

SeedBroadcast



*agri-Culture
Journal*

Cultivating Diverse Varieties of Resilience #17

SeedBroadcast

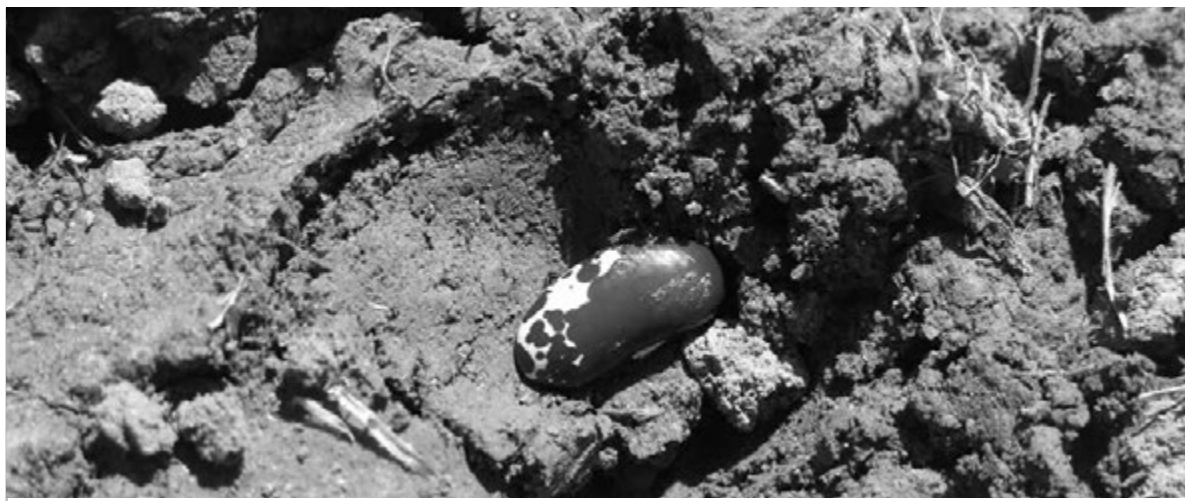


PHOTO CREDIT: SEEDBROADCAST

17th Edition

SeedBroadcast Journal

We would like to thank all who generously contributed to our **17th edition** of the bi-annual **SeedBroadcast agri-Culture Journal**. The next edition will be in the Spring of 2022. 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, 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 MARCH 1ST 2022

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 <http://seedbroadcast.blogspot.com/>

We want to thank our fiscal sponsor LittleGlobe, our supporters Robert Rauschenberg Foundation Climate Change Solutions Fund, the Puffin Foundation, Native Seeds/SEARCH, Albuquerque Museum, our SeedBroadcasting cohorts especially the farmers that have allowed us into their fields and lives.

To our partners in Seed: Climate Change Resilience,
Aaron Lowden and the Acoma Ancestral Lands Farm Corps Program, Acoma Pueblo, New Mexico
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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
Albuquerque Museum
Rowen White, Sierra Seed Coop
Native Seeds/SEARCH
UNM Art & Ecology
Carol Padberg, Carla Corcoran, Mary Mattingly 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

"Whenever we grow, we tend to feel it, as a young seed must feel the weight and inertia of the earth as it seeks to break out of its shell on its way to becoming a plant. Often the feeling is anything but pleasant. But what is most unpleasant is the not knowing what is happening. Those long periods when something inside ourselves seems to be waiting, holding its breath, unsure about what the next step should be, eventually become the periods we wait for, for it is in those periods that we realize that we are being prepared for the next phase of our life and that, in all probability, a new level of the personality is about to be revealed."

Alice Walker

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 bioregional partners and a special edition of the SeedBroadcast Journal. The 2021 plans to work in partnership with the Haak'u Museum in Acoma Pueblo, New Mexico to add new seed stories to this exhibit and directly involve their local communities are moving one careful step at a time. At the moment this exhibition is scheduled to open early spring, 2022. However, as

we are all well aware, during these unprecedented times we need to be fluid, so this date could well change.

We continue to take time to slow down and 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. Early 2022 we will be hosting and collaborating with students from Nomad 9, an interdisciplinary, field based MFA program. We will guide them through the creative process of gathering and sharing stories of seeds, seed cleaning and processing, the rigor of regenerative practices and the relational pluriverse of arts and agri-culture.

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 all those courageous beings who are putting the lives on the line to protect a vast network of waterways and forests and the cultivation of sacred wild rice from construction of the Line 3 pipeline in Northern Minnesota. The pipeline route runs through the center of wild rice territory, and all of the Ojibwe bands are concerned and question if the Public Utilities Commission would have sole authority to grant permits over tribal lands within reservation borders, and also within the 1855 treaty area.

"Nimanoominike omaa. I harvest wild rice here. In fact, I harvest wild rice on the Crow Wing chain, because it is abundant, and because it ripens earlier than the manoomin on my reservation. This is how our people have been. We go to where the rice is, and that is not always on the reservation. These are reserved treaty or usufructary rights. It turns out that this is where Enbridge wants to put a pipeline, and the Sandpiper line goes not only there but within a mile of the largest wild rice bed in Anishinaabeg territory- Rice Lake on the White Earth Reservation."

Winona LaDuke, honorearth.org



PHOTO CREDIT: SEEDBROADCAST

"One of the best days I think I've ever had in my life, I was out foraging and a girl who also happens to be Black — probably a teenager — she runs up to me and she's like, "You are that girl from Tik Tok!" And I was like, "Oh, my god yes!" And she was so excited. So I got to take her and show her what I was harvesting. I got to give her and her mom a cut-leaved toothwort leaf so they could taste the spicy brassica-y-ness from it".

Alexis Nikole Nelson

www.npr.org/2021/09/03/1033865919/alexis-nikole-nelson-how-foraging-restored-my-relationship-with-food

CONTENTS

Wheat	4
Chrissie Orr, Richard Ferchaud	
Baby Trees & Diaspora	6
Shirley Man-Kin Leung	
Prairie Futures	8
Jaques Abelman, Maureen Hearty, Kirsten Stoltz	
A Garder: The Living Room	18
Eleonora Edreva, Jeanette Hart-Mann, Ryan Henel	
Leaven	23
Arleta Little	
Toward an Ecological Food Systems Transformation: Earth Care is People Care	24
Navdanya International	
Mushroom Study	26
Francesca Rose	
Engaging with Nature Activity	27
Kuwa Jasiri Indomela (The One/Elle)	
Local Wheat, Barley, and Rye. Oh My!	28
Christine Salem	
A Postcard and Four Pages From My Book of Garlic	32
Iren Schio	
Hope Chest and Red Wiggler Giveaway	36
Kim Abeles	
A Conversation with Ruhel Islam	37
Meena Natarajan and Ruhel Islam	
To Scatter	41
Dana Guber	
Collaborations in Love, Land and Life	43
Ibrahim Loeks, Chelsea Stewart	
Words Are the Seeds We Sow	46
Edi Lenore	
Autumn Composition: Seeds and Stems	47
Richard Lowenburg	



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:

Onlinedonation:

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 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!



WHEAT

CHRISSIE ORR, RICHARD FERCHAUD

Wheat is a grass widely cultivated for its seed, a grain which is a world-wide staple.

Order: Poales

Family: Poaceae – grasses-graminées

Genus: Triticum L.

Species: Triticum aestivum L.

Botanically the wheat kernel is a type of fruit called caryopsis.

It is said to have been first cultivated in the Fertile Crescent around 9600 BCE. The Fertile Crescent is a crescent-shaped region in the Middle East, spanning modern-day Iraq, Syria, Lebanon, Palestine, Israel, Jordan, and Egypt, together with the southeastern region of Turkey and the western portion of Iran. This area was home to the eight Neolithic founder crops: wild progenitors to emmer wheat, einkorn, barley, flax, chickpea, pea, lentil and bitter vetch.

There are about 100,000 unique varieties of wheat derived from the six classes. They may be either winter or spring type. The winter wheat is sown in the Autumn and harvested around July depending on zone. And spring wheat is sown in the early spring and harvested late summer or early Autumn.

- Hard Red Winter.
- Hard Red Spring.
- Soft Red Winter.
- Durum.
- Hard White Wheat.
- Soft White Wheat.



