

We take a deep bow of gratitude to all these courageous protesters.

"It appears that we have fallen into the habit of compromising on issues that should not, and in fact cannot be compromised. I have an idea that a large number of us, including even a large number of politicians, believe that is wrong to destroy the Earth. But we have powerful political opponents who insist that an Earth-Destroying economy is justified by freedom and profit."

Wendell Berry

PLEASE HELP US GROW! Support SeedBroadcast with a tax-deductible donation!

With the increasing demands for SEED Action now, we need your help to ensure that we continue to expand our collaborations and activations. Your support will keep the SeedBroadcast agri-Cultural Journal free and accessible, nurture seed stories and keep them alive and percolating and allow our partnerships with Native Seeds/SEARCH, Rocky Mountain Seed Alliance and community activist organizations to deepen the focus on food and seed sovereignty and climate change resilience. These are times of rapid climate and environmental crisis that are causing devastation to our mother earth so we need to continue to sustain and deepen our efforts. Your donation will help us to build the capacity to dig deep, sprout tall, and shout out for more action to plant the seeds of our ancestors across the land.

TO MAKE A TAX DEDUCTIBLE DONATION TO SEEDBROADCAST GO TO:

Online donation:

www.seedbroadcast.org/SeedBroadcast/SeedBroadcast_Donate.html

www.littlelobe.org/portfolio/seedbroadcast/

Or contact our fiscal sponsor Littlelobe for other payment options:

Phone: 505.980.6218

Email: info@littlelobe.org

- Your donation will support the on going activation of Seed: Climate Change Resilience and community engagement.

- Your donation will help us to keep activating local food and seed resiliency through community partnerships.

- Your donation will help keep the agri-Culture Journal free. Available online https://www.seedbroadcast.org/SeedBroadcast/SeedBroadcast_agriCulture_Journal.html and at various locations around the nation.

SeedBroadcast has been and continues to be funded by in-kind donations of time, labor, and money from collective SeedBroadcasters.

SeedBroadcast has received generous grants from the Kindle Project Fund of the Common Counsel Foundation, McCune Charitable Foundation, the Robert Rauschenberg Foundation, the Puffin Foundation, Santa Fe Community Foundation and anonymous donors that support our continued projects. All of these funds are essential for the successful operation of SeedBroadcast.

SeedBroadcast thanks you for your support and BELIEF in the power of Seeds, Stories, and acknowledging the vital aspects of culture that is held within traditional forms of agri-Culture!



PHOTO CREDIT: SEEDBROADCAST

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SPIRIT PLATE

ALICIA SMITH

As we gathered for the first meal at the ceremony, a plate was passed over the table. Onto the plate went a small portion of every item of food that had been set out and when it finished its migration, it was handed to an Elder. The Elder, holding the plate aloft, began to pray. He gave gratitude to Mother Earth for providing us with the game and plants that would nourish our bodies that evening. An acknowledgement of our life which is necessarily sustained by the death of others. He prayed for continued abundance of food and clean water. He offered the plate to those who could not be present to share the meal with us. The ones who were ill, incarcerated or otherwise unable to travel. He offered it to the departed, the not-yet-born and finally to the Ancestors who watched over us all.

Huauhtli, Amaranth, was one of our most sacred foods. The popped seeds would be mixed with honey or agave nectar, sometimes blood from the sacrifice, and they would be formed into human figures complete with squash seed teeth and beans for eyes. Drumming, Singing, Copal burning, and offerings of flowers were made to these figures. These representations of



ALICIA SMITH IS A XICANA ARTIST AND ACTIVIST CURRENTLY BASED IN OKLAHOMA. IN HER WORK SHE OFTEN INVESTIGATES THE RELATIONSHIP BETWEEN LAND AND BODY AND THE LARGER IMPLICATIONS OF COLONIAL NARRATIVES AROUND THAT. NOW, SHE IS INTERESTED IN REFORGING THE BONDS BETWEEN THE PAST AND THE PRESENT THROUGH SACRED CONSUMPTION AND SEED STEWARDSHIP.

PHOTO CREDIT: SEEDBROADCAST

the energies who oversaw the fertility of our lands. When the Spanish arrived and saw this ceremony, they saw a diabolical eucharist and forbade the consumption of Amaranth. Heroically, despite 500 years of colonization, you can still find this candy in Mexico. It is called Alegria, Happiness.

The history of colonization could be written in plants. Tobacco, Chocolate, Vanilla, just to name a few, generated an enormous amount of wealth for Europe. Plants forbidden to the indigenous inhabitants, the original stewards of them, and forbidden to the enslaved and stolen peoples forced to tend and harvest them. When the North American Fair Trade Agreement passed in 1994 GMO corn flooded into Mexico. In less than a decade it caused the loss of 1.3 million small farmers and a mass migration of people unable to stand up against their large American competitors. Ironic that it would happen to the people who first domesticated this crop from a wild grass 8,000 years before. December of 2020 Mexico decreed a ban on GMO corn and glyphosate in an effort to protect our heirlooms and our courageous seed keepers.

Seeds always feel like medicine bundles or holy relics to me. Containers that store memory, the sacred and the remains of our ancestors. Brave martyrs, flayed ones. And while Mexico has had to fight to preserve and protect its seed from foreign invaders, we have also had to endure the theft of our heroes and imposition of our oppressors. The final resting place of Hernan Cortes is in Purísima Concepción and Jesús Nazareno Church in Mexico City. For 500 years his bones were protected and hidden by the Catholic Church. Meanwhile Cuauhtémoc, the last Tlatoani of the Nahuas, has never been found. His remains likely destroyed after his execution to prevent the traditional funerary customs from being practiced and to prevent his body from becoming a symbol for inspiration and resistance to his people.

After the Elder finished his prayer, he asked someone to carry the plate out to the Sacred Fire. I volunteered, stood, and collected it from his wrinkled hands. Walking out through the door, passed the sweet smelling mound of half eaten apples a wild woodchuck had left, to the golden glow in the blue twilight. I sat the plate before the fire, and took a pinch of tobacco and copal and tossed it in. In the smoke I said a prayer of my own.

Tlazocamati, Thank you, for everything you did so that these seeds and this food could arrive to me. I promise to protect the traditions and memory that accompany them so they are never forgotten. Nimitzneki, I love you.

PANDEMIC BEAUTY

CHRISSIE ORR

This image was created in 2020 during the surge of Covid-19 and the crucial uprisings that erupted after the murder of George Floyd.

Like a huge wave swelling from the depths, the pandemics of covid, climate chaos, oppressive violence and racism sweep over us and topple us to the ground. We are brought to our knees, sunk in, jettisoned backwards, dug deep in the grief and the beauty that we had never seen before. Our vision readjusting to the waning light of what is to arise. We tenderly bend towards the earth to plant the seeds of renewal for those that are yet to come and those that have come before us.

CHRISSIE WAS BORN IN SCOTLAND, A DESCENDANT OF THE PICTS (THE PAINTED ONES) SHE IS AN ARTIST, ANIMATEUR AND CREATIVE INVESTIGATOR FOCUSED ON ANIMATING "A RELATIONAL AESTHETIC AROUND COMMUNITY (HUMAN AND NON-HUMAN) AND SITE WITH ISSUES RELEVANT TO BOTH." ORR HAS CREATED INNOVATIVE, PROVOCATIVE COMMUNITY - BASED INTERDISCIPLINARY PROJECTS IN DIVERSE AREAS OF THE WORLD AND IS RECOGNIZED INTERNATIONALLY FOR HER PIONEERING WORK. SHE IS PRESENTLY THE ACADEMY'S CREATIVE PRACTICE FELLOW AND COFOUNDER OF SEEDBROADCAST.

SHE HAS KEPT A JOURNAL FOR MORE YEARS THAN SHE CAN REMEMBER, THEIR BROKEN WORN SPINES LINE HER BOOKSHELVES AND CONTAIN HER SECRET MEMORY LINES. ONE DAY SHE MIGHT SHARE THESE. IN HER SPARE TIME, SHE GROWS ANCIENT VARIETIES OF CORN AND BEANS TO LEARN NEW WAYS OF BEING IN THIS WORLD AND LOVES TO INSTIGATE BEAUTIFUL TROUBLE.



MORE THAN LIGHT **FROM NATURE SPEAKS:** **ART AND POETRY FOR THE EARTH**

DEBORAH KENNEDY

MORE THAN LIGHT

Wings slice the simmering air
 long neck and legs strain forward
 each feather burning cold, a shard
 of the new moon, taunting noon light.

Egret stands alone, astonished by barren
 levees, rubble shaped to shield concrete
 carpeted with a poverty of plants.
 Beneath my boots the earth still feels

the touch of bare feet, still tastes the brew
 of standing water, dark as tea, wetlands
 steeping, still longs to bear the weight
 of rising ground and lumbering trees.

The earth still hears the rush of a sky
 once dark with birds. Sun, fill my eyes
 with something more than light.
 Count back the searing days

see the endless, indigo nights
 listen to forgotten voices. The
 young women stand like slender stalks
 fires ripple beyond their dance

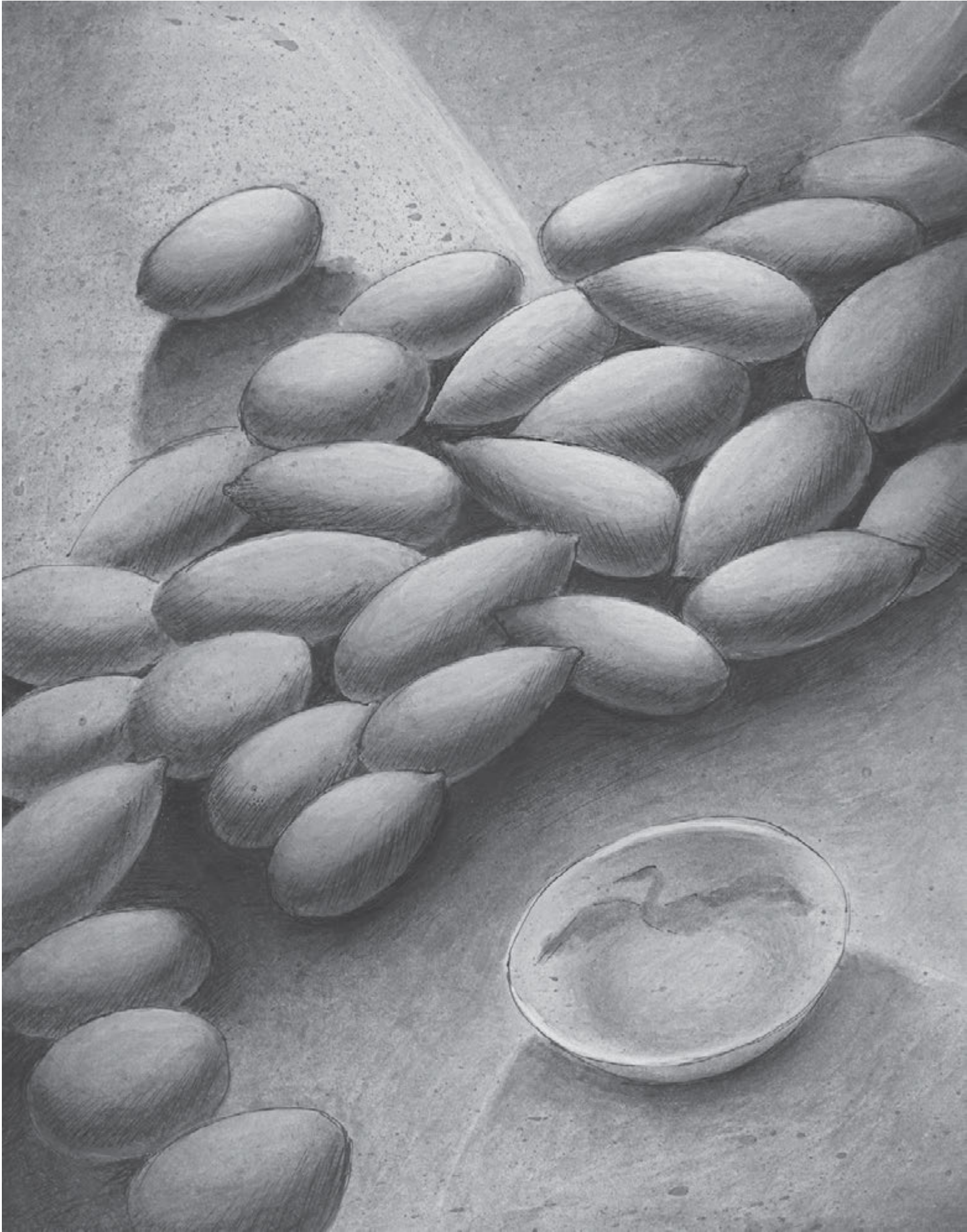
singing to the bowing oaks, burnished
 acorns hanging heavy on every branch.