Turkey Red: is a hard red winter wheat. We planted 10 ounces in Autumn 2020 and harvested approximately 50 pounds of cleaned grain, July 2021.

Sonoran White: is a soft white winter wheat. We planted 11 ounces in Autumn 2020 and harvested approximately 50 pounds of cleaned grain, July 2021

Egyptian Wheat: is mystery wheat. A friend, who had just returned from Egypt presented us with a handful of grain. We planted 9 ounces in Autumn 2020 and harvested approximately 50 pounds of cleaned grain, July 2021

Pima Club: is a soft white spring wheat. We grew it out over the winter in New Mexico and it did well. We planted 10 ounces in Autumn 2020 and harvested approximately 50 pounds of cleaned grain, July 2021.

All of this wheat started with a handful of grain and it has taken four years of growing out these seeds to now have enough to bake sourdough bread and to share. It's a beautiful cycle from sowing, tending, hand harvesting with a sickle, foot threshing, wind winnowing, grinding, baking, eating and sharing. We recommend you give it a try!

BABY TREES & DIASPORA

SHIRLEY MAN-KIN LEUNG

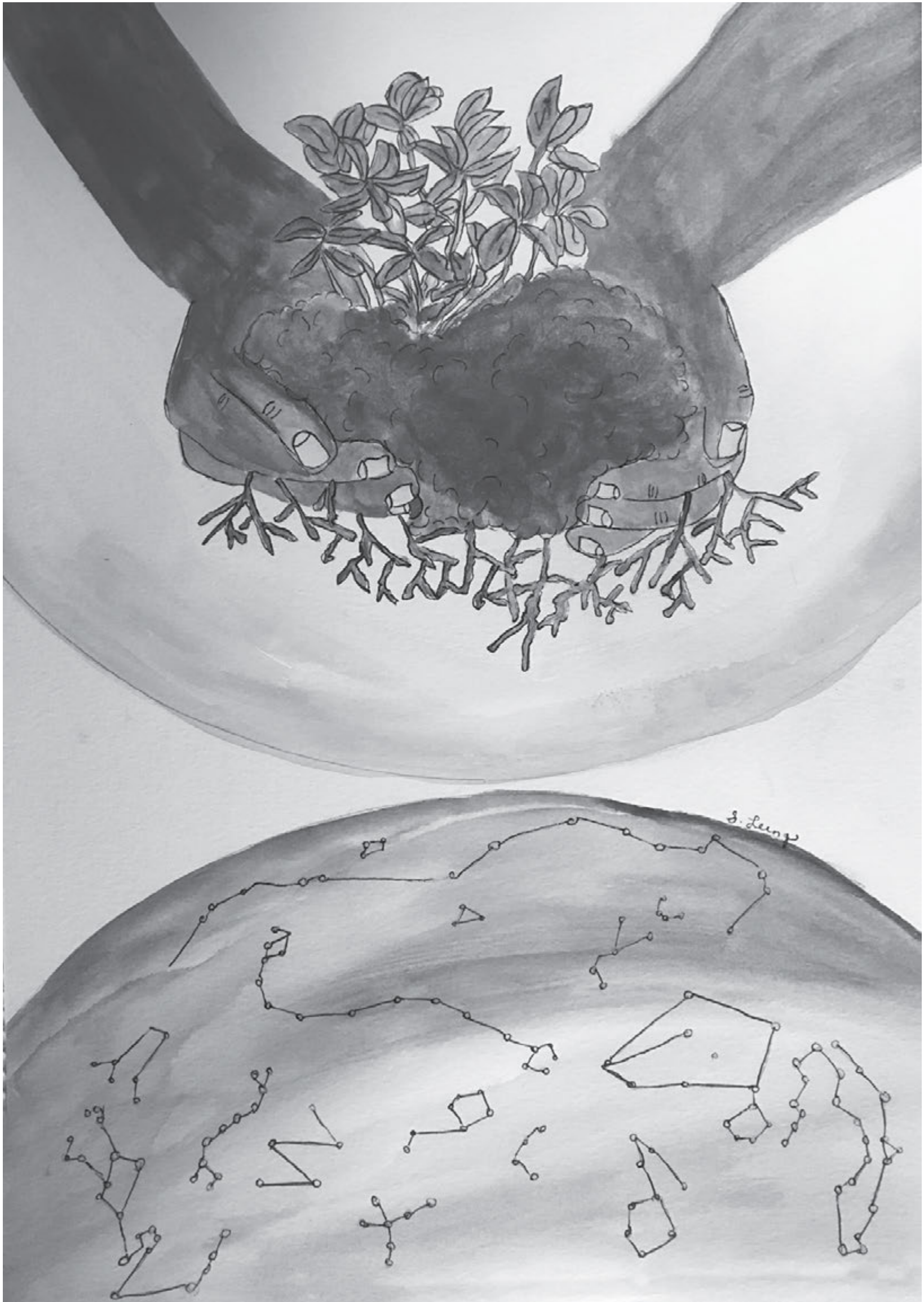
Learning to love your body
is a revolutionary act.
It means loving the seeds that your ancestors
planted. That grew roots as long as your hair
And as thick as your thighs.

The same roots that intertwine and
mingle Below our feet

Connecting the baby trees to their
mamas Roots that grow up the sides of
buildings, Below the fences and borders
That divide our
land That try to
keep us out
And that we were never meant to cross

But we did.

SHIRLEY MAN-KIN IDENTIFIES AS A QUEER, ASIAN-AMERICAN WOMAN OF COLOR. SHE LIVES AND WORKS AS A COMMUNITY ORGANIZER AND YOGA TEACHER ON THE HOMELANDS OF CHEYENNE, ARAPAHO, AND UTE NATIONS, ALSO KNOWN AS NORTHERN COLORADO. SHIRLEY SPENDS A LOT OF HER TIME MELDING TOGETHER TWO (ARTIFICIALLY) SEPARATED WORLDS- THE BODY, SPIRITUAL AND ARTISTIC REALM AND SOCIAL MOVEMENT ORGANIZING. COMBINING HER SKILLS AND KNOWLEDGE FROM COMMUNITY ORGANIZING WITH ANCESTRAL WISDOM AROUND THE BODY, BREATH AND MOVEMENT, SHE TRIES TO CREATE SOMETHING THAT CAN BE TRANSFORMATIVE, HEALING AND (GASP) PLEASURABLE FOR HER COMMUNITY. WHEN NOT BEING SELF- REFERENTIAL IN A BIO, YOU CAN FIND HER PLAYING WITH HER DOGS, BIKING AROUND TOWN, TAKING NAPS, OR READING A BOOK.



PRAIRIE FUTURES

JACQUES ABELMAN, MAUREEN HEARTY, AND KIRSTEN STOLTZ

Agriculture as artform

Agriculture could be considered the first fundamental human act of making a mark on the land. This act of drawing upon the earth with the language of the furrow, the digging stick and the plow has always existed in order to draw forth fertile yields of grain, vegetable and fruit. In that sense agriculture is an artform uniting us with the land.

The earthen drawings of agriculture have called forth sustenance out of the soil for at least ten thousand years in a complex interchange built on the relationships between seed and soil, hand and tool. Today, this ancient exchange is fraught with tensions and perilous complexities. Machines have multiplied the plow's capacity a million times, drawing ever more resources out of the earth to the point of ecosystem exhaustion. New pressures and rapidly changing environmental conditions have brought this historic dialogue to a critical point. Humans must now question the validity of their current relationship with the planet and reexamine with a questioning eye the drawings inscribed on our living landscape.

These tensions are brought into sharp relief perhaps nowhere as critically as the American West, where center pivot irrigation creates the remarkable graphic language of a dotted landscape: an architecture of crop circles imposed on the land stretching for countless miles. This industrialized monoculture draws ever more life from the soil in an intensive extraction which shouts *more corn, more wheat, more more more...*

Agriculture remains a great artform, one that has shaped the West and specifically the eastern Colorado High Plains. In the Prairie Futures project, the old practice of hand drawing in the earth raises questions: "What new realities are possible here today and for the future? What new drawings could take shape?"

At the simplest level, Prairie Futures takes the lexicon of crop circle, farm house, and furrow as a starting point. Bringing the hand back into the dance, our furrows are drawn with string and use traditional tools to shape spaces to a human scale. The old farmhouse of the High Plains has been deconstructed into a series of outdoor rooms which welcome the public into the project. The crop circles are edged and aligned, creating a pleasing space where one navigates easily through the site, bringing visitors into the heart of each circle and into close contact with the cultivated plants. Hemp, Millet, Amaranth, Quinoa and Sunchoke form the bodies of these installations, plants that are regionally under-utilized but which have been selected because of the low ecological impacts they have upon the land. Sourced from around the world, these crops have proven to be water smart, nutrient dense, and economically promising. Accompanied by native companion plants sourced from the indigenous short grass prairie, they are the "future" in Prairie Futures.



AMARANTH CROP. PHOTO CREDIT: K. STOLTZ

A path toward the future: Joes, Colorado

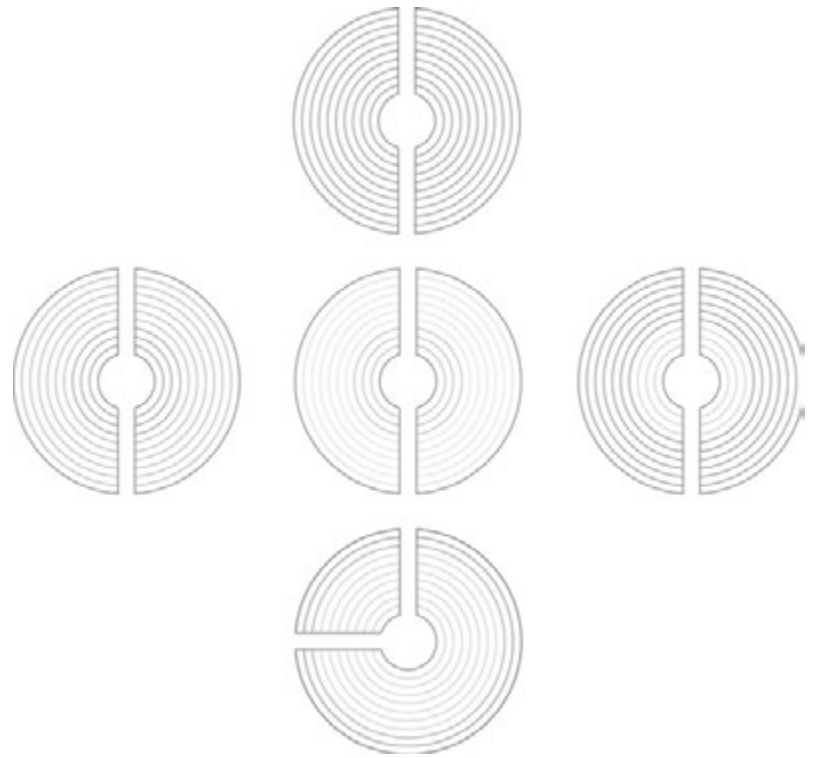
On the outskirts of high culture and urban centers exists the rooted joys and folk cultures of the everyday. The Prairie Futures project in Joes, Colorado challenges the boundaries of fine arts practices and begins to expand the American vernacular by bending rural craft-centric stereotypes towards contemporary landscape design, social engagement and environmental activism. When revealing artistic possibilities, local subject matter and historical framing is paramount to engaging rural communities and artists must provide activation to find collective and connected expressions. The Liberty Rural Learning Cooperative (LRLC) organization seeks to expand an independent rural visual language and explore interrelationships between history, mythmaking and storytelling. Through its project, Prairie Futures, the LRLC uses networked art practices to expand the power of artwork made in the region. Widening the cultural infrastructure to be supportive of place, community and rural context.

Joes Colorado (pop. 80) was once a popular first stop for travelers coming to Colorado along Highway 36 from the midwest, but as the interstate was built across the US, recreational travel along small highways was all but abandoned. Since, a series of tiny, self-contained towns formed across the high plains landscape. Survival of the fittest was, and still is, in many towns' psyche. Ideas of consolidation, sustainability and alternatives have led to anxiety, dissolving the rural DIY spirit into Dollar Store fool's gold. Western expansion has left Colorado's peoples, land, air and water forever altered in unnatural ways and a recalibration is needed.

Since 2016, renewed cultural engagement has flourished in Joes as a collective of local citizens officially organized as the Liberty Rural Learning Cooperative (LRLC) and began working to broaden arts and cultural activities in the region. Upon entering Joes, visitors come upon the Prairie Futures site, between the liquor store



CROP HARVEST. PHOTO CREDIT: JACQUES ABELMAN



CROP HARVEST. PHOTO CREDIT: JACQUES ABELMAN
CROP CIRCLE VIEW. PHOTO CREDIT: K STOLTZ

and the old church, on the Benton family homestead. Matriarch Mabel Bond Benton came to eastern Colorado around 1915 from Esbon, Kansas, and taught in one room school houses as the sole teacher for children first through twelfth grades in the Idalia and Joes area. Bob (Robert) Benton ended up in Joes after WWI pursuing a mail carrier job. They met, were married in 1921 and settled in Joes permanently in 1926.

The collaborating artistic team of Jacques Abelman, Maureen Hearty and Kirsten Stoltz worked to create the Prairie Futures artwork over the course of a year, one overwhelmingly tenuous due to covid-19 scares. Questions about safety, isolation, community dynamics, and depression all found their way into the creative process. Without being in the same room they built from creativity's fragments qualities essential to the project— social support and a sustained art and agricultural experience for Northeastern Colorado. Navigating through fields, both literally and metaphorically, their vision breaks habitual views of art based around singular creative engagement. Instead, they built an interconnected land art site uncommon and unseen in rural Colorado.

The Prairie Futures project displaces dirt, knowledge and memory to form a critical mediation on human and nature's co-existence. The sparseness of the artwork in this landscape is inspired by the complexities of Joes, specifically, its future climate catastrophes and the regional entropic realities of small towns. It is located on a crumbling multi-generational homestead, a couple doors down from the abandoned Alma Motel, off the two-lane highway 36 overrun by semi trucks full of plastic storage bins. The earnest intention of this artwork is that it will form attachments, and invite strangers without long histories or memories to recall this place and build more inclusive alliances. These visitors will begin to understand Joes' complicated history, seek protection for this land, and imagine new partnerships with their rural neighbors, because when fostering

new social connections, it changes arts experience and transmits its value into the future.

The heart of the future: engaged community

The community organizing vision for the Liberty Rural Learning Cooperative's project, Prairie Futures, brings as broad a spectrum of voices together as possible to address the problem of the impending eradication of eastern plains agriculture and communities due to the impending water crisis. Water shortages are not just farmers' problems; depleted water equals depleted property values, schools, infrastructure, employment, family and of course, food. Water use and conservation is an issue that should connect us all because its impact certainly does.

When this project was taken on, the aim was to bring to the table as many people from as many sectors as possible: non-profits, businesses, schools, government, health care providers, student organizations, scholars, etc. The idea of diversity takes on a different shade in a mostly-white, mostly-Christian population whose aggregate political ideology puts a premium on surviving with as little outside help as can humanly be managed.

Community-organizing in rural Northeastern Colorado can be difficult, due to the simple and tautological fact that there are not very many people in rural areas. The dearth of humans leads to an inevitable scarcity of the financial and physical resources (not to mention the moral-support) that are so essential to any sort of ambitious endeavor. The few people who are actively engaged in the community often find themselves bearing an overabundance of responsibility as a rotating cast of board-members and cheerleaders for everything from the school board to the phone board to the FFA council to the volunteer fire department to the volunteer ambulance service, and so on.

Turns out, an isolated community of isolated people can host a remarkable variety of thought, expertise, and enthusiasm. When these qualities are brought together and given the right amount of direction (that is, as much as possible, as indirectly as possible), it's a marvel to see just how quickly and eagerly folks can dive into something as flat-out strange as a fluxus-inspired garden of unconventional crops meant to draw attention to the dwindling supply of water in the unbelievably-precious Ogallala aquifer, which has been feeding thousands of acres of corn, which has been feeding millions of head of cattle for dozens of years.