ACCOMPANYING ESSAY: *MORE THAN LIGHT*

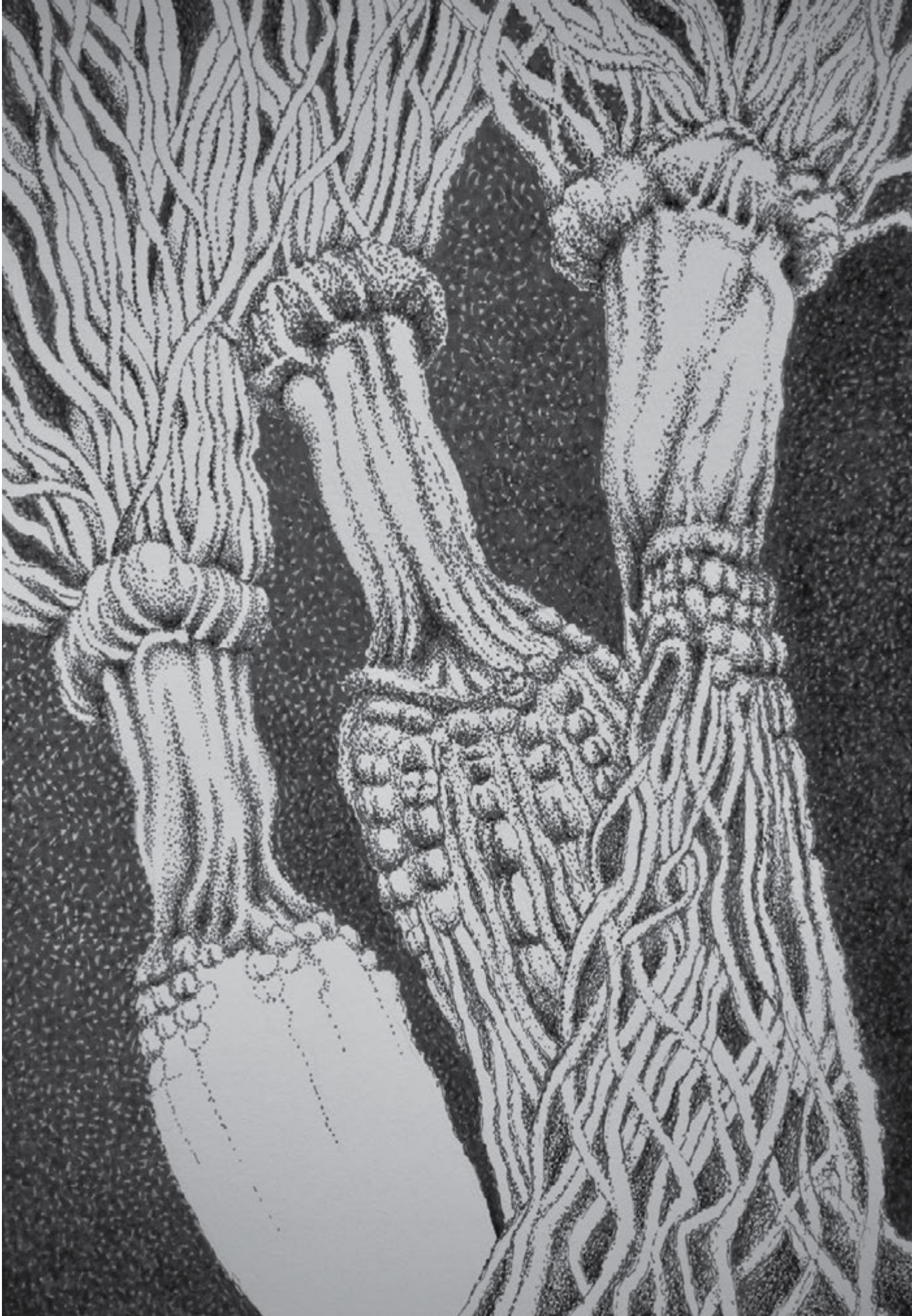
I frequently explore open areas near my home in the San Francisco Bay Area and then write about my experiences. On this day, I watched an egret land on a levee. Egrets are tall, pristine white birds with graceful curving necks, long legs and beaks. The spare beauty of the egret, so finely shaped, sharpened the contrast with the surrounding brutalized landscape. I began to imagine, as I often do, what this barren environment looked like before Europeans arrived—before Westerners scraped flat the wetlands, and dug the vast salt evaporation ponds. Local pre-contact lands are described as having very tall, bunch grasses and rich undergrowth covering the wetland areas. Indigenous Ohlone people lived on the high ground, near great stands of ancient oak trees. The Ohlone made their homes and boats of rush, a thick grass reaching thirteen feet tall. They celebrated the powerful oak trees, and their nutritious acorns. During these celebrations, young women sang through the night, their fires dancing, under arching trees and the evening sky. The artwork renders illuminated acorns—the Ohlone's staff of life.

UPDATE ON ESSAY:

Coast Live Oaks are sturdy evergreens and are a keystone species crucial to the coastal habitats of California. They can grow to 80 feet tall and live for 250 years. Unfortunately, Sudden Oak Death, a virulent pathogen, has killed or weakened millions of oaks in the past thirty years. Also, Coast Live Oaks are adapted to survive some fires, however, untold numbers have been burned to the ground by the fierce fires afflicting California, spawned by climate change droughts. In 2020 alone 4,397,809 acres of land burned in extraordinarily fierce fires. The acorns of these trees feed dozens of wildlife species and traditional peoples.

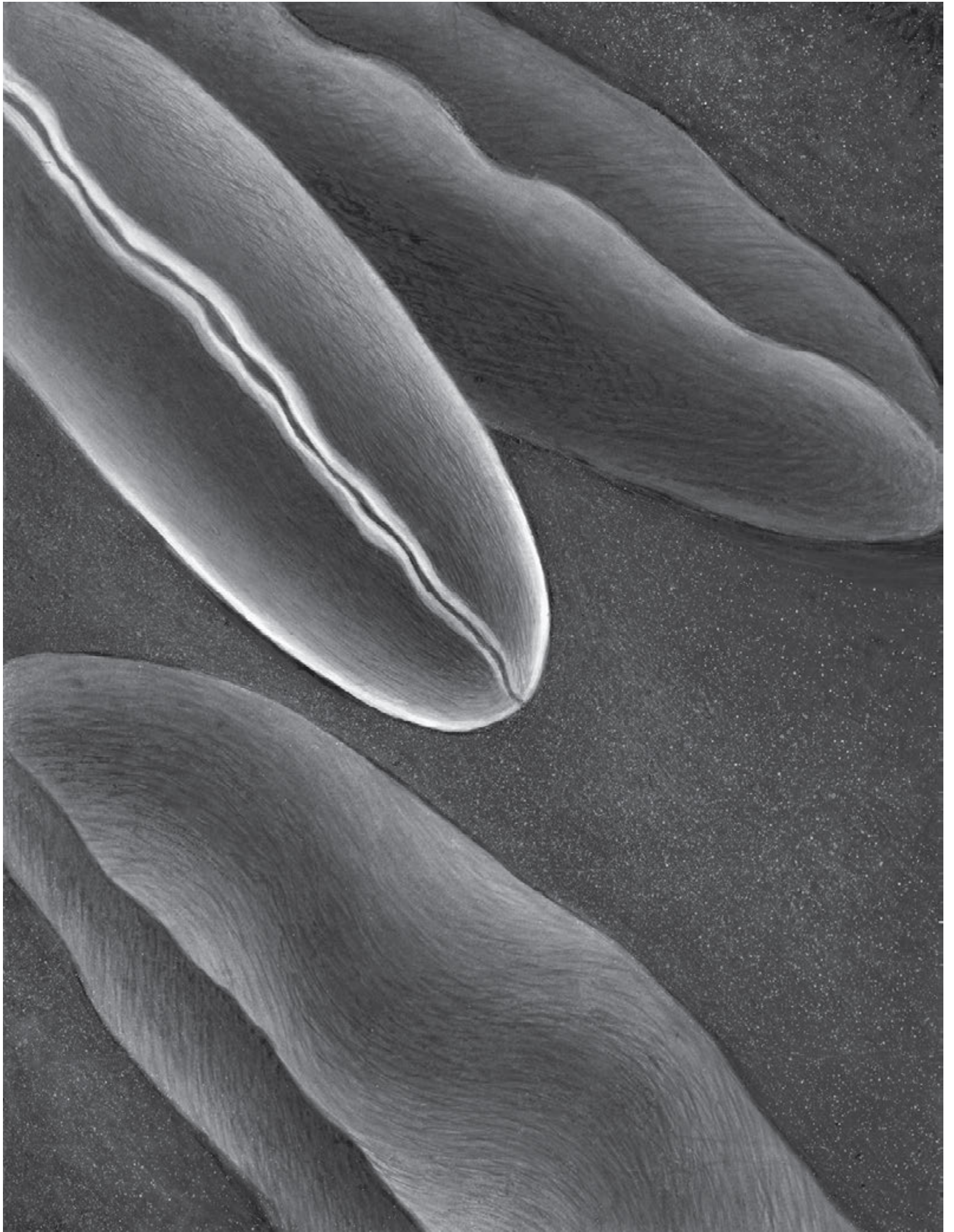


MORE THAN LIGHT, INK AND WIND-POWERED BRISTOL PAPER, ILLUSTRATION FROM NATURE SPEAKS: ART AND POETRY FOR THE EARTH



ENDLESS GIFTS: DANDELION SEEDS, INK AND WIND-POWERED BRISTOL PAPER

THIS INK DRAWING TRANSFORMS A SCANNING ELECTRON MICROSCOPIC IMAGE WITH INNUMERABLE STIPPLED PEN DOTS. THIS DRAWING TECHNIQUE ECHOES THE COMPLEXITY OF THESE DANDELION SEEDS. DANDELIONS ARE ONE OF THE MOST COMMON PLANTS IN THE WORLD AND ADAPT TO A WIDE VARIETY OF HABITATS. EVERY PART OF THE PLANT IS EDIBLE AND HAVE BEEN USED MEDICINALLY AND AS DYES. DANDELIONS ARE TREASURES UNDERFOOT.



CRADLES OF LIFE: POLLEN, INK AND WIND-POWERED BRISTOL PAPER, ILLUSTRATION FROM NATURE SPEAKS: ART AND POETRY FOR THE EARTH

POLLEN CAN BE THOUGHT OF AS THE "SEEDS OF SEEDS." SCANNING ELECTRON MICROSCOPES REVEAL THE ELEGANCE AND TOUGHNESS OF THESE LIFE FORMS. RECENTLY, 240-MILLION-YEAR-OLD FOSSILIZED POLLEN GRAINS FOUND IN SWITZERLAND HAVE PUSHED BACK THE ESTIMATED TIME POLLEN HAS EXISTED ON EARTH. POLLEN IS CRITICAL TO THE HEALTH OF MANY TYPES OF INSECTS AND BEES WHOSE POPULATIONS ARE DECLINING AT ALARMING LEVELS.

DEBORAH KENNEDY IS AN ARTIST AND AUTHOR WHOSE CONCEPTUALLY-BASED WORK IS EXHIBITED IN GALLERIES, MUSEUMS, PUBLIC SPACES, ONLINE EXHIBITS, AND JOURNALS. SHE FOCUSES ON SOCIAL AND ECOLOGICAL THEMES IN HER PAINTINGS, PHOTOGRAPHS, BOOKS, AND INSTALLATIONS. KENNEDY IS WIDELY NOTED FOR CREATING THE LAST SERIES OF LARGE-SCALE INSTALLATIONS ON THE BERLIN WALL SIX MONTHS BEFORE IT FELL. THIS WORK HAS BEEN FEATURED IN AMERICAN AND GERMAN NEWS PAPERS AND BOOKS ON BERLIN WALL ART, INCLUDING *VERBOTEN: BERLINER MAUERKUNST*.

HER ILLUSTRATED BOOK, *NATURE SPEAKS: ART AND POETRY FOR THE EARTH* (WHITE CLOUD PRESS), IS A RECIPIENT OF THE SILVER NAUTILUS POETRY BOOK AWARD AND THE ERIC HOFFER POETRY BOOK AWARD. AN INDEPENDENT REVIEWER DESCRIBED HER BOOK AS "FASCINATING, THOUGHT-PROVOKING, AND SOUL-STIRRING." KENNEDY LIVES IN CALIFORNIA, WHERE SHE CREATES HER WORK, EXHIBITS WIDELY, TEACHES ZOOM ART AND POETRY WORKSHOPS, AND PERFORMS MULTI-MEDIA ART AND LITERARY READINGS FOR POETRY, ART, ECOLOGY AND SPIRITUAL GROUPS.

WWW.THEUSREVIEW.COM/USRHOFFER.HTML

MY ANCESTRAL GARDEN EMERGES

KUWA JASIRI INDOMELA

In my reality, culture cures. A deeply embedded story of place, purpose and pride. Knowing our stories is knowing ourselves. Perhaps you are following this journey with me – the longing, the guilt, the struggle, the quest.

Creosote bushes fill the open space at the end of our road. White fuzzy Seeds beckon me. Supple to the touch, they open revealing two sections and I fill my pockets. The desert sand is loose in the smoke filled autumn air. Moments like these help me carry on.

The only way to return is to carry on. Focused on the prize, unwavering. Playful. Laughter is such medicine. I love the thought of blooming into laughter. So radiant. Like the Creosote flower, vibrant yellow is my tone. Loud, proud, certain, beautiful. That is my laughter. A tool to weather the challenges, micro aggressions, victories and to build comradeship. Laughter in survival, so lush. Wildlands are where the Earth goes to rest. I take this Natural example of restfulness and begin letting go of my doer self – knowing the many blessings and talents, doing offers me. These are aspects of myself I can call upon whenever needed. Now, I fill myself with rest! Rest sparks calmness, clarity, and creativity. Connecting with myself in this new rest-filled way opens a chasm to thriving.

Of course while occupying Turtle Island without Native permission, I sustained equitable relationships with the Indigenous Diné folks who steward their lifeways on their sovereign land. Through Authentic Creations Artistic Apothecary, the grassroots initiative that I founded in 2011, we rematriated 10 varieties of traditional Seeds to 17 Diné families. Most of these varieties were received through donations from Seeds companies and archives. This program concludes my decade of Diné Solidarity work, and was also my bittersweet farewell to Turtle Island.

With my Indigenous Taino co-parent, we return to Borikén territory, colonized Puerto Rico. Supporting the Indigenous tribes on the land I live on will always be intrinsic to my life. I am so gleeful for when those tribes share my lineage.