And yet, from weakness is derived strength; the folks who do get involved are incredibly capable, resourceful and adaptive problem-solvers with access to a dazzling variety of heavy machinery, and know-how.



SOWING THE PLAINS. PHOTO CREDIT: JACQUES ABELMAN



PAVILION CONCERT. PHOTO CREDIT: K STOLTZ
PRAIRIE FUTURES COOKING. PHOTO CREDIT: JACQUES ABELMAN
VIEW FROM MILLET CROP CIRCLE. PHOTO CREDIT: K STOLTZ

Predicting the future

The Prairie Futures site is a living organism that has the potential to change over time. Locally, citizens are asked to reimagine new ways of supporting practices—both artistic and agricultural—that oftentimes have been excluded from conversations about climate change urgency, collaborative potential, and progressive resources.

A companion farmer-in-residence program has been integrated into the Prairie Futures' project. This allows the group to identify regional stakeholders and build opportunities for creativity to be rewarded. A farmer is paid to experiment on small crop production and investigate food sources that complement today's soil health, water conservation efforts and regenerative-ag possibilities found in the High Plains region. Co-produced with a regional FFA school program, the gardening program provides vital experiential learning and allows for alternative landscape reimagining to happen.

Annual programs, reflective of the seasonal cycle of growth, provide opportunities to engage new audiences and participants. Prairie Futures was created with one goal in mind—build better bridges between rural and urban populations through education and art, inviting farmers and artists to make a concerted effort toward living harmoniously within a place. Visiting this site is about reimagining coexistence and finding beauty, life and hope in the vast prairie sea.

STAR GAZING IN HEMP CROP CIRCLE. PHOTO CREDIT: JACQUES ABELMAN



PLANTING PEAR MILLET. PHOTO CREDIT: JACQUES ABELMAN

AMARANTH

Amaranthus



Amaranth is a high nutrient crop and a popular superfood worldwide. Amaranth can withstand harsh climatic conditions, is drought-tolerant and able to adapt to a wide range of growing areas, making it a promising crop for the future.

Farming

Amaranth does not have a high nitrogen demand like corn.

No herbicides are labeled for amaranth. Although cover crops and no-till planting can help prevent weed seeds from starting.

A lot of insects like chewing on amaranth, but amaranth can tolerate a substantial amount of leaf feeding without having yield loss.

The main buyers of amaranth grain in the U.S. are Arrowhead Mills (TX), Health Valley (CA) and Nu-World Amaranth (IL). Some farmers in the Midwest and Great Plains have developed their own direct marketing; selling to local bakeries, or shipping to individuals for their own food use.

History

Amaranth was cultivated by the Aztecs about 6,000 years ago.

It was a food staple and part of their worship.

When the Spanish, as part of their efforts to force Christianity on the Aztecs, outlawed the grain, amaranth almost disappeared until research began on it in the U.S. in the 1970s.

US dealers are currently importing most of their amaranth from India and Bolivia.

Amaranth provides many health benefits: it's a complete protein, high in calcium, fiber, omega fatty acids, potassium, lysine and other vitamins and minerals. It can be used in salads, pasta, flour, cereal and beer.

Yield

Amaranth brings around \$0.40/lb; organic may sell for \$0.65/lb.

Amaranth can routinely yield 1000 lbs/acre, sometimes double, amaranth gross returns easily beat commodity crops. Production costs are about the same as sorghum and soybeans.

Seed cleaning is somewhat of an extra expense, but the big cost is transportation to market.

Total U.S. acreage for the last decade has been in the 1,500 to 3,000 acre range.

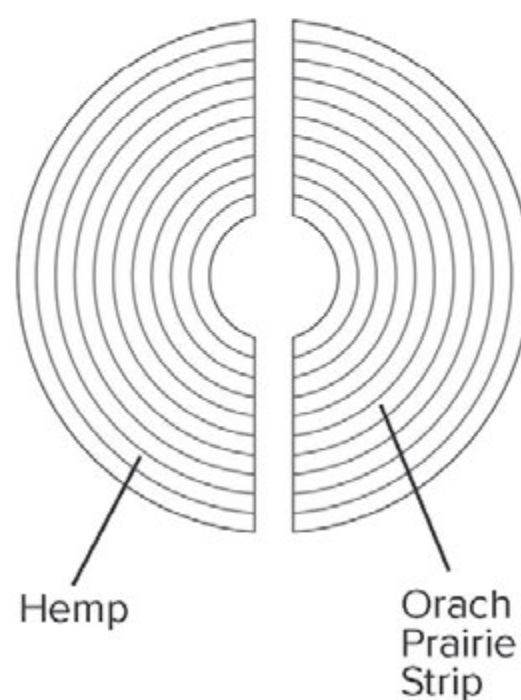
The global amaranth market size was estimated at USD 5.88 billion in 2017. It is poised to expand by 11.3% by 2026.

AMARANTH CROP SIGN. PHOTO CREDIT: PRAIRIE FUTURES TEAM

ORACH

Atriplex hortensis

A cool season plant, orach is a warm season alternative to spinach that is less likely to bolt. It was commonly grown in Mediterranean regions from early times. This delicious plant tolerates both alkaline soil and salt, and is frost tolerant as well. Harvest the young leaves as they mature. Pinch flower buds to encourage branching and continued production of new leaves. The seeds are edible and a source of vitamin A. Seeds are also used to make a blue dye. Orach is great source of iron, magnesium, calcium, zinc, phosphorous, vitamin C and antioxidants.



ORACH CROP SIGN. PHOTO CREDIT: PRAIRIE FUTURES TEAM

JACQUES ABELMAN, LANDSCAPE ARCHITECT AND ARTIST, AIMS AS A DESIGNER TO ENVISION THE POTENTIAL OF LANDSCAPE AT THE INTERSECTION OF THE ECOLOGICAL, SOCIAL AND SPATIAL. HIS BUILT WORK SEEKS TO WEAVE TOGETHER SPATIAL DESIGN, SOCIAL JUSTICE, AND FOOD SYSTEMS INTO THE FABRIC OF PUBLIC SPACE AND INFRASTRUCTURE. HIS ENVIRONMENTAL INSTALLATIONS SEEK TO BRING ECOLOGICAL CYCLES AND FOOD SYSTEMS TO LIFE THROUGH AESTHETIC, TACTILE, AND EDUCATIONAL INTERVENTIONS. HIS RESEARCH AND TEACHING FOCUS ON MULTIFUNCTIONAL GREEN INFRASTRUCTURE SYSTEMS, URBAN AGROFORESTRY, AND INFRASTRUCTURAL ECOLOGY. HE IS ACTIVE AND HAS EXHIBITED IN EUROPE, SOUTH AMERICA, AND THE UNITED STATES. HIS WORK INCLUDES THE LANDSCAPE TABLE (DE LANDSCHAPSTAFEL, BRUSSELS, BELGIUM AND UNIVERSITY OF OREGON, EUGENE), THE MUSHROOM TREE FOREST (AMSTERDAM, THE NETHERLANDS), AND THE KADIJKVESTE PLUKTUIN (A ROOFTOP FRUIT AND HERB FOREST IN THE HEART OF AMSTERDAM.) ABELMAN HAS TAUGHT INTERNATIONALLY, FOR THE EUROPEAN MASTERS IN LANDSCAPE ARCHITECTURE PROGRAM, THE EDINBURGH SCHOOL OF ARCHITECTURE AND LANDSCAPE ARCHITECTURE AND IS CURRENTLY ASSISTANT PROFESSOR OF LANDSCAPE ARCHITECTURE AT THE UNIVERSITY OF OREGON.

MAUREEN HEARTY, PROGRAM DIRECTOR AND ARTIST, IS A CO-DIRECTOR OF LRLC AND LEADS THE COMMUNITY ENGAGEMENT AND ARTIST COORDINATION FOR THIS PROJECT. MAUREEN'S COMMUNITY ACTIVIST EXPERIENCE, IN BOTH URBAN AND RURAL LANDSCAPES, BUILDS CONNECTION, COMPASSION AND OPPORTUNITY FOR DIVERSE COMMUNITIES. HER WORK WAS RECOGNIZED BY THE COLORADO GOVERNOR'S CREATIVE LEADERSHIP AWARD IN 2016. IN ADDITION TO MAUREEN'S COMMUNITY BUILDING EXPERIENCE, SHE IS A SCULPTRESS AND STORY COLLECTOR WHO HAS EXPERIENCE ARCHIVING NARRATIVES WITH THE BARTER COLLECTIVE, VOICES OF THE PLAINS AND THE LONG-TERM OFFENDER PROGRAM.

KIRSTEN STOLTZ, PROJECT DIRECTOR AND CURATOR, IS PRIMARILY FOCUSED IN THE FIELD OF CONTEMPORARY ART, ARTS EDUCATION AND DESIGN STOLTZ'S WORK CELEBRATES COLLABORATIVE AND INTERDISCIPLINARY APPROACHES TO ART PROJECTS BUILT IN RURAL COMMUNITIES. BORN IN YUMA, COLORADO, HER GRANDPARENTS OWNED AND OPERATED THE ALMA MOTEL IN JOES UNTIL THE 1980S US FARM CRISIS. STOLTZ HAS HELD CURATORIAL POSITIONS AT THE BOULDER MUSEUM OF CONTEMPORARY ART AND CENTER FOR CONTEMPORARY ART IN SANTA FE. AS A MEMBER OF M12 STUDIO SHE HAS PARTICIPATED IN MANY NATIONAL AND INTERNATIONAL EXHIBITIONS INCLUDING; KALMAR KONSTMUSEUM, ÖLAND SWEDEN; THE 13TH INTERNATIONAL VENICE ARCHITECTURE BIENNALE; SPACED: ART OUT OF PLACE, AUSTRALIAN BIENNIAL; AND THE BIENNIAL OF THE AMERICAS. STOLTZ SERVED AS THE EDITOR FOR WEATHER REPORT: ART AND CLIMATE CHANGE BY LUCY R. LIPPARD IN 2007 AND HAS CONTRIBUTED ESSAYS TO A DECADE OF COUNTRY HITS: ART ON THE RURAL FRONTIER, EDITED BY RICHARD SAXTON AND MARGO HANDWERKER, AND COOL PASTORAL SPLENDOR, FEATURING THE WORK OF RICHARD SAXTON AND KURT WAGNER. IN 2019, STOLTZ'S ESSAY "A COUNTRY SOCIAL" WAS PUBLISHED IN THE RURAL, A VOLUME WITHIN THE DOCUMENTS OF CONTEMPORARY ART SERIES PUBLISHED BY MIT PRESS AND WHITECHAPEL GALLERY, EDITED BY MYVILLAGES.



“An ant hurries along a threshing floor
with its wheat grain, moving between huge sacks
of wheat, not knowing the abundance
all around. It thinks its one grain
is all there is to love.”

Rumi from The Road Home

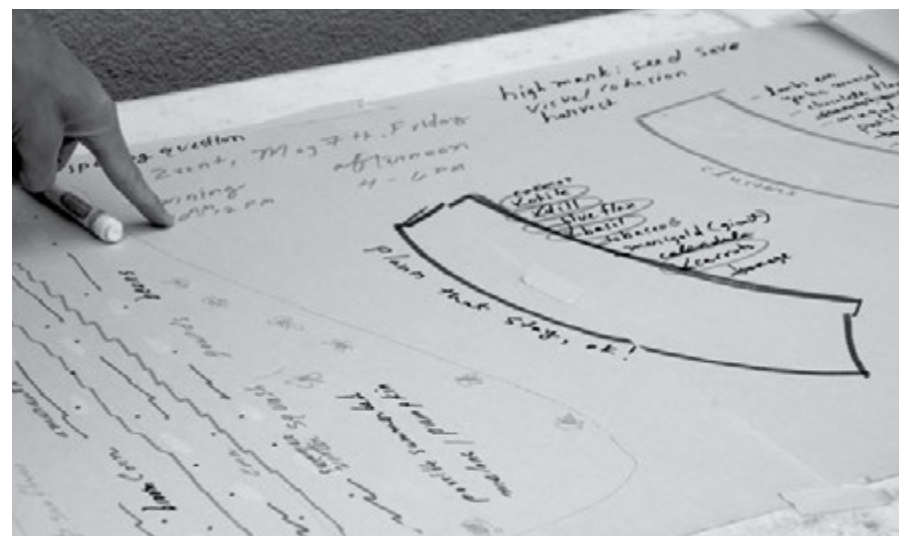
A GARDEN: THE LIVING ROOM

ELEONORA EDREVA, JEANETTE HART-MANN, RYAN HENEL

I find myself in a familiar garden tending cycles of creative germinations. There was a beginning and it came before my time. Gardens and farms of all kinds have flourished for thousands of years here in the Rio Grande Valley, in Old Town, Albuquerque, and at the Albuquerque Museum - which once was a "truck farm" for the region - once a farm for the city - once a dryland field of maize, squash, beans, and chile - once grassland and bosque. Before once and always cycles tending nourishment and relations. In the hands of Pueblo and Hispano communities this land has always grown food, seeds, medicine and life. Passing this wisdom and practice from generation to generation the land carries those past and present and makes space for these cycles to subsist.

A Garden... was an opportunity born out of a need to regenerate a compacted old truck farm parking lot - turned neglected dirt patch at the Albuquerque Museum Sculpture Garden - back into land that could nourish food for thought and inspiration for performative action. It could be a place where UNM Land Arts of the American West/Art & Ecology students, local residents, and the many beings of a garden come together to foster ways of exploring ecological learning, dialogue, practice, and community. Perhaps these are more akin to new<old ways, as a work of regenerative art that transforms itself from season to season through a creative process of many over time. In this, A Garden... continues its cycle, year to year, growing from what came before and reaching forth to bear witness and respond to what is happening now.

-JHM



An anthropologist might call the area north of the Albuquerque Museum's walls a non-space, an environment overlooked by society, never a destination. But those are terms constructed and applied with human perceptions of value. Values emblematic of our cultural condition of habit, productivity and needs.

This corner on the north side of the museum is very much a place - an environment that has existed in many different forms over time. Perhaps once an ocean floor, or part of a meander of the Rio Grande, it's a habitat for human and non-human alike, connected to systems vastly beyond our human scale.

-RH



Before 2018, it could be described by its current surfaces and dimensions. A 60 x 30-foot environment, primarily of gravel, vertical stucco planes, and cement, flanked by automobiles, hypnotized by the sound of air conditioning systems. But housing one striking, visible source of life – a prominent Austrian pine from distant origins, but now well rooted and stretching up into the airspace of this land.

Starting in 2018, it was our intention that it be a space for art, for a garden. How might this space be reconnected with its past? How might we project a timeline for understanding this space that is not linear, but perhaps recognizes more the cyclical and sometimes chaotic patterns of time? How might we catalyze ways that this space could be a habitat for all forms of life?

Perhaps, by disrupting the surface, removing gravel and landscaping fabric, the soil underneath might breathe again. By planting seeds it remembers and redirecting water to its depths, could we awaken long dormant processes and biological systems? And the air above - could it once again carry the pollen, seeds and wings of its past, alongside its current cellular transmissions? Could these familiar, timeless, signals call to surrounding systems, drawing in creatures, and biological inputs to this environment? Since that time, we've engaged the space, recognizing that intention is not absolute, but rather an attempt at understanding.

-RH

When we began in 2018 much of our conversation and concern was centered on many-species relations and loss of life – the biodiversity crisis – including the extinction of more than 90% of all domesticated seeds and crops, as well as wild plants, animals, birds, amphibians, and more. With community partners we planted a year-long cycle of heritage grains and hosted numerous community events to share conversation, seeds, food, and skills (see SeedBroadcast agri-Culture Journal #12 A Garden: The Birds Arrive - page 16-19). In 2021, in the midst of deep grief and confusion from Covid-19 and grappling with the historic legacy of racial genocide re-enacted in a nearby sculpture referred to as the Oñate Monument, we approached our work at A Garden... as an opportunity to seed healing through planting nourishment. As part of our process we listened to stories from local Isleta Pueblo farmer, Rosalee Lucero, and learned about the Española Healing Foods Oasis from poet, activist, and farmer Beata Tsosie-Peña and designer Christie Green. Inspired by the work of these three women, we planted vegetables, herbs, flowers and homes for more-than-human beings. We also designed and built biodegradable straw bale lounge chairs and a sofa with felted woven covers to give visitors a place to sit, relax, and breathe. In this simple yet profound way each visitor contributes to one of our greatest collective needs right now, to the cycle of caregiving, nourishment, and healing.