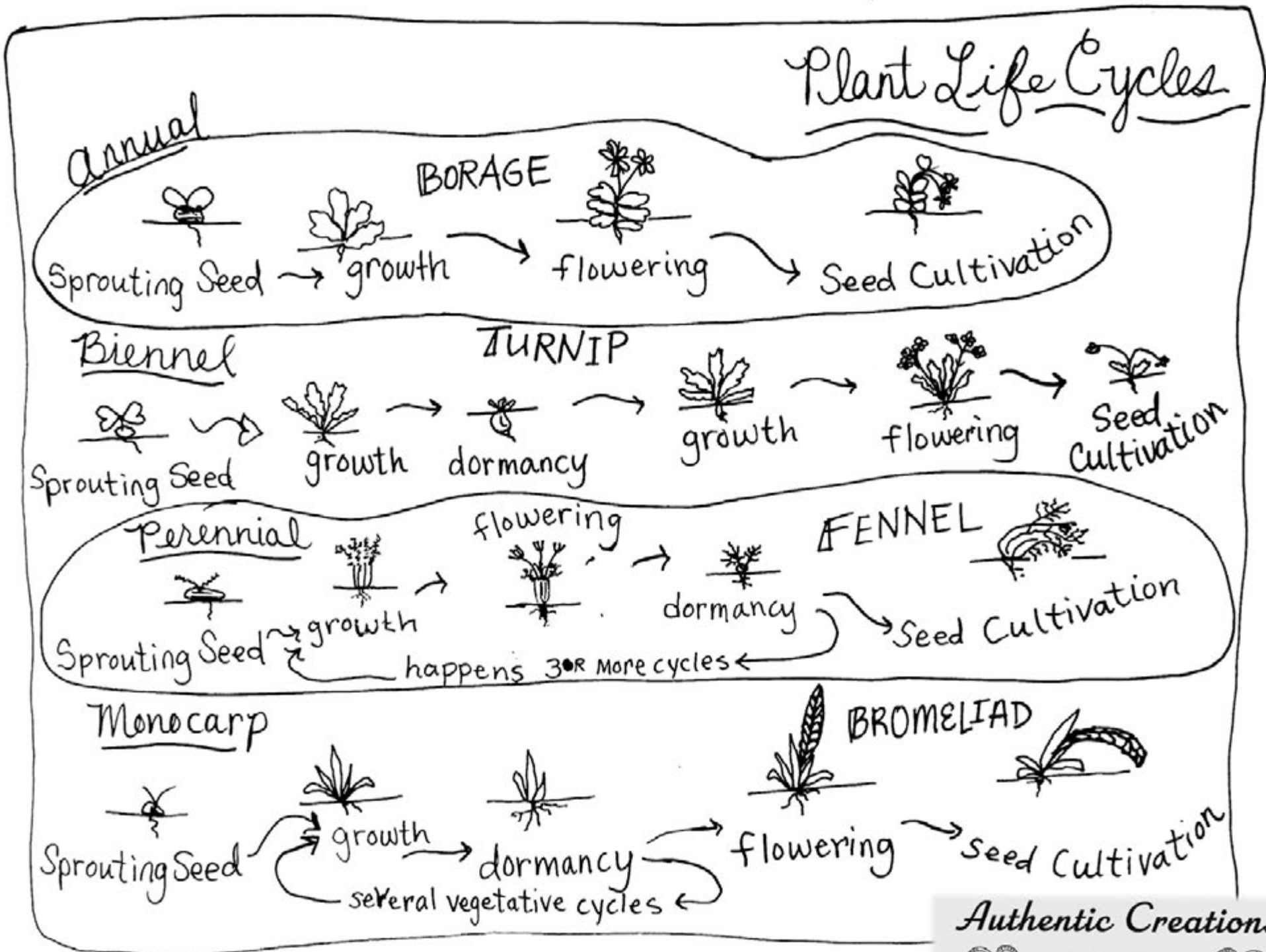
Every Seed is so precious. The way I honor a Seed has shifted. The way I vouch for their life has transformed. Perhaps because my Haitian-Jamaican partner and I are Spiritually Pregnant. Life – nurturing life is softening my perspective.

What I realize about my Seed journey is how it started as a faint memory, pain clouding my channels. Now I have some clarity, and victories in my exposure to Afro-Indigeneity. I am more open and curious about traditional Seed keeping. My attitude is positive and supportive of land-based cultures.

My dream is a reality – becoming an island resident with housing stability. I planted my Ancestral Seeds slightly below the soil surface in yogurt containers on our tile porch. Our new apartment had a bag of soil in the hall closet awaiting my arrival. Seems so tender and loving! I am eager for the sprouts of Doucette d'Algers Greens, Musquee De Maroc Squash, Southern Giant Curled Mustard Green, Jamaican Burr Gherkin Cucumber, Portal Jade Bean, Clemson Okra, and Dark Green Watermelon to appear. Especially Coral Sorghum as my gardening goal is to grow a broom.

Becoming a resident of the Caribbean Sea I will learn to sail, inevitably sailing back to my Ancestral land, Ghana, on the transatlantic slave trade route. How lovely would it be to have Seeds braided into my hair. Alas, European standards of beauty fried off my hair. My bald scalp becoming an ode to the regalness of Africa. Around my neck there dangles a leather pouch laden with Seeds destined for my Native continent. I love my baldhead, mahogany brown, shiny after an application of Arnica and Black Castor Oil. The oils remind me to honor what is and what is to come.

Seed, Laugh, Rest, Return: this is how the story transforms and flows.



Authentic Creations
 LIVING MY TRUTH

AS A DEFENDER OF NATURE AND OTHER ANCIENT WISDOM, KUWA JASIRI ENGAGES THE WORLD IN COLLECTIVE REMEMBERING. THIS ONE IS PASSIONATE ABOUT EXPOSING AND EMBRACING TRUTH THROUGH WRITING, DANCE AND INNER GROWTH. JOIN OUR QUEER PEOPLE OF HERITAGE LED GRASSROOTS NETWORK AS WE ENTER THE AGE OF ABOLITION AND HARMONY. EMERGE TOGETHER AT ARTISTICAPOTHECARY.WORDPRESS.COM, PATREON AND YOUTUBE.

DANDELION SEEDS

ED PASCHICH

Dandelion seeds
In the wind
From my breath

Into the possible
Into the unknown

Where ever stillness sends them.

To become

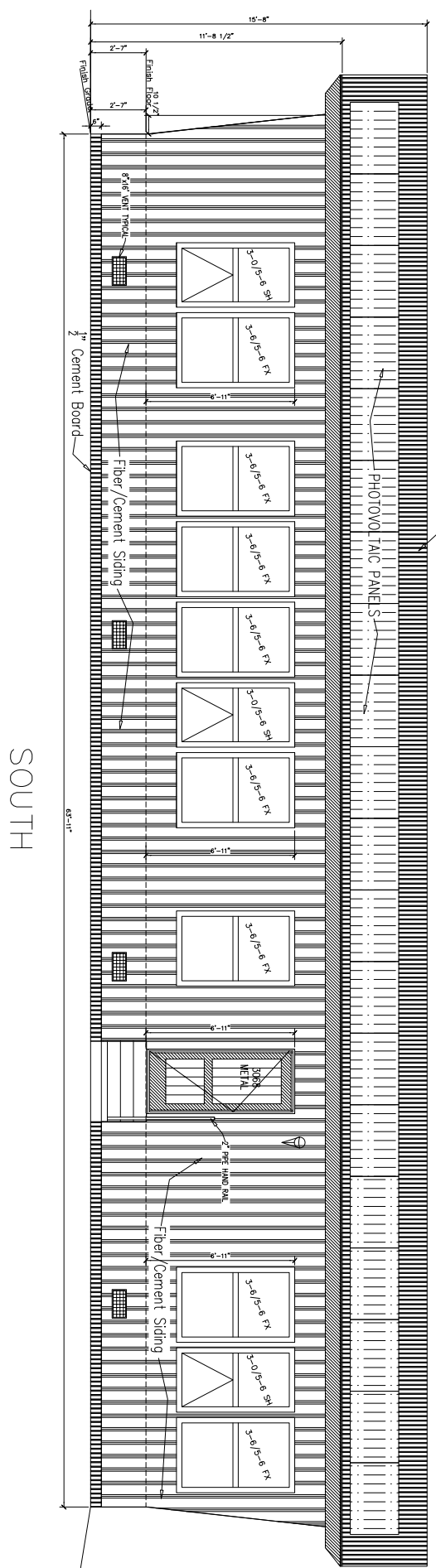
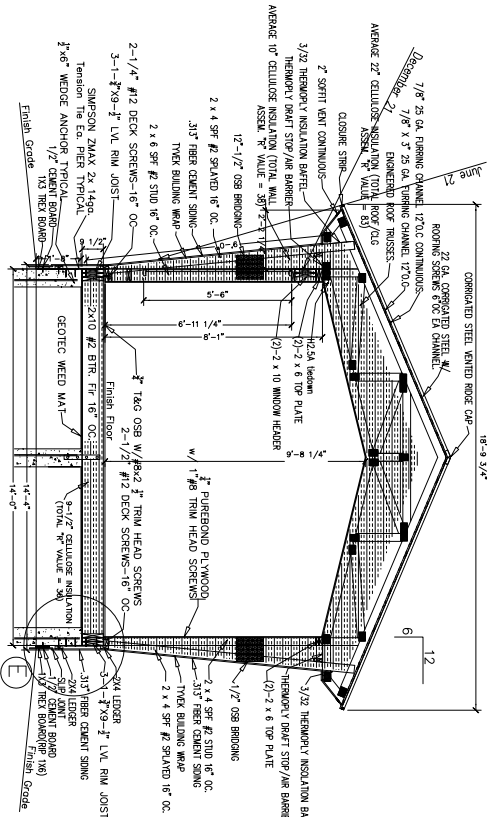
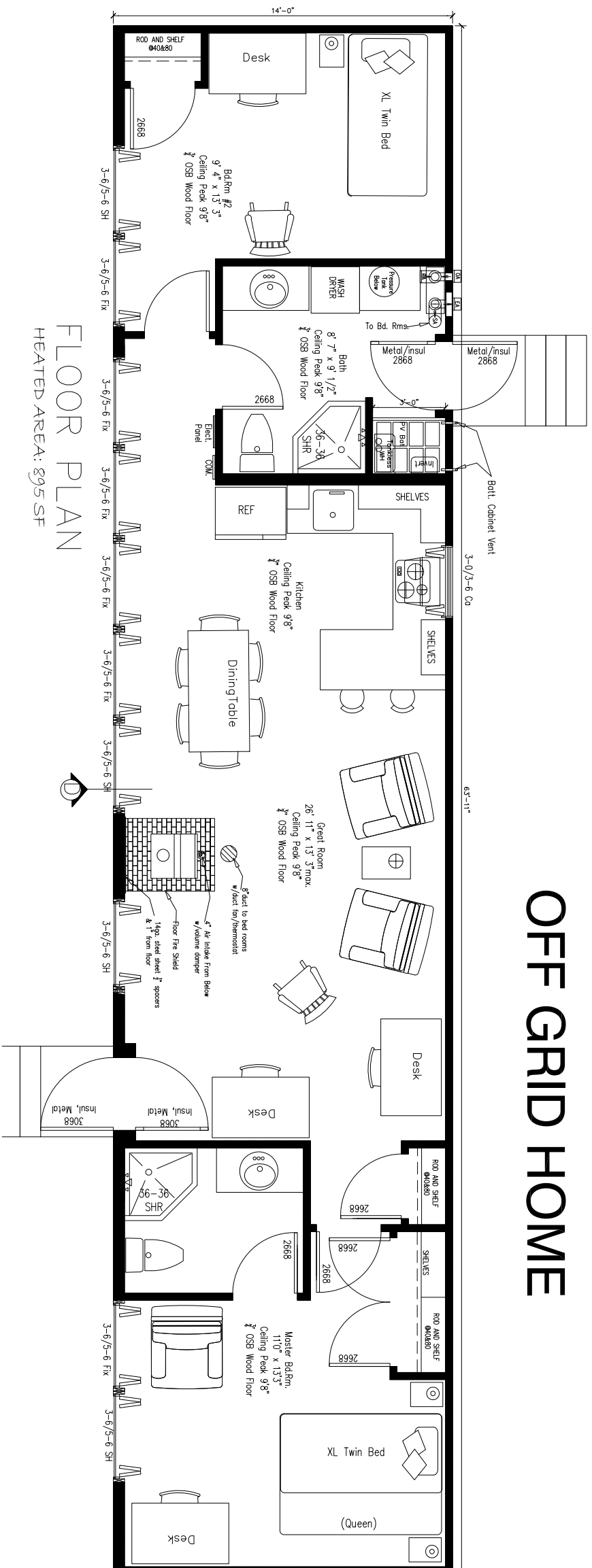
OFF GRID SOLAR

This is a house plan that is in my opinion is a "sustainable" home.
Today we must build Off Grid Solar, small and more owner
buildable.

I started building Solar Adobe homes in 1976.
I then moved on to "Environmentally Responsible" homes and
published "The T.R.E.E. House Book."

Then on to Tire houses and published "The Tire House Book" and
on to Straw Bale homes and the book "Mainstreaming Sustainable
Architecture: Casa de Paha a Demonstration.

OFF GRID HOME



Overview

The design intent is to provide high quality livability/comfort with minimum room sizes while eliminating expense from popular or fashionable finishes. While not spartan it may be considered minimal. Pier and beam foundation/floor framing is the least expensive and the most likely to be accomplished by an "owner/builder". Kitchen Cabinets are drawn as "tables" constructed with 2x2 Pine bases with 2x6 T&G tops and open shelving which is in the realm of do-ability for most owner/builders. If affordable the countertops may be covered with stainless steel. Heating will be provided mainly by a wood stove with a backup Heat Pump heating/cooling system. Some of the home heating will be from the south facing direct gain windows with by-fold insulating shutters. In times of extreme cold most or all of the shutters may be left closed.