-JHM



at the center of this year's spiral were the pine and the cranes. we first met the garden at the beginning of february - the only thing growing was the pine; hundreds of cranes were flying north above our heads. the story spirals out quickly from there. we got to know the site, the soil, the sound of the cars driving down mountain road. we came up with idea after idea for what to create, who to make space for, how to invite them. deep winter to late winter to the buds of spring. we dug up gravel and put down compost. in early may we invited people to join us on the site for the first time, to plant seeds together.

-ee





community plant walk w/ dryland wilds

it felt important to start off with people gathering at the garden for the purpose of intentionally meeting the plants and learning some of the names they go by and some of the ways that humans are and have been in relationship with them. the plant walk was led by dryland wilds, local botanical perfumers and plant educators who have spent a long time building relationships with the plants of the high desert. they work with invasive and/or abundant plants, and similarly, on the walk they focused on the plants that were not planted, the ones who volunteered to grow here, who have grown in this area for a long time, whether native or naturalized. we learned that even the most hated plants in our local landscapes are trying to do their part - in dryland wilds' words: "many of the less loved plants are trying to heal the land. in nm a lot of that healing looks like just covering up hot bare soil, breaking up compacted ground, feeding pollinators, and bio-remediating poisoned areas." the field bindweed that i couldn't quite eradicate from under the sunflowers helped prevent moisture loss from the soil before other plants grew in and creates biomass to help fuel soil biota communities. the wild mustards that kept springing up during the season provide food for pollinators before most other plants have bloomed. many of our common "weeds" are edible veggies that can offer us more vitamins and minerals per serving, and using less water, than traditional vegetable crops.

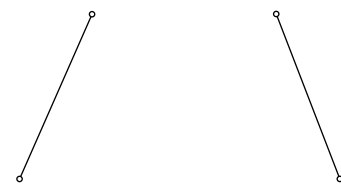
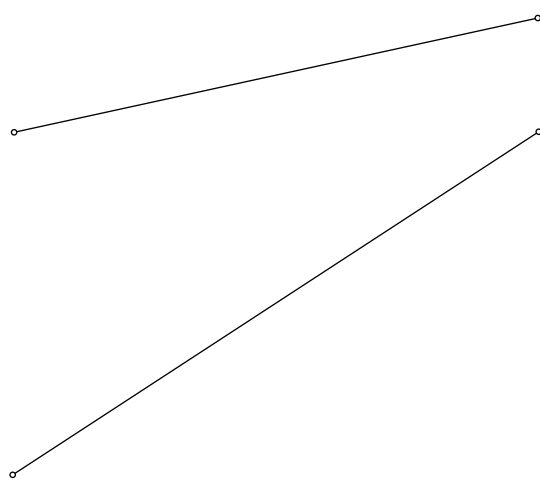
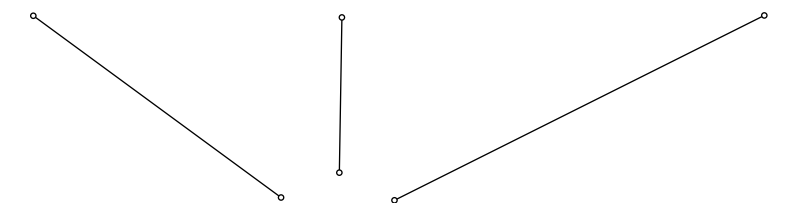


SUMMER AT A GARDEN...

ELEONORA EDREVA

the ants were there since the start, and were soon joined by sprouts we didn't plant but whose seeds lay waiting, knowing that eventually water would come. colors started to appear - the pink and yellow yarrow, chocolate flowers and yerba mansa in bloom, green leaves multiplying by the day. pollinators began coming to visit, and birds sang in the tree. slowly, humans started to get curious. i would arrive to find people taking their lunch break on the hay bales underneath the pine tree, or taking photos of the plants for their identification apps. more colors brought more of everyone. the yellow of sunflowers and magenta of amaranth inviting bees to feast and humans to stop for family portraits.

this garden was planned around a set of invitations - an invitation for healing and for rest, for meeting both human and non-human needs for nourishment. a main intention for the summer was to plan events to activate the garden and serve as an offering back to the site. i wanted to bring the human invitations we planned the space around into real time - to give people a defined reason to come and meet the plants and to create an intentional space for collective learning and connection. i wanted to focus on what we as humans could provide back to the garden, to turn our gatherings on this site into a gift we can lovingly give. what are our gifts as humans, and how can we offer them? plans for a series of three workshops and an exhibition started to take shape.



physical theater + circus workshop w/ sarah-jane moody of wise fool new mexico

i wanted to plan a movement workshop in order to use our human bodies to create energy in a place, to feel our embodiment alongside the bodies of the plants and soil. a circus workshop with sarah-jane moody of wise fool new mexico brought physical theater to the garden, an offering of movement games that taught participants how to joyfully negotiate sharing the space of the garden with the other human and non-human bodies around them. we culminated the workshop with a game in which each participant chose one of the garden's non-human inhabitants to embody, creating a movement and a voice for them - the cheery corn plant, the peppy cosmos flower, the droopy sunflower, the hungry figeater beetle. sj created scenes placing the different characters together, and participants acted out their interactions, which ranged from hilarious to poignant, and culminated in a group dance party in character as the creatures of the garden.

**Permission to rest:
A one-night exhibition**

Britney A. King
chanel b
Calliandra Hermanson
Eleonora Edreva
Jessica Metz
Marlene Tafoya
Rosalba Breazeale
Ranran Fan
Sofia Mendez

**AUGUST 21ST, 2021
6-9PM**

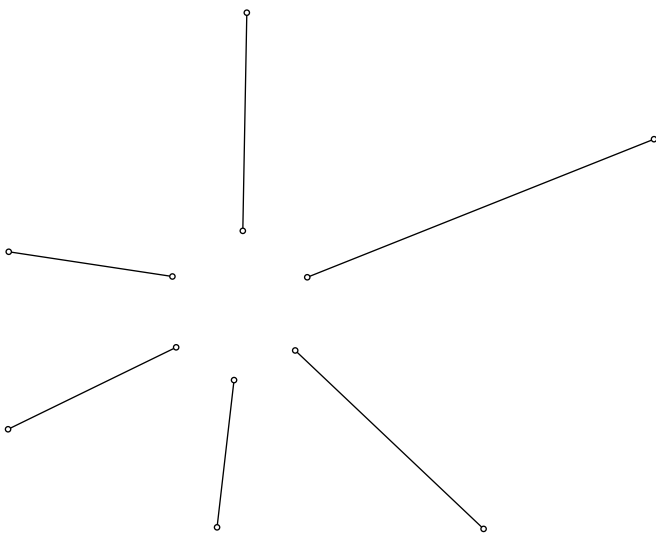
at A Garden
(North side of the
Albuquerque Museum:
Mountain Road and 20th St NW)

more info: ae.unm.edu/garden-events



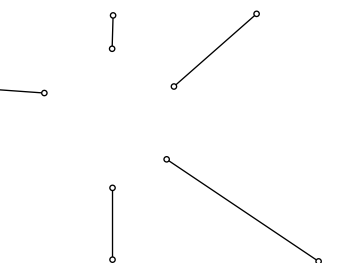
**permission to rest:
a one-night exhibition**

i invited my fellow mfa students at unm to share their artwork at the garden for a one-night outdoor exhibition. i put out a call for works loosely related to the garden's themes of healing and relationality, and got a range of responses that completely outshined what i had envisioned. the mediums of the work that was shown included video projections, sculpture, textiles, incense, site-specific installation, cyanotypes using the plants of the garden, an interactive clay piece, and a spatial sound installation. in contrast to the workshops' intimate environment, the exhibition created an opportunity for a large number of people to gather and celebrate the creative work of the artists and the garden itself. the evening ended with a screening of three video works projected onto the wall of the museum, with the hay bale seating reconfigured to create a theater effect.