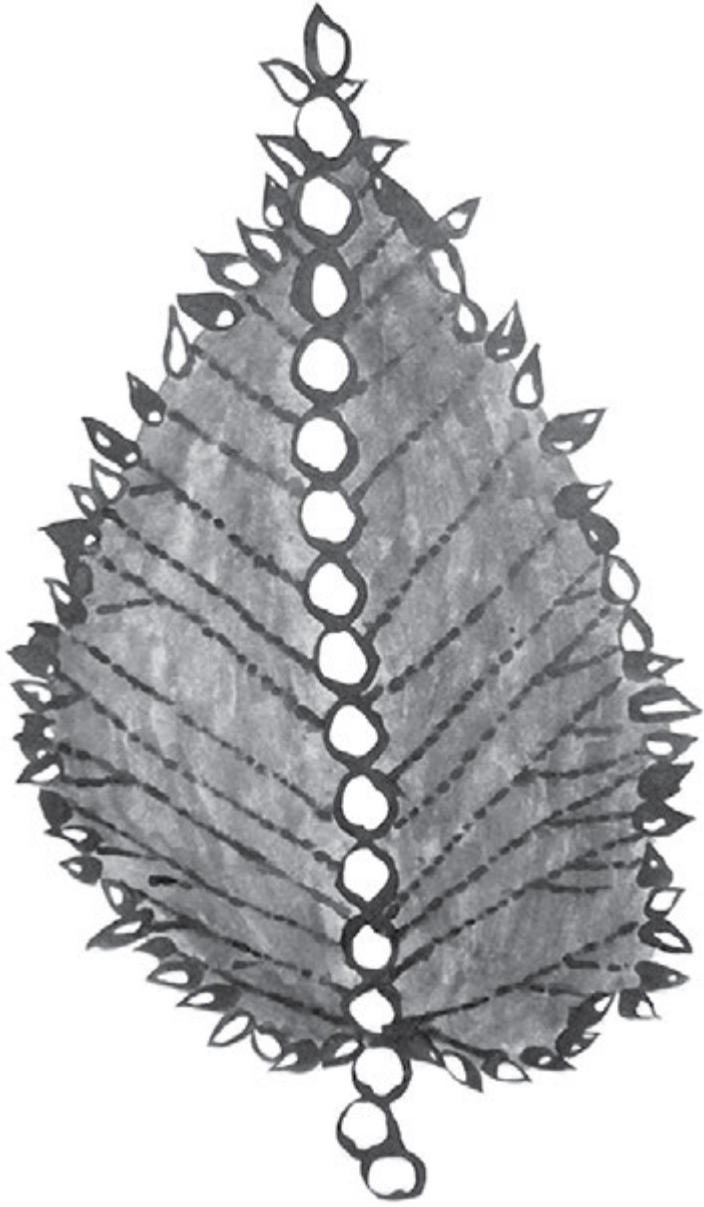
A Photovoltaic system is oversized (5,000 W) to help provide more potential for electric heating to augment the wood stove or in place of the stove if the cabin is not occupied and in times when the PV system is at low output (winter storms w/ cloudy weather).

22 ga. Steel roof that is designed to rust and specified to resist fire penetration. Fiber cement siding is used for its fire protection. Zero VOC coatings both interior and exterior are used for more healthy indoor air quality and environmental considerations. OSB formaldehyde free flooring is simply sealed/sealed for functionality, architectural consistency and cost savings. Purebond plywood for interior wall finish is used for its zero formaldehyde adhesive.

1. All materials are to be specified by the architect.
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FOREST COMPOSITIONS

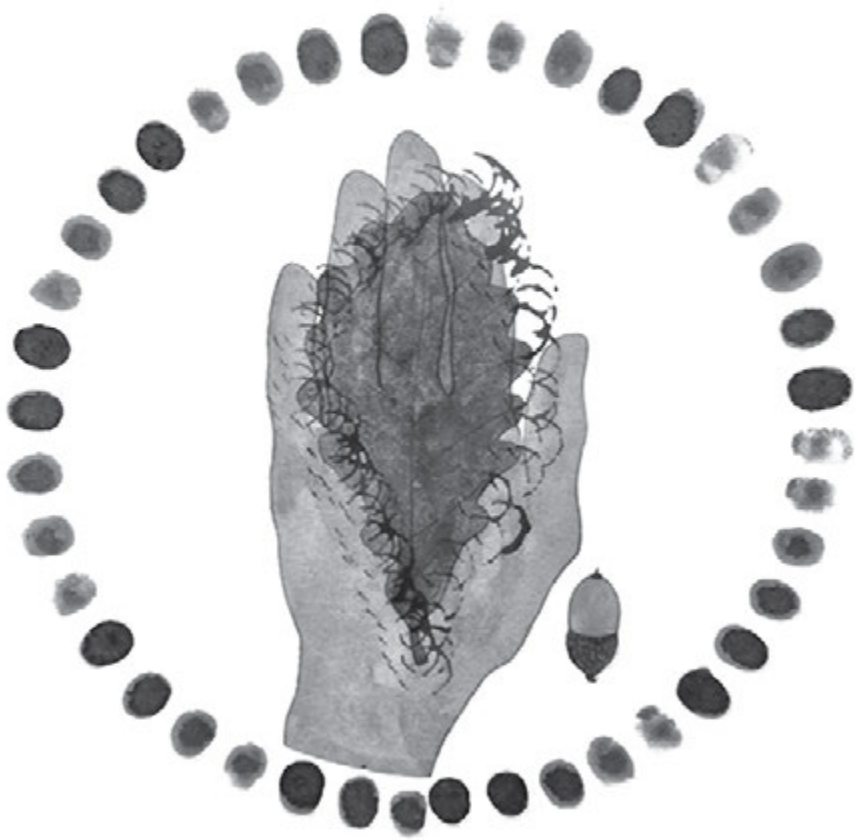
SUSAN HOENIG



AUTUMNAL AMERICAN BEECH LEAF. BLACK WALNUT INK PRINT USING THE SMALL BROWN NUTS THAT ARE ENCASED IN A PRICKLY BUR FOR THE OUTER COARSE, SAW-TOOTHED EDGES OF THE LEAF. THESE SMALL KERNELS ARE IN THE OUTER SHELLS OF THE NUT. I NOTICED THAT THEY HAVE THREE SIDES, ONE OF WHICH IS MORE FLAT THAN THE OTHER TWO, GOOD FOR PRINTING. THE MIDRIB IS PRINTED WITH THE OUTER HALF-SHELL OF THE HUSK. THE LEAF VEINS, ALWAYS PARALLEL TO EACH OTHER ARE PRINTED WITH THE SIDES OF THE OUTER BUR.



BOXELDER



CHESTNUT OAK



HICKORY



MY HAND WITH RED MAPLE WINGED-SEED PODS



CHICKADEE WITH SWEETGUM

SUSAN HOENIG CONNECTS EARTH AND ART TO MAKE VISIBLE THE RELATIONSHIP BETWEEN HABITAT, PLANT AND ANIMAL LIFE. SHE STUDIES THE EVOLUTIONARY IMPACT OF THE FOREST UNDERSTORY AND LEADS WALKING TOURS OF HER ECOLOGICAL LEAF SCULPTURES AT GRAEBER WOODS PRESERVE, FRANKLIN TOWNSHIP, NEW JERSEY. SUSAN MAKES BLACK WALNUT INK DURING MOST YEARS. SHE USES THE INK TO PRINT THE HALF SHELLS OF NUTS, SEEDS, HUSKS AND ACORNS FROM EACH LEAF SCULPTURE SITE. IN 2020, SUSAN WAS ARTIST-IN-RESIDENCE AT MOUNTAIN LAKES NATURE PRESERVE IN PRINCETON, NEW JERSEY WHERE SHE COLLABORATED WITH FRIENDS OF PRINCETON OPEN SPACE TO DRAW ATTENTION TO THE VALUE AND BEAUTY OF NATIVE TREES. ONE OF SUSAN'S LEAF SCULPTURES, THE AMERICAN CHESTNUT, IS SITUATED ALONGSIDE NEWLY PLANTED AMERICAN CHESTNUT SAPLINGS WITH 100% NATIVE SEEDS. A DOCUMENTARY WAS MADE OF THIS RESTORATION PROJECT.

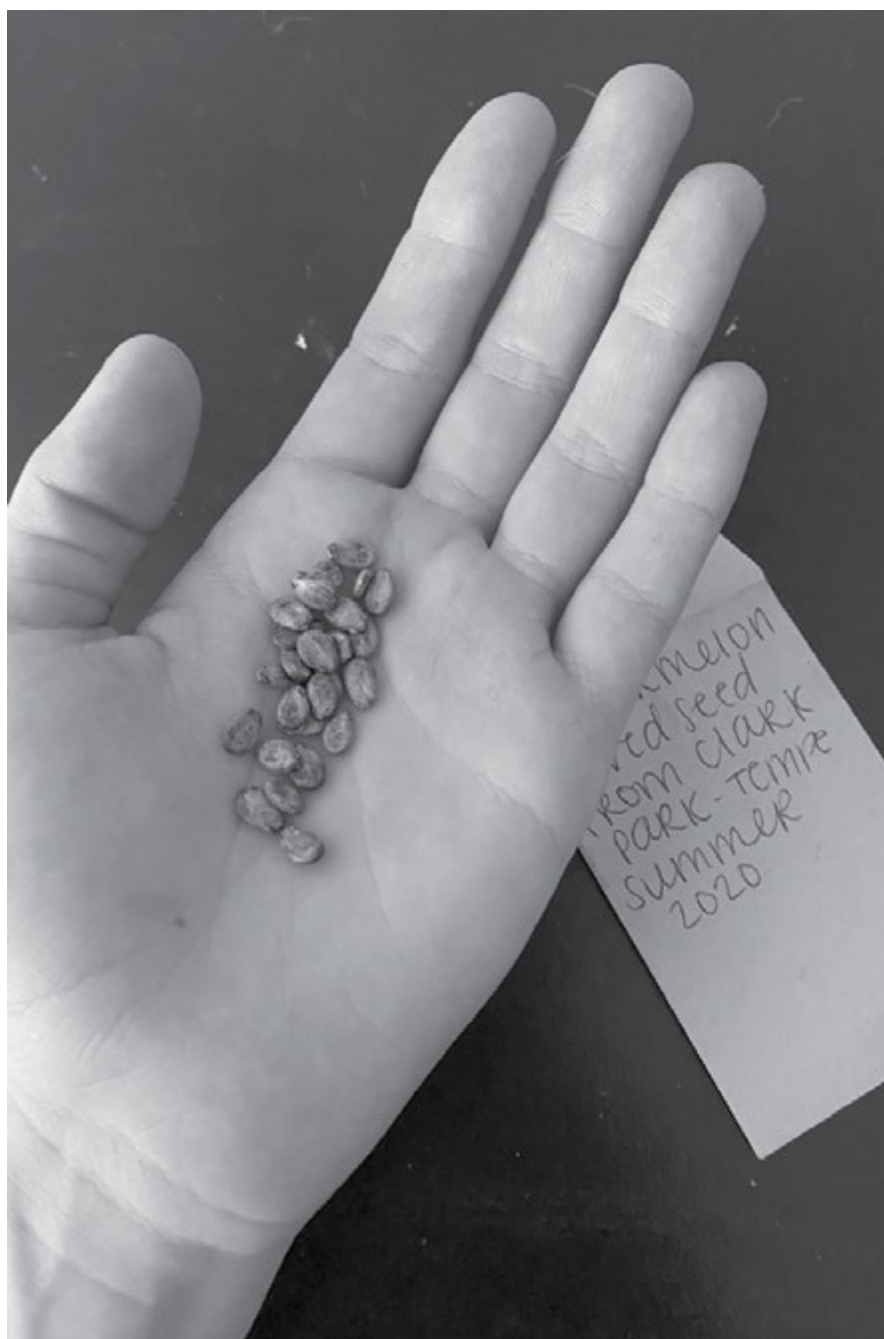
SINCE 2006, SUSAN HAS WORKED AT THE FEATHERBED LANE BIRD BANDING STATION IN THE SOURLAND MOUNTAINS OF NEW JERSEY. THIS EXPERIENCE HAS GREATLY INSPIRED HER TO LEARN ABOUT WHAT A HEALTHY HABITAT MEANS FOR THE FOREST ECO-SYSTEM.

WWW.SUSANHOENIG.COM

SEEDS

FRANCES CRAIK

the seeds offered me the message of gratitude.
 life wants to express life, life wants to live,
 and with one life or seed there is infinite life force
 and creativity and joy bursting at the edges
 of life and death where the seed becomes the catalyst
 of forever cycles of wisdom and knowledge
 and peacekeeping.
 they share with us the understanding of forgiveness and
 releasing shame and guilt and wrongness by just being
 seeds and continuing to represent the forever cycles.
 they continue to nurture us and share with us and unite us,
 no matter how we are being or living otherwise.
 and perhaps they speak strongly to us now because
 we need to show them our willingness to live
 and express ourselves truly.
 we all have a dance to dance, and the seeds
 have been dancing for us, now we need to dance
 for them.



FRANCES CRAIK, RECENT GRADUATE FROM ROCKY MOUNTAIN SEED ALLIANCE SEED SCHOOL. A FOREVER STUDENT OF THE UNIVERSE, MOVING TO COLORADO TO FACILITATE THE DISTRIBUTION OF HERITAGE GRAIN SEEDS AND COLLECT STORIES FROM THE ONES RETURNED.

PHOTO CREDIT: FRANCES CRAIK

PLANS

SYLVIA ALEXANDRA

We visited a garden in the early Winter. It was rusting purple and brown but still upright. A garden of textures, and we popped seed pods into our palms and scrunched crisp flower heads with our fingers. They were indistinguishable but beautiful, a heaven in a wild flower. Fluffy germs and grains impregnated our pockets.

I put the seeds from the garden, saved, in small plastic bags and held them up to the white sky to look at them. At that time they were still yours and mine. I sat out winter lunchtimes in a desolate rose garden with traveller's joy laughing over my shoulder. Enduring the churned clay earth, the wet air and the rain dripping under the trees, clutching corals and fossils as treasures, just for the trust of blooms again. We are both feeling low in the depths of winter.

I remember an evening when our skin was hot with sun, driving home, up the island, winding the green of hills and then reaching the boggy parts. We had these plans to make pillows, to make bog cotton pillows, but somehow we could never get comfortable enough. And there was the downy fluff of the Greylag waiting in a carrier in the kitchen. Our skin was hot with sun and the bog cotton was flowing, 'Imagine if it all released in just one moment'.

And then standing under the willow in the golden light, it's the damp part of winter now, the strands hang waxy like long slick hairs, trailing fingers, dragging his hands and exhausted. I know I am holding too tightly.

Now, in the rose garden at the end of things, spring. I'm watching it work itself sadly backwards as a blue tit pecks at blossoms and they fall, snowy against blue sky. I send you the seeds saved and the plans for the fluff garden. I walk in the meadows where the ground, saturated with floodwater, has lost too much oxygen. The soft seed of the willow is drifting.



SYLVIA ALEXANDRA IS AN ARTIST, WRITER AND ANTHROPOGASTRONOMER BASED IN SCOTLAND. HER PRACTICE INVESTIGATES PARALLELS BETWEEN ELEMENTS OF WHAT WE MIGHT CONSIDER 'NATURAL' LANDSCAPES AND THE NON-HUMAN, AND OUR PERSONAL AND EMOTIONAL STATES OF MIND. SHE CO-RUNS PEARL MOSS PRESS, CREATING AND PUBLISHING ARTIST PUBLICATIONS THAT EXPLORE ENTANGLEMENTS BETWEEN ART AND THE NATURAL WORLD.

PHOTO CREDIT: BOG COTTON PILE, SYLVIA ALEXANDER

COSMOS

TERRY DAVIS

I've grown cosmos for years. Or rather they've grown themselves, re-seeding wherever they like at random. They transform into pink clouds rising out of my vegetable garden or crowning over the fence; rosy magentas and pink with a smattering of white. You don't notice the golden domed centers until you bend down to breath in their air, thick and honeyed. It dissipates quickly out of the petals and I'm left searching for its trace with my nose stained yellow by the brush of pollen.

In the fall I gather the seed heads to do it all over again. The dried centers burst apart between my fingers, the sharp spiky seeds scattering into a brown paper bag. I label it, roll down the top and store it on a shelf above the washing machine. Some summer, I imagine there will be pink clouds sprouting out of my bi-folding laundry doors, petals pushing out through the white slats.



Garlic Scapes

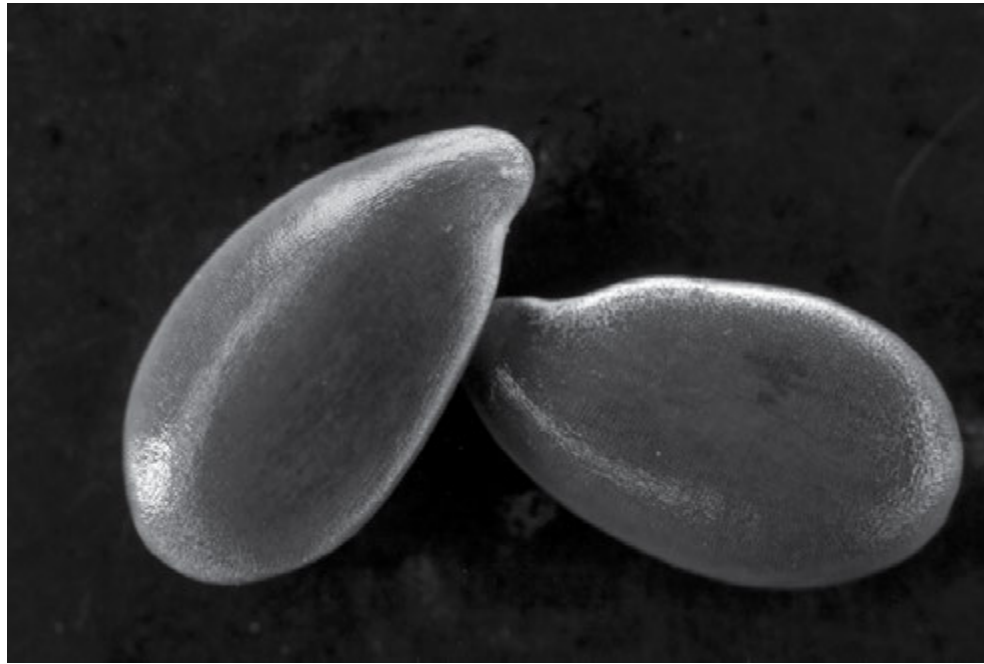
I planted purple Clematis in the garden years ago, but it seemed to die out, so I replaced it with a red Honeysuckle which grew vigorously up the trellis. Two years later the clematis suddenly reappeared nurtured by the shade and protection of the other plant and the two vines have been gloriously intertwined ever since. I stuck branches of each vine in a vase along with freshly cut garlic scapes from my garlic patch. Each morning the scapes turn and twist into a new arrangement, as the seed heads coil on their pungent green stems that still seem so alive.



Sunflowers from the Garden

This hand blown glass vase is full of a medley of different sunflowers from my garden; Sunset, Moonshine Branching and Mexican Sunflowers. Their sunburned colors give a fall spectrum of the rainbow, reminding me of the autumn approaching even as the garden is in full harvest. My 4 year old son started me growing sunflowers years ago, and I have continued to add new varieties every year. Russian Mammoth is his favorite, after he won 1st place in the County Fair with a giant flower, the stalk taller than he was.

TERRY GRADUATED WITH HONORS FROM UC SANTA CRUZ WITH A BFA, SHE WORKED AS A CERAMIC ARTIST FOR 18 YEARS. THEN FURTHERED HER CAREER THROUGH CONTACT WITH TOP ARTISTS WORKING AT PENLAND SCHOOL OF CRAFTS. WHEN SHE DEVELOPED TENDONITIS, SHE TRANSITIONED TO OIL PAINTING IN 1996, DEDICATED TO CONTINUING MY ARTISTIC EXPRESSION. "PAINTING INTIMATE VIEWS FROM MY IMMEDIATE WORLD, I IMMERSE MYSELF IN THE NATURAL SURROUNDINGS, STARTING A PAINTING ON LOCATION AND THEN CONTINUING TO LET THE WORK EVOLVE IN THE STUDIO, OPENING UP NEW WAYS TO LOVE THIS WORLD." SHE IS ALSO AN AVID GARDENER GROWING BOTH FLOWERS AND VEGETABLES.



TOP TO BOTTOM: FLAX, IRISH WHEAT, OAT, WHEAT

THE LONG HEDGE

CHRISTINE MACKEY

In the Beginning, before there were potatoes in Ireland there was a diverse grain culture that included oats, wheat, barley and Flax – each with many accessions. The images shown here are an archive of seeds that I have collected, distributed, shared and grown over many years. Some originated from 'wild' field collections whilst others were sourced from public meetings and events hosted by various 'seed saving' meetings that I have attended in Ireland. It seemed fitting to have begun this photographic archive of these seeds during this time as we are currently in lock down and have had no access to our studios for nearly a year now. Limited to what I can do, I set up a temporary photographic studio in my cottage. The work is ongoing as it takes time and patience to set the space up to photograph the seeds. I don't have fancy studio equipment, just the basics with a macro lens that is designed to achieve a high magnification greater than life size (1.0X). As most people are familiar with seeds, generally they lack detail until viewed under some kind of microscopic unit. I am interested here in exploring and make visible the structure, texture, colour and character of each of the seeds, celebrating one of the many wonders of this biological world that we share and participate. It also seemed fitting that this year of 2021 has been designated by the United Nations as the International Year of Fruits and Vegetables, *spotlighting their vital role in human nutrition and food security, as well as urging efforts to improve sustainable production and reduce waste.*

www.fao.org/news/story/en/item/1364762/icode/

I WORK FULL-TIME AS AN INDEPENDENT RESEARCH-BASED VISUAL ARTIST DEVELOPING PROJECTS THAT ATTEND TO THE COMPLEXITY OF PLANT MATTER AND ENVIRONMENTAL ISSUES. RECENT SOLO EXHIBITION INCLUDES SAFE HOLD AT WEXFORD ARTS CENTRE (2020). COMMISSIONED WORK FOR PUBLICATIONS INCLUDE POLITICS OF FOOD MIT PRESS DELFINA FOUNDATION, 2020; BECOMING BOTANICAL OBJET-A-CREATIVE STUDIO, GLASGOW, 2019 AND MUTATING ECOLOGIES IN CONTEMPORARY ART, MACBA UNIVERSITY OF BARCELONA, 2018.

I COMPLETED A FULBRIGHT AWARD PURSUING INDEPENDENT RESEARCH ACROSS EDUCATIONAL, MUSEUM INSTITUTIONS AND RESIDENCY PROGRAMMES, USA, 2018. RECENT RESIDENCIES GRIZEDALE ARTS, ENGLAND AND EUCIDA DIGITAL RESIDENCY PROGRAMME, LATVIA, 2019. I PRESENTED AT ART AND THE ANTHROPOCENCE, TRINITY COLLEGE, DUBLIN, 2019. EXHIBITING AT ARTWORKS VISUAL CARLOW AND CURRENTLY ON AN EXHIBITION RESIDENCY PROGRAMME WITH LEITRIM SCULPTURE SHOW. I AM COMPLETING THE FORTHCOMING SOLO SHOW THE LONG HEDGE TO BE EXHIBITED AT LSC LATER THIS YEAR - DATE TBC DUE TO COVID. WORK IS CURRENTLY SUPPORTED WITH A BURSARY AWARD FROM THE ARTS COUNCIL OF IRELAND (2020-21).

GOT SEEDS?

2021 Mini Seed Library Locations & Free Film

CHRISTINE SALEM, SANTA FE SEED STEWARDS

The Santa Fe Seed Library, named one of “25 Things We Love About Santa Fe Right Now” by the Santa Fe Reporter in 2020, is now in its third season. The Seed Library is responding to pandemic-related library closures by again locating “Mini Seed Libraries” at eleven locations throughout the county starting in March and continuing through May (or as long as seed supplies last). To kick off the 2021 growing season, the Seed Library and Public Library will host a free, on-line screening of the award-winning film, “[Seed: The Untold Story](#)” from anywhere, anytime.

Mini Seed Library 2021 Locations. Dates & Hours Vary by Location.

March 6-May 31 Weekends Only, 10am-5pm (as supplies last)

- Santa Public Library Southside Branch, Santa Fe, 6599 Jaguar Drive, Santa Fe. Located under the portal
- Santa Public Library La Farge Branch, Located under the portal, 1730 Llano St., Santa Fe.
- Santa Public Library Main/Downtown Branch, 145 Washington Ave., Santa Fe; Located under the portal
- The Santa Fe County Fairgrounds, 3229 Rodeo Road, Santa Fe. Located outside the white gate
- Edgewood Senior Center, 114 Quail Tr., Edgewood, NM, at Community Garden inside hoop house
- Pojoaque Valley Irrigation District Office, 9 Cities of Gold Road, Pojoaque.

Regular Business Hours March 6-May 31 (as supplies last)

- Reunity Resources, Santa Fe, 1829 San Ysidro Crossing, Monday through Friday, 8 a.m. to 4 p.m. and Saturdays from 9 to noon. Call to confirm (505) - 490 - 1047
- La Tienda, Eldorado, 7 Caliente Road, Eldorado, Monday-Saturday 10-5

*March 6-April 30 Weekends 10-5 (as supplies last)

- Seed Shelter, 1539 Burro Lane, near Siler roundabout. Please park on the street.
- Railyard Park Classroom, 740 Cerrillos Road where S. Guadalupe and Paseo de Peralta meet, behind Site Santa Fe and accessed from Callejon.

Saturday, March 20, ONLY 10-4

- Galisteo Park, Galisteo, NM. Park is adjacent to church at the junction of NM Routes 41 and 42.

FREE Home Screening of ‘Seed: The Untold Story’

The film ‘Seed: The Untold Story’ offers a powerful exploration of how locally-adapted seeds contribute to biodiversity, culture, community, food security, and climate change resilience. We are excited to kick off the 2021 Seed Library effort with this inspiring film. The film is available to view at any time for FREE through the Library’s Kanopy platform. A library card, also free, is required and can be acquired online [here](#).

The Seed Library offers seeds free to the public in hopes that patrons will “pay it forward” by saving seeds from a portion of their harvest to the library to share with others in the community. It completes the circles and helps gardeners reconnect to their seeds. Seed libraries are more important than ever as a way of addressing issues around hunger and broken food systems. By encouraging seed saving, seed libraries help connect us to the knowledge, traditions, and stewardship of people 10,000-plus years ago that have led to the seeds that still sustain us.

Local gardeners can support the seed library by designating a portion of their garden to save seeds to donate to the Seed Library. We prefer seeds saved from open-pollinated varieties that have not been allowed to cross with other plants so that they will grow true to type. And we want to hear the family and cultural stories that go along with these cherished seeds.

As Bill McDorman, founder of Rocky Mountain Seed Alliance, said, "Seeds are self-replicating. They can take information on each life cycle and change themselves each generation. It's an intelligent, self-replicating system. You can take a pocketful of seeds anywhere on the planet and start a whole new agriculture." When you buy your seeds each year you miss out on all of that local seed intelligence.

The film 'Seed: The Untold Story' offers a powerful exploration of how locally-adapted seeds contribute to biodiversity, culture, community, food security, and climate change resilience. We are excited to kick off the 2021 Seed Library effort with this inspiring film, which features Bill McDorman, Vandana Shiva and other seed security pioneers. The film is available to view for free through the Kanopy platform. A library card, also free, is required and can be acquired online [here](#).

For those new to gardening, sprouting seeds indoors and out or seed saving, a host of books, articles, and videos are posted at [SFEMG.org](#), on seed saving, growing vegetables from seed, growing tomatoes, soil preparation, seed viability, seed isolation charts, and much more.