**once upon a future:
sensory storytelling workshop w/ alyssa frye**

alyssa and i planned a sensory storytelling workshop, weaving together voice, senses, and movement to tell stories about the past, present, and future. everyone brought a personally significant object to the space with them, and we opened the space with each participant sharing a story about their object. we then moved around the garden as a group and met the plants with our senses, using this embodied grounding to return to our circle and tell stories in the present tense. using everything we shared so far, we collaboratively built stories about the futures we want to see, beginning with writing descriptive words (ex: joyful, food, rain) onto slips of paper and "planting" them around the garden, tucking them into and under the plants. we then walked around and picked up each other's words, using them to weave together stories that each person wrote and then shared back with the group. not all the words were picked up, and many remain at the garden as offerings and gifts to the plants and the soil, the decomposing words serving to seed and germinate the futures we're working towards creating.



Artists involved in this project included:

Blaise Koller
Amber Beaty
Petra Brown
Lauren Crowder
Eleonora Edreva
Emily Ganderton
Carlos Gomez
Jana Greiner
Marley Hidalgo
Eric Hurbina
Adrianna Jenkins
Britney A. King
Jenni Kingsley
Stephan Lopez
Mary Mays
John R. Owen

Partners and collaborators:

Albuquerque Museum
Alyssa Frye
Art & Ecology Area at UNM
Beata Tsosie-Peña
Christie Green
Dryland Wilds
Land Arts of the American West
Rosalee Lucero
Sarah-Jane Moody / Wise Fool New Mexico
Seeds
Soil
Sun
Wind
Water



ELEONORA EDREVA IS AN ARTIST WORKING WITH SOUND, SCENT, VIDEO, FIBER, AND BOOKMAKING. THEY WERE BORN IN BULGARIA, GREW UP IN CHICAGO, AND ARE CURRENTLY LIVING IN ALBUQUERQUE, PURSUING AN MFA IN ART & ECOLOGY AT THE UNIVERSITY OF NEW MEXICO.

JEANETTE HART-MANN IS A FARMER, ARTIST, ACTIVIST, AND TEACHER COMMITTED TO THE TRANSFORMATIVE POTENTIAL OF EMBODIED LAND-BASED PRACTICES AND CREATIVE ENGAGEMENT.

RYAN HENEL IS A PRACTICING ARTIST AND TEACHER WHO DEVELOPS SITE-SPECIFIC ARTWORKS AND TEMPORARY INSTALLATIONS THAT USE PERSPECTIVE, PATTERNS AND SCALE TO PROMPT THE VIEWER TO EXPERIENCE A DIFFERENT UNDERSTANDING OF THEIR RELATIONSHIP TO AN ENVIRONMENT. HIS MOST RECENT WORK FOCUSES ON PUBLIC ARTWORKS THAT INCORPORATE PRINCIPLES OF BIOPHILIC DESIGN, GREEN INFRASTRUCTURE AND HABITAT CREATION.

LEAVEN

ARLETA LITTLE

Introducing
the tiniest bit of you
sets off a chain reaction,
an expansion in every direction,
an insistence that I,
that the world
remain pliable,
with possibilities inherent.

You supply me
in a particular way,
inspiration from exposure
but too,
my imagination has adopted an idea of you,
an introject
that deploys to agitate,
to activate me
when some critical element is needed.

Your presence
permeates me like love.
But you are just being you
and this is just an effect that you produce
in these conditions called me.







I rise
and in this
reciprocity is irrelevant.
Something is happening here,
something catalytic,
some blooming,
some birth,
some divine
gift.

ARLETA LITTLE IS A WRITER AND CULTURE WORKER LIVING IN MINNEAPOLIS, MINNESOTA. HER LITERARY WORK HAS APPEARED IN *BLUES VISION: AFRICAN AMERICAN WRITING FROM MINNESOTA* AND IN *THE SAINT PAUL ALMANAC*. SHE IS A CO-AUTHOR ALONG WITH JOSIE JOHNSON AND CAROLYN HOLBROOK OF *HOPE IN THE STRUGGLE: A MEMOIR ABOUT THE LIFE OF JOSIE R. JOHNSON*. FORMERLY THE EXECUTIVE DIRECTOR OF THE GIVENS FOUNDATION OF AFRICAN AMERICAN LITERATURE, SHE CURRENTLY WORKS AS THE DIRECTOR OF ARTIST FELLOWSHIPS AND AN ARTS PROGRAM OFFICER AND AT THE MCKNIGHT FOUNDATION.



**TOWARDS AN ECOLOGICAL FOOD SYSTEMS
TRANSFORMATION: EARTH CARE IS PEOPLE CARE.**

INDUSTRIAL FOOD SYSTEMS VIOLATE

EARTH'S RIGHTS	PEOPLE'S RIGHTS
BIODIVERSITY	
<p>Toxic agrochemicals and GMO seeds violate the Earth's right to life, destroy biodiversity and lead species to extinction</p>	<p>Farmers' right to breed nutritious, climate resilient varieties by sharing and saving seeds are made illegal</p>
	
LAND & SOIL	
<p>Agrochemicals kill soil organisms and destroy the soil food web, violating the rights of living soils to be living systems</p>	<p>Industrial food systems invade farmer and indigenous land, displacing them and violating their rights to a home</p>
	
WATER	
<p>Industrial farming overuses water, polluting water with agrochemicals and emptying rivers and aquifers and</p>	<p>Intensive irrigation and toxic chemicals deny farmers and citizens of their right to access clean drinking water</p>
	
HEALTH	
<p>Monocultures and agrochemicals disrupt ecosystems and the food web, causing diseases and driving species to extinction</p>	<p>Industrial food systems create hunger by producing nutritionally empty foods filled with chemicals, leading to diseases</p>
	
CLIMATE	
<p>Industrial food systems are responsible for half of all global GHG emissions and violate the Earth's planetary boundaries</p>	<p>Industrial agriculture violates people's rights to a stable climate and freedom from climate disasters and emergencies</p>
	
	

ECOLOGICAL FOOD SYSTEMS FOSTER

EARTH'S RIGHTS

PEOPLE'S RIGHTS

BIODIVERSITY

Agroecology fosters biodiversity in order to protect and enhance nature's systems, species and agrobiodiversity



Farmers' rights to save and share seeds and to breed nutritious, climate resilient local varieties are protected

LAND & SOIL

Ecological farming regenerates soils, feeding soil organisms and healing the broken carbon and nitrogen cycles



Agroecology reverses desertification and protects the right of farmers and indigenous people to dwell in their land

WATER

Ecological methods reduce water use by increasing soil moisture and by using crops adapted to the local climate



Ecological agriculture reverses the water crisis by using less water and by leaving the water free of chemicals

HEALTH

Agroecology helps reestablish the ecological food web by fostering biodiversity and allowing space for all life



Ecological food systems regenerate food webs by providing nutritional density & diversity, healing the planet and people

CLIMATE

Ecological farming reduces and mitigates GHG emissions and increases climate adaptation and resilience