This project is a community service of the Santa Fe Extension Master Gardeners Seed Stewards in partnership with the Santa Fe Public Library and Home Grown New Mexico. We are grateful for the support of Seed Savers Exchange, Baker Creek Rare Seeds, Plants of the Southwest, Lake Valley Seeds, La Villita Farm, Farm Direct Organic, Snake River Seed Cooperative, High Ground Gardens, El Guique Farm, Western Family Farm, Agua Fria Nursery, Botanical Interest, High Mowing Organic Seeds, Reunity Resources, Zulu Petals, La Tienda at Eldorado, and the many local gardeners who have donated their seeds.



CHRISTINE SALEM IS A FOUNDING MEMBER OF RIO GRANDE GRAIN. A FORMER PRINT AND DIGITAL MEDIA EXECUTIVE, SHE NOW GROWS AND BAKES WITH HEIRLOOM GRAINS AND HOSTS THE GARDEN JOURNAL ON KSFR.

PHOTO CREDIT: CHRISTINE SALEM

BOAT WITH GOOD TIDINGS

IREN SCHIO



BOAT WITH GOOD TIDINGS
OAK LEAF, ACORNS, JACARANDA SEED PODS, PINE CONE, BLUE CORN,
BEAN AND SQUASH SEEDS, WITH AN ORCHID-TREE LEAF SAIL

IREN SCHIO LIVES AND WORKS IN ABIQUIU,
WHERE SHE LOVES TO HIKE, GARDEN AND
PURSUE HER ART.



BOAT WITH GOOD TIDINGS
OAK LEAVES, ACORNS, BLUE CORN, JACARANDA SEEDPOD AND SHELL



BOAT WITH GOOD TIDINGS
RUSSIAN OLIVE BRANCH SAIL, TAMARISK, SHELL, WALNUT AND SEEDS

MENTORING OUR CLIMATE FUTURE

JOHN MCLEOD



As Odysseus prepared to depart to the Trojan War, he left the supervision of his son Telemachus's education to an old and trusted friend, Mentor. Many of us have had the gift of a mentor or mentors, whose words and deeds coupled with a personal relationship have guided and inspired our lives and our activism over time. We are now at a time that calls for, as Rafael Jesús González says, "a revolution of mind and heart for justice, rooted in compassion, for peace, for the Earth, for Life."

What do a WWII combat general, a brilliant nonviolent strategist, a Berkely poet laureate and activist, and a German master puppeteer/ bread maker have in common? All were my mentors and all have impacted my thinking as to how to address the climate crisis. I am acutely aware that what they have in common is their gender, all are men. I have had many women important in my life who have provided me with teachings, guidance, insight and the like. Unfortunately, I have not benefited from a woman whom I would consider my mentor. Hearing from a diversity of mentors is necessary to help inform our collective thinking on how to move forward.



Major General Earnest N. Harmon

My relationship with Major General Earnest Harmon, a tank battalion commander from the WWII Battle Of the Bulge, began in grade school when introduced through a relative? My first gun, an over under 22 caliber / 4/10 shotgun was an unexpected gift from the general. I was a young boy in Vermont, growing up in a town housing the only private military university in the country, Norwich University. General Harmon was the president. Over the coming years, he paid to send me to camps, upgraded my gun collection, invited me to work for him at his Lake Champlain farm and camp. In his study, I was in awe of his trophies, commendations, photos and artifacts from World War II. He said that I would some day make a good soldier. My relationship with the general ended the day I turned down an appointment to West Point Military College that he had helped facilitate. His impact on me did not end there.

Peter Schumann

Thirty miles away, in the town of Plainfield and at Kate Farm on the campus of Goddard College, another mentor was plying his trade. Peter Schuman, founder of Bread and Puppet Theater had developed a craft to feed the people's bodies with his wood-oven rye baked bread while feeding their souls with puppetry. Before you disregard puppetry as inconsequential, note that these 'puppets' ranged from intimate flea circus sized inanimate objects to twenty foot tall animated figures who crossed tens of acres of land being performed by a troupe of talented musicians, dancers, activists, and puppeteers. As an immigrant from Germany in the early 60's, Peter developed a genre of political theater and community action that continues to resonate and be replicated throughout political discourse in the United States and around the world.

I first volunteered with Bread and Puppet when I was 20 years old. I was introduced to stilting, giant puppetry, bread baking, pageantry, the use of skillful humor, fierce imagery, collective choreography, found object creations and Cheap Art. I recognized a master orchestrating a whole new world of communication, activism and power.

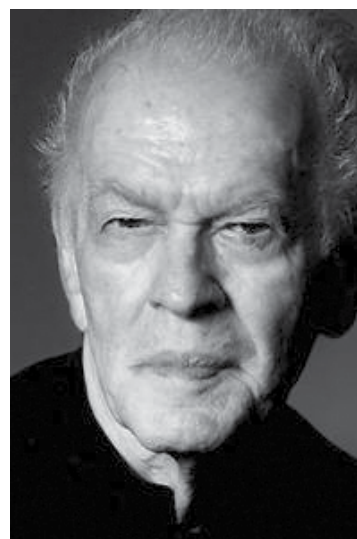


Gene Sharp

I was 21 and struggling with the concept of pacifism. I was opposed to war. I was also opposed to unbridled power. Vietnam was in its death throes and I struggled with making sense of it all and of my relationship to war.

If you study the theories and strategies of classical warfare, you will examine the foundational work of Carl von Clausewitz. If you study the history, theoretical underpinnings and methodologies of nonviolent action, you look to Gene Sharp and the Albert Einstein Institution. As fate would have it, I had an opportunity to hear Gene speak in Vermont in 1974. He opened to me a whole field of understanding of how people can and have fought oppressive systems, fascism and dictatorships nonviolently.

From a long conversation following his presentation that night to his death in January of 2018, my four decades relationship with Gene and his profound work led my thinking and actions on the nature of developing power through nonviolent action. It still does.



Rafael Jesús González had been flown to Salt Lake City to help organize the 1983 International Day of Nuclear Disarmament, he from activists protesting California's Lawrence Livermore National Laboratory and I from New Mexico's Los Alamos National Laboratories anti-nuclear weapons . The first evening together, we walked the streets and giddily woke a friendship and mentorship that continues to this day.

Rafael is a fierce wordsmith, impassioned front line peace and justice activist, cross-cultural ambassador, spirited and spiritual leader with deep Meso-American roots, and an exceptional practitioner of arts for cultural transformation. He is currently Poet Laureate of Berkely, California.

So, what might these four mentors have to offer regarding actions we could take to help mitigate the climate crisis?

We are now facing an existential moment on this planet, Earth. Having now entered the Anthropocene Epoch, the current geological age determined by human activity's dramatic impact on climate and ecosystems, humans are left to either change direction or continue on the path to ecological disaster. Although this assessment is undisputed by the vast majority of climate scientists, what is not so clear is how the enormous systematic and structural changes required to mitigate our collective future can occur in a compressed timeline. I am looking to my mentors for insight.

What might General Harmon say?

General Harmon was a military strategist at heart. From being educated at the United States top military university, West Point, to his role within the only horse-mounted cavalry unit engaged in warfare in WWI, and to several high level command appointments in WWII, the general was steeped in warfare like few others.

I believe that the General would say that if a nation is threatened by forces that are jeopardizing its existence, going to war is the only option. But if you are going to war, you have to be smart about it. You have to be strategic. You have to know the strengths and the weaknesses of your opponent. You also have to assess your own strengths and liabilities.

Once such an assessment is completed, you must create an overarching Strategic Plan to lead your forces. Warfare is messy and no plan will go undisturbed and so continual adjustments and recalculations are required to lead to victory. Being flexible, utilizing a wide range of weapons, knowing timing and correct choice of methods, obtaining accurate analysis, while keeping true to the original objectives are hallmarks of successful campaigns.

The climate situation calls for building sufficient strength to develop sufficient force to demand choices that must be made to mitigate and adapt to the enormous challenges of climate disruption.

How might Gene Sharp's work support building the power of the Climate Movement ?

Gene's almost seven decades of deep research into historical cases of the use of nonviolent action led him to foundational understandings of the workings of nonviolent resistance. Identifying 198 methods of nonviolent action was critical to seeing underlying patterns of struggle. His research confirmed the power of nonviolent action and provided practitioners with sound advice in analyzing opponents while strategizing future actions. Gene's writings and workshops have been credited for inspiring tactics and strategies from the Serbian overthrow of the dictator Slobodan Milošević, to the resistance movement in Burma and the Spring Uprising in Egypt. Ultimately, Gene stated again and again, all power is held by the people. No government, even dictatorships, can maintain power without the consent of the masses.



After a lifetime of research, Sharp was quite clear on how to best grow power. Although there have been many instances of creative and resourceful spontaneous nonviolent responses to oppression, it is critical for any movement who wants to build significant power to do their 'homework', develop a strategic assessment of their opponents, of their own organizational strengths and weaknesses, of the history and environment of the struggle, of potential allies, weaknesses in the pillars of strengths that support the opposition, and of resources available to their fight. Sound familiar?

Dr. Erica Chenoweth, is a political scientist who surprised herself when she was challenged to quantitatively evaluate the effectiveness of nonviolent verses armed struggles over a one hundred year period of maximalist struggles based on 300 cases. Nonviolent resistance campaigns showed they had a 50% success rate and armed counterparts had 23%. (Gene would add that many of these were done with limited strategic planning and long term planning).

Dr. Chenoweth research identified 4 key elements in successful nonviolent struggles. Campaigns proved to be successful if they...

1. Build large and diverse participation
2. Provide pathways for defections from those often affiliated with the pillars of the opponent's support
3. Maintain nonviolent discipline even under extreme stress.
4. Draw from a wide range of nonviolent methods.

Perhaps the most noteworthy of her research was the conclusion that every campaign that was able to get 3.5% of the population actively engaged in the movement succeeded. That's 3.5%.

The implications from this for the climate movement may be that we must look toward a coordinated, diverse campaign, led by deep strategic thinking and planning with the intent to activate and motivate 12 million citizens to nonviolently fight for climate mitigations.

What have I learned from Peter Schumann and the Bread and Puppet Theater that have implications for the Climate Crisis?

Bread and Puppet Theater was born in the streets of New York City in the turbulent 1960's. They engaged the community with arts projects, children's art education and protests

against landlords, rats, and unethical police. As the Vietnam War protests grew, so did the size and scale of the puppetry. Being the most audible, visible and colorful contingent of protestors, the theater developed a range of handmade and accessible props, puppets, banners to make succinct messaging that was clear, crisp and provocative. It was not unusual for them to have hundreds of volunteers participate in blocks-long processions.

There are several aspects of Schuman's work that could have direct implications with building a more diverse and climate movement. Community organizing, fundamental utilization of the performing and visual arts, humor, free public events, clear messaging, creative imagery, and sustainability are among those to be noted.

The Climate Movement must grow, and it must grow its diversity and involvement. Although the culture of Bread and Puppet has primarily appealed to more alternative audience/participants, the core organizing principles are adaptable to any community organizing efforts. They build community, enchant people, provoke the imagination, directly confront issues, and promote actions to address such concerns.

In 1974, the theater moved to northern Vermont for their new home. Large enough to handle peak crowds that grew to 15,000 daily, the land also provided the means to grow food, harvest maple syrup, cut firewood, harvest grass hay, and raise chickens. Celebrating the abundance of the earth and the need for increased self-sufficiency are core to a message of a responsible response to future resource disruptions due to climate.

It is imperative that communities begin to identify strengths and weaknesses in their food, energy, water, housing and emergency response systems. This would entail such steps as community-based energy generation and storage, enhancing local agricultural production, storage and processing of food, securing water sources, storage and infrastructure, and securing emergency services.

What have I learned from Rafael Jesús González?

Rafael recently reminded me, as he often has, of the advances that have been gained through unified, progressive, collective actions. President Biden's increasingly informed positions and actions on climate, are the result of organizing by climate activists, indigenous communities and the acknowledgement of the 'existential moment' we face presented by climatologists. Community organizing is the key to such pressure that results in real gains.

Rafael's activism amplifies how the Arts have always played a crucial role in social movements. Visual and performing artists have been critical crafters of the message, framers of the issues, educators of the masses, and inspirers of great things.

Perhaps the most important aspect of Rafael's impact on addressing the climate crisis for me has been his spiritual connection with the Earth. Based on indigenous roots in earth-based spirituality, his dedication to the defense of our planet consistently honors our relationship with the earth's extraordinary, intelligent and sacred web of life. Throughout the planet, the indigenous movements seeking to protect Mother Earth have been the leading voices and physical defenders of the planet. Awakening our human awareness of our reliance and responsibility to Mother Earth from our slumbering minds and acting in defense of all life is in every person's DNA.

Despierte / Awake!





Summary

The planet Earth's capacity to maintain homeostasis, a relatively stable state of equilibrium that can support life as we have known it, is looking more and more tenuous without fundamental changes in human activity. Such changes require massive pressure built upon human power to force the systematic and structural shifts. From these mentors, I have come to value the following ingredients of a way forward that would hold some promise for mitigation of the climate crisis.

1. We are in an undeclared war on the climate that must be met with the same serious and calculated responses as declared wars in the past.
2. Nonviolent direct action, strategically employed, must be the cornerstone of resistance.
3. Diverse community organizing, Arts integration, and building resilience into our community systems of food, energy, water and shelter are keys to moving forward.
4. Honoring our spiritual connection to the web of life and recognizing the leadership of indigenous communities in the climate fight for justice are central to addressing our increasingly painful relationship with the Earth.

These observations and gleanings are offered as provocations toward actions that could make a difference. In this complex world, the need for diversity of possibilities, anchored in traditions and elder voices may provide the insights and inspirations for the disheartened and the enlivened to forge a coherent path forward, together.

JOHN MCLEOD IS A RETIRED EDUCATOR WHO LIVES WITH FAMILY AND FRIENDS AT THE FARM AND WILDERNESS SITE, STORY RANCH, ALONG THE TECOLOTE RIVER IN NORTHEASTERN NEW MEXICO.

RESISTCLIMATECHANGE@GMAIL.COM

ONE WAY TO SOOTHE YOUR SOCIALY DEPRIVED SPIRIT

MARITA PRANDONI

When the pandemic hit last winter and my usual indoor workspace closed, I was fortunate to keep my job and move to a more flexible schedule. That alone can translate into better health, morale and higher productivity. Oddly, I also feel more socially engaged, at least in an inter-species sense. At the Academy for the Love of Learning where I am farm-to-table chef, there is currently no table to set for program guests, so the garden has become both my task and my master.

Cultivating the edible landscape has propelled me into a more circular concept of time. The garden teaches about the seasonal rhythm – the flux between burgeoning and contraction. “Making hay while the sun shines” is demanding, whereas when the days are shorter and temperatures drop, one can rely on provisions preserved over the growing season and rest up for longer days ahead.

From the time the garlic sprouts in February to the first fall freeze, the garden beckons. In spring and summer, I often work early mornings to midday and again in the evenings. As neatly as I attempt to configure my garden, ultimately, whatever sprouts and flourishes is what shapes it. Nature tends toward biodiversity, adaptability and companionship, strengths that our society should take to heart. Burrowers and birds do their part to plant seeds, and there are always cilantro, melon and squash seeds that sprout from the compost I spread around the plantings, foiling my curated design and creating their own collage.

As in the human world, the garden can also bring disappointment. A family of deer come at nightfall and mow down rows of green beans. But they regenerate. Packrats and mice help themselves to the tomatoes just as they begin to show some blush. But there are many on the vine. Though I will have a fence this year, I really can't blame the critters (or the

neighbors). It's a community space, and they obviously enjoy the fruits of my labor. They may not offer an immediate gesture of reciprocity, but I always receive generosity just from the plants themselves.

After the harvest, there is compost to amend and aerate, and soil to build with chopped-up plants, leaves and manure. Just like the human immune system, the soil microbiome needs nutrients to thrive. Then, like the gardener, the land needs to rest, though it invisibly teems with activity. This off-season investment ensures rich earth and robust crops.

This year, I have four swales on the hillside where I've built soil over the past two seasons. In one of them I hope to have giant sunflowers to help feed the American goldfinches, scores of which starved in their annual migration last year. I will also offer swales to colleagues and neighbors who lack arable soil, so they can experience the satisfaction of growing food.

The greatest gifts of the garden are its teachable surprises and the hope it generates – often rebounding from hail, heat, pests or thieves. Our partnership with plants is that they sacrifice themselves to nourish us, while our part of the bargain is to save their seeds, distribute them, and continue to feed the circle of life, both in practice and in mind.



PHOTO CREDIT: SEEDBROADCAST

MARITA PRANDONI IS PASSIONATE ABOUT LOCAL CULINARY CULTIVATION AND FORAGING AS WELL AS LEARNING NEW LANGUAGES. A FREELANCE WRITER, EDITOR AND FARM-TO-TABLE CHEF AT THE ACADEMY FOR THE LOVE OF LEARNING, SHE GREW UP IN SOCORRO, NM AND HAS LIVED IN SANTA FE SINCE 1982.

SEEDPOD 2019-2020

PARUL NARESH

I know who I am
Unapologetic me
I bloom when ready

The enlarged seedpod drawings are representative of the critical role they play in our ecosystem. A tiny pod of seed refuses to be limited by boundaries of any sort—letting itself journey places, survive harsh conditions, carry life within to potentially sprout one day when it feels right—representing a well nurtured dream. It holds power to turn dullest landscape into a vivid and vibrant scenery. It knows resilience yet understands vulnerability when it sprouts. Irrespective of its size, shape or color, if winged, beaded or fluffy, each has a strategy for dispersal. It may blossom into a wildflower or a rose or a redwood tree. Such precious little form—seedpod!

Parul Naresh is a visual artist, textile designer, and educator who advocates and practices sustainable art. She brings meditative approach to her work as she derives inspiration from nature and highlights its beauty and perseverance. She grew up in the Himalayan region of India and currently reside in California, US. Being raised in the foothills of Himalayas, she often found herself spending time outdoors on forest trails and established a relationship with nature at a very early age. This connection has helped her grow as a human

being and as an artist, that she continues to nurture. She has a bachelors and masters in textile design from prestigious Indian universities. As a printmaker, she works with large-scale prints on handmade natural fabrics using silkscreen, plant-based dyes, and earth pigments. Taking inspiration from elements of nature, her drawings on paper are focused on producing organic forms and textures through a mark-making process. Each drawing with many layers of ink marks varying the values of gray and creating depth, tells a story of her rendezvous with nature and the mysterious ways it continues to inspire her. For more than a decade now, her volunteer work supports local Indian artisans to create slow and sustainable textiles. During pandemic crises, she has published a website to give them an alternative selling platform. Hand woven, hand dyed by skilled artisans and currently sold exclusively through www.weavesandwildflowers.com The profits from the sales goes back into the community thus helping in sustaining their livelihood while caring for planet Earth.

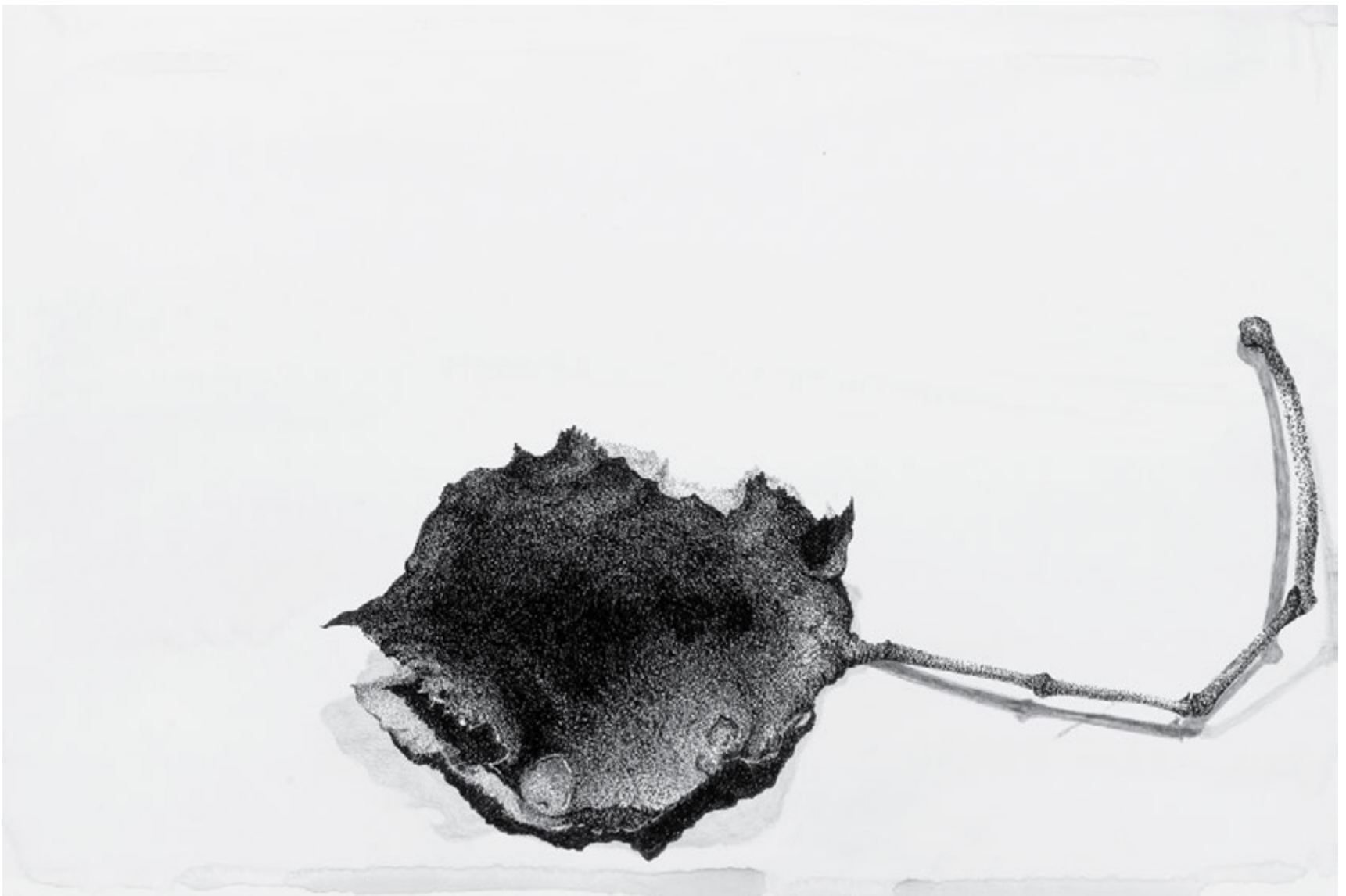


IMAGE1: PROMISE
SEEDPOD SERIES 2019-2020 (PEN AND INK DRAWING WITH INK WASH ON PAPER; 9X14 INCHES)



IMAGE 2: AWAIT
SEEDPOD SERIES 2019-2020 (PEN AND INK DRAWING WITH INK WASH ON PAPER; 9X14 INCHES)

IMAGE 3: EUCALYPTUS
SEEDPOD SERIES 2019-2020 (PEN AND INK DRAWING WITH INK WASH ON PAPER; 9X14 INCHES)

THE DEVOLUTION OF A “SAYING”

PETER CALLEN

Originally:

When thee wastes not thy food, clothing, shelter and resources, thee shall not want for those resources.

When thee uses up thy resources, and wearest them out, thee must make do, or doest without.

Over time was shortened to:

Waste thee not, and ye shall want for naught. Use up thy stock, wearest it out, Ye must make do, or do without.

Over time was shortened to:

Waste not, want naught. Use it up, wear it out, Make it do, or do without.
Has now become a confusing/meaningless saying: waste not want not!



PETER CALLEN, (4WINGED@GMAIL.COM) CO-FOUNDER OF HABITAT FARMS COLLECTIVE, LLC WITH CAMERON WEBER: GIVING ABANDONED AND DEGRADED FARM FIELDS A CHANCE TO BECOME HIGH-QUALITY WILDLIFE HABITAT, WHILE BUILDING SOIL FOR THE FUTURE...WHEN PEOPLE MAY LEARN TO "BUILD AS THEY GROW".

PETER HAS GROWN AS A HUMAN BEING, BEING RAISED BY MANY GARDENS, FIELDS, AND MOUNTAIN SIDES - TO RESPECT WHAT HE FEEDS UPON, AND TO GIVE THANKS FROM THAT HUMBLE PLACE OF BEING KEPT ALIVE THROUGH THE CHARITY OF OTHERS.



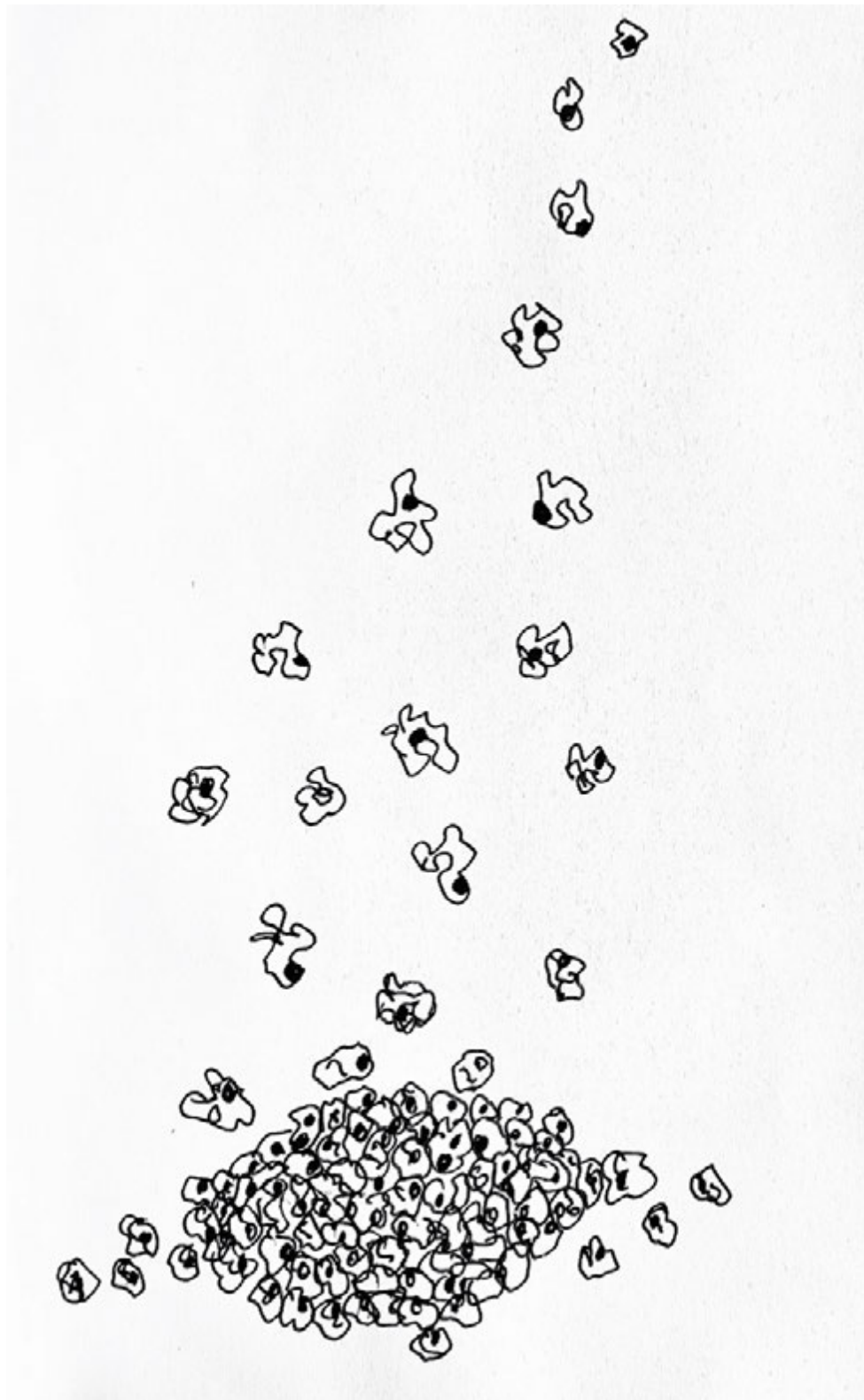
MILKWEED PATCH INTENTIONALLY LEFT IN THE FIELD. THE SMALL WHITE FLOWERS STILL IN BLOOM ARE COVERED WITH BEES, WASPS, AND OTHER INSECTS.



LADYBUG "HOUSE" IN THE TALL BUNCHGRASS INTENTIONALLY LEFT IN THE FIELD.

THESE IMAGES ARE FROM LAST YEAR AT THE COMMON EDGE HABITAT FIELD, ON THE NORTH SIDE OF THE ALBUQUERQUE OPEN SPACE VISITOR CENTER. SINCE 2018, PETER AND CAMERON HAVE BEEN IMPLEMENTING RESTORATION METHODS TO BUILD SOIL ON THIS DEGRADED ALFALFA FIELD. HOLDING WORKSHOPS FOR THE PUBLIC THROUGHOUT THE YEAR, WE'RE BUILDING AN INTERACTIVE PUBLIC SPACE WHERE HANDS-ON LEARNING, ANALYSIS AND CARE CAN BECOME A MORE INTIMATE "HUMAN/NATURE" INTERFACE. RATHER THAN JUST BEING A SPECTATOR, PEOPLE ARE INVITED TO BECOME VOLUNTEERS AND PARTICIPATE IN DIGGING, PLANTING, CUTTING, AND WATERING. BY DOING THESE THINGS, WE BEGIN TO BE TRANSFORMED AS WELL, FOR AS WE RESTORE THE LAND, THE LAND RESTORES US. FROM A COMPACTED FIELD TAKEN OVER BY MORNING GLORY AND SIBERIAN ELMS, WE NOW HAVE OVER A DOZEN SPECIES OF GRASSES AND OVER A DOZEN SPECIES OF FORBS PLUS A VARIETY OF NATIVE SHRUBS AND TREES ESTABLISHED.

VOLUNTEERS WORKED IN SMALL GROUPS (LESS THAN 5) LAST SUMMER, AND WE WERE ABLE TO DO A SPRING AND A FALL PLANTING DAY. NATIVE PERENNIAL FLOWERS, SHRUBS AND COVER CROP SEED (AUSTRIAN WINTER PEAS, HAIRY VETCH, WINTER RYE, BELL BEANS AND FAVA BEANS) WERE PLANTED. MORNING GLORY (BINDWEED) WAS RAKED OFF OF THE GRASSES, GIVING THE GRASSES A COMPETITIVE ADVANTAGE AND PREVENTING SMOTHERING, WHILE YOUNG SIBERIAN ELMS WERE DUG AND PULLED WITH A ROOT PULLER. THESE PLANTS ARE THEN COMPOSTED ON SITE OR FED TO GOATS.



FRAGMENTS

NIGHTSHADE

VERONICA SCHARF GARCIA

Cut half a potato
carve a simple form,
goop paint
stamp onto paper.

I tried this once,
wet messy potato prints
took forever to dry.
Made a thick crackly
paper wrap
tied with a string,
gift within.

The other half
place flat end in jar
with water, wait. Before
the potato rots away in
murky yucky water
leafy vines appear.

There's a seed bank in Peru
holding thousands of seeds,
potato collections.

Safe and secure.

Julio was always there
sitting on his stool
just enough space
to wedge knees
cash register ready
zip along numbers,
come up with change.

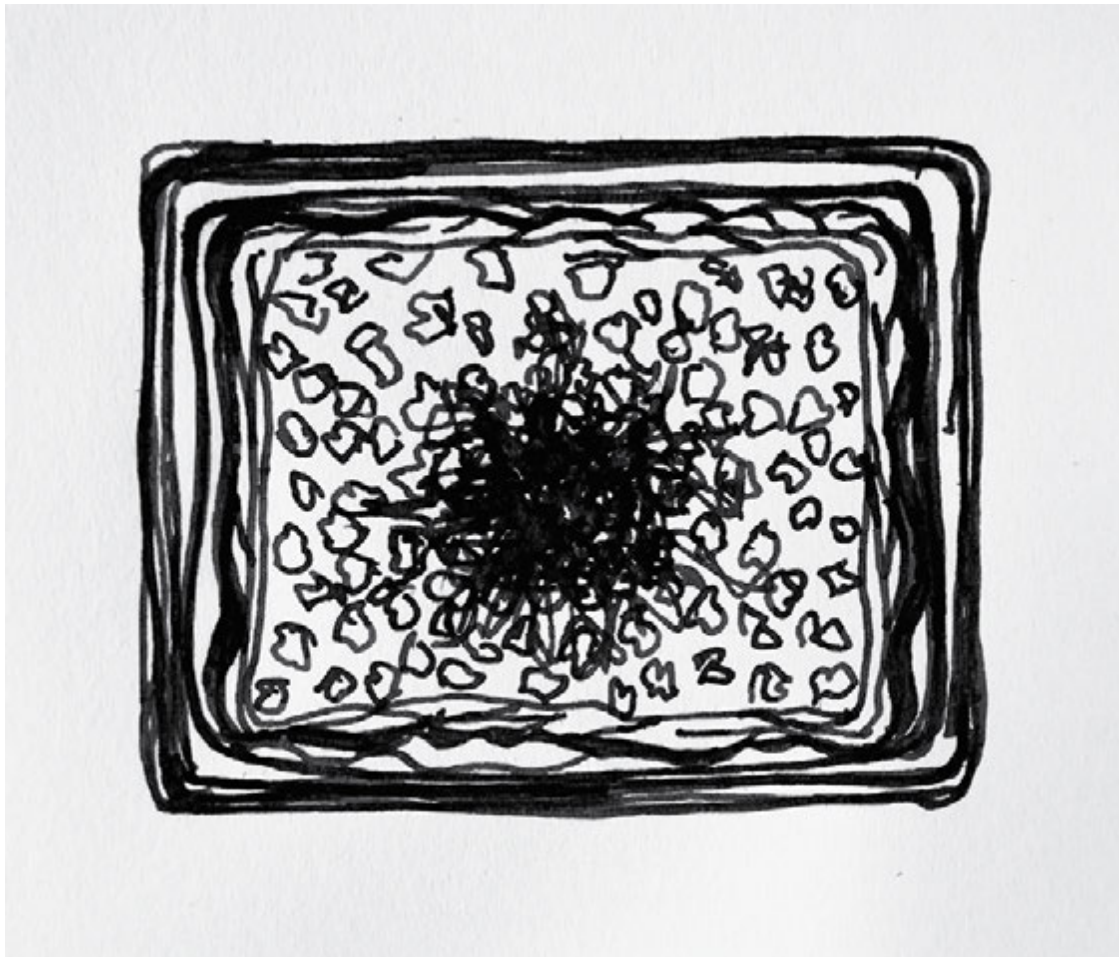
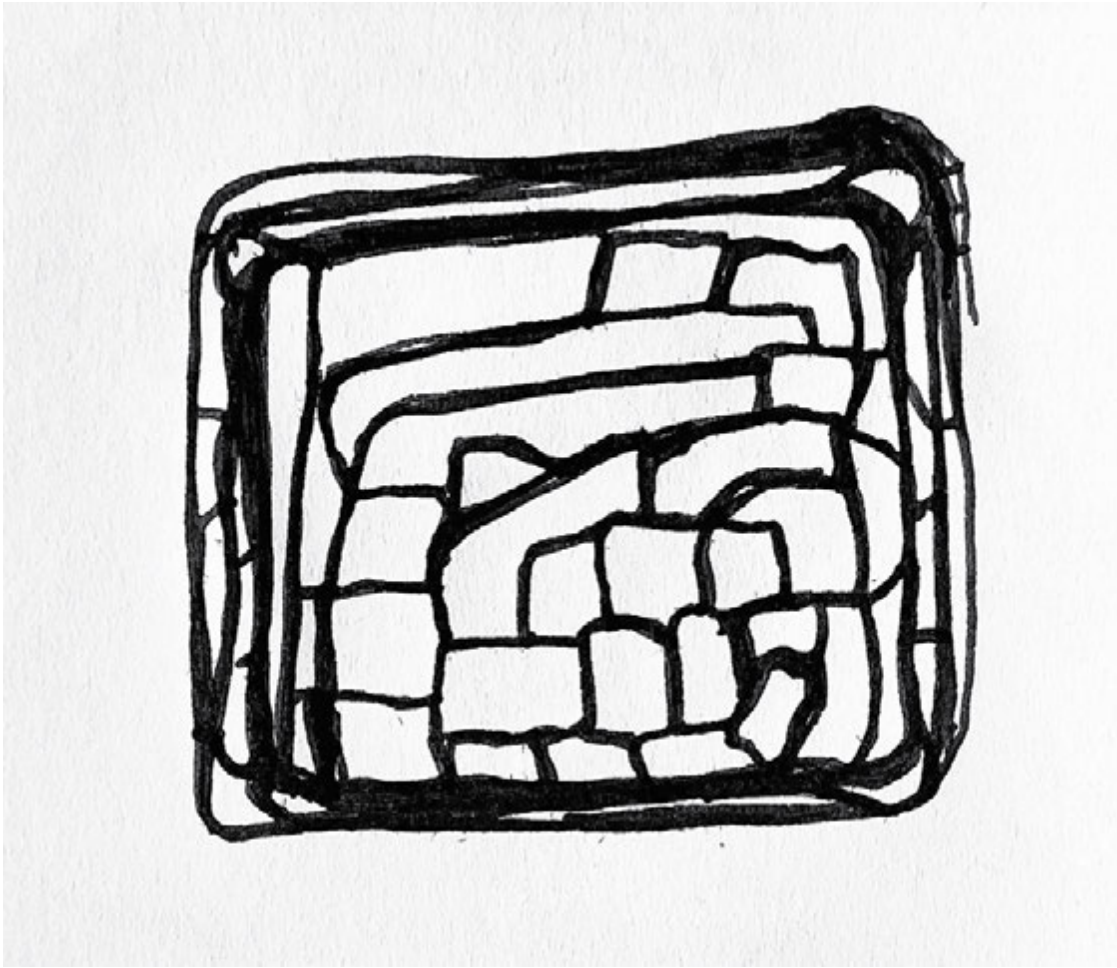
At the counter I order
poached eggs, bacon, hash browns.

Skin and bones.

Nightfall at the camp
one rusty kettle
an open pit
a blanket of Siberian
snow, boiling foam,
a crouched figure ladles
floating lumpy scraps,
potato peelings.



INCUBITUS



TOP: TERRA FIRMA
BOTTOM: TERRA

VERONICA SCHARF GARCIA WAS BORN IN CHILE AND GREW UP OVERSEAS IN SOUTH AMERICA, AFRICA, THE MIDDLE EAST.

SHE CONTINUES HER ITINERANT LIFE NOW IN EUROPE, HER LAST HOME BASE WAS CALIFORNIA, ALMOST THREE YEARS AGO.

SHE IS A VISUAL ARTIST, WRITES POETRY AND HAS READ AT THE MIAMI BOOK FAIR AND THE ROSEMARY DUFFY LARSON GALLERY IN FLORIDA.

IN CALIFORNIA AT THE OHI CENTER IN SAN DIEGO AND AT THE TABLE PERFORMANCE IN HOLLYWOOD. HER POEMS ARE PUBLISHED IN THE FOLLOWING BOOKS-LITERATURE TODAY, SAUSADES AND O MIAMI. SHE ALSO HAS POEMS PUBLISHED IN POMME MAGAZINE, HEIRLOCK MAGAZINE AND THE DECOLONIAL PASSAGE.

FORAL FORMULA

DANYELLE HAMILTON

recipe:

gather with a cabbage leaf
one cup or thereabouts
spring water
glass bowl
permission
connection
vessel should be level
affirmations to the flowers
or whole bowl
face up
cover surface
give
thanks
ask that the essence reach
its full potential
for healing
label

dedication:

fevered full moon first date i've already
wept at your beauty with the bees
dancing on your head i'm here
again in the soil for you to share
a seat on the earth you are
so brave !
outdoors through all the kinds
weather like a mother i smiled
to see you grow protected
baby leaves from the texas september
sun my first flower birth
i could not forecast this rapture
to thank your offering of protection
so much in a relationship we are i dream
them all to be this harmonious
your leaves so strong ! before you were big i knew
those would hold you the divine
daisy praise ye who shines
rich and royal so small beside you
bless you for this humility

DAN HAMILTON GREW UP IN MICHIGAN, GRADUATED FROM VASSAR COLLEGE IN UPSTATE NEW YORK, MIGRATED SOUTH TO TEXAS FOR HALF A DECADE, AND RECENTLY PURCHASED LAND IN NORTHERN NEW MEXICO TO PLANT THE SEEDS OF A FARM AND EDUCATION CENTER. THEY HAVE ALWAYS ENJOYED THE CREATIVE ARTS, FROM SEWING TO NATURAL DYEING, TO BOOK AND MOBILE-MAKING. THEY ARE LOOKING FORWARD TO MEETING OTHER LIKE-MINDED FOLKS AROUND THE MEADOW CITY.



PHOTO CREDIT: DANYELLE HAMILTON

“I feel like my environment reflects my belief in the grace and art and elegance of living simply.”

bell hooks