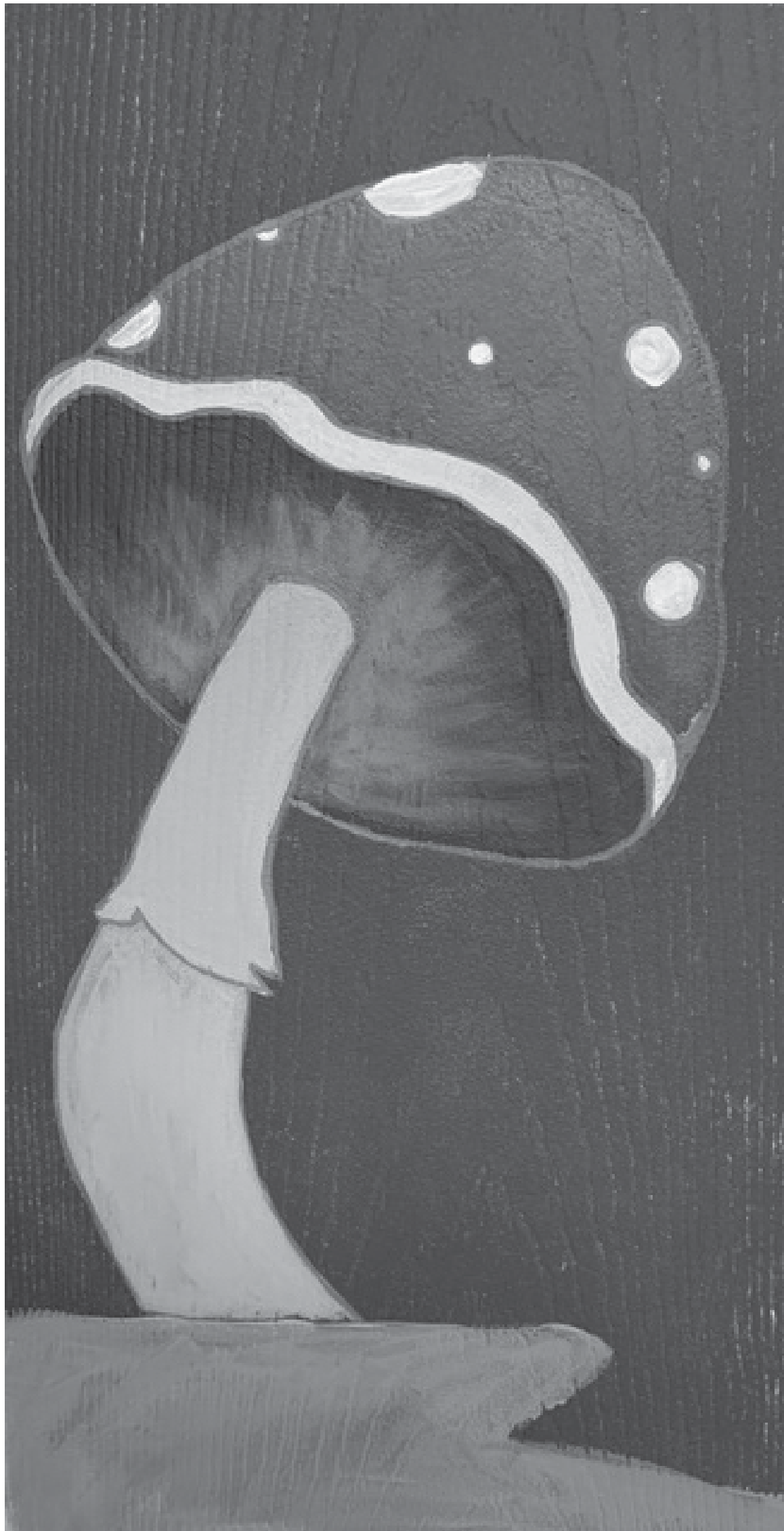
Ecological agriculture protects people's rights to a develop climate resilience and makes climate justice a priority



Navdanya International

The Towards an Ecological Food Systems Transformation: Earth Care is People Care campaign is a call for the diversity of movements working on agroecology, organic agriculture, local food Earth Democracy, ecocide, Rights of Mother Earth and all else around a holistic and ecological transition of our food systems to join forces through joint collaborations, dialogues, and action. By highlighting what true food systems transformations means both on the ground and globally, this campaign seeks to bring together various and diverse voices across the planet to fortify an interconnected movement that deepens the principals of a biodiversity-based socially just ecological agriculture.

navdanyainternational.org/key-issues/ecological-food-systems-transformation



MUSHROOM STUDY

FRANCESCA ROSE

Frankie is a fourteen year old artist, Santa Fe Girls School graduate, a circus performer, a dancer, and someone who loves science. Especially mushrooms. This painting was done at home while doing online classes during the pandemic. She painted doors and walls and furniture in her room out of boredom and longing. She made the piece with acrylic paints.

ENGAGING WITH NATURE ACTIVITY

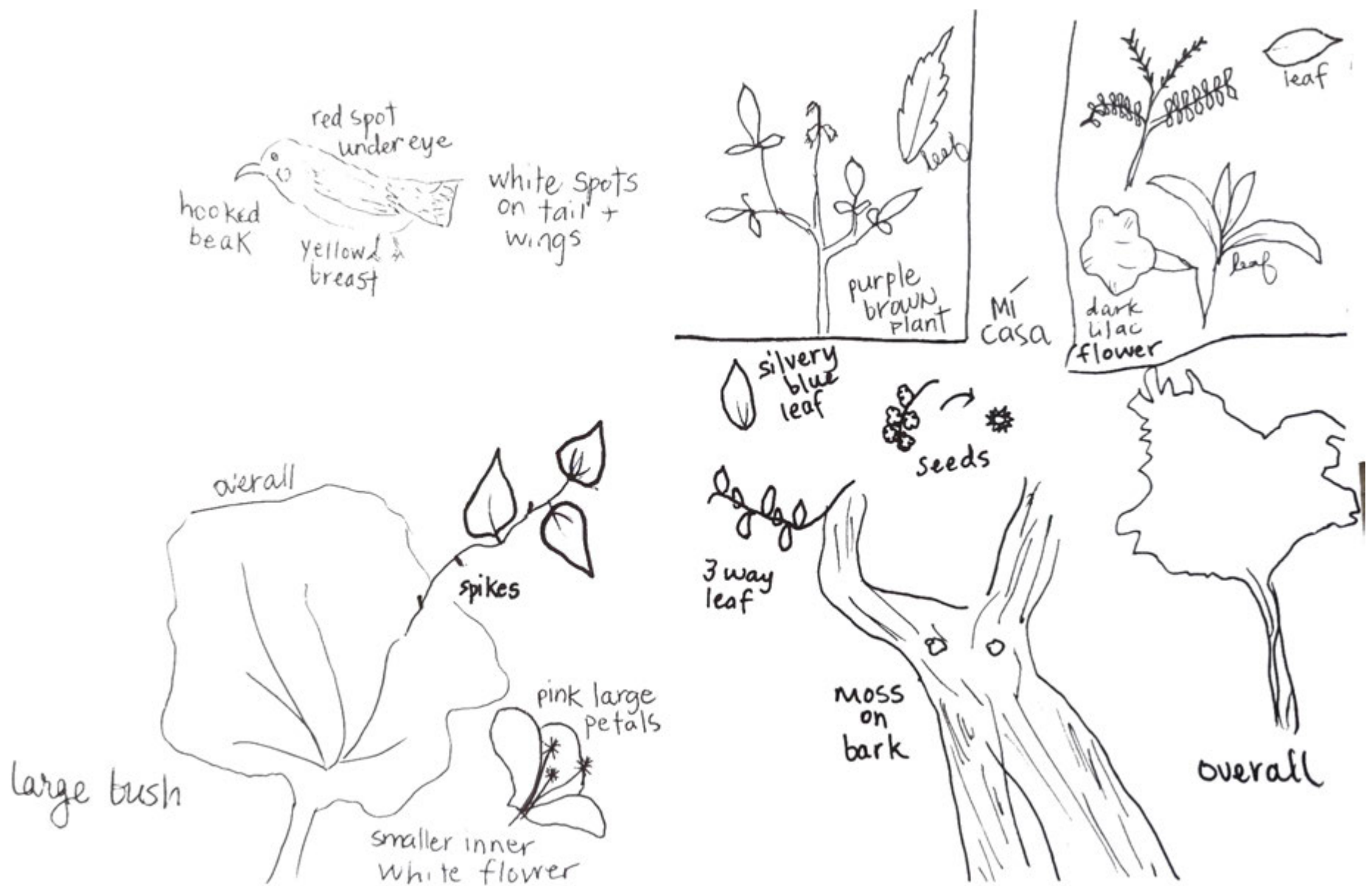
KUWA JASIRI INDOMELA
(THE ONE/ELLE)

One way I observe the Natural world is by drawing my surroundings. I draw plants, animals, and elements. Noticing colours, spaces and textures. Everyone has the capacity to draw. You are a creative being, express yourself!

This practice can be done in a variety of ways from a few minutes witnessing with the plants outside your window to an afternoon deep in Nature. Find what works best for you, grab a drawing surface and receive the gifts of Nature.

Attached are my drawings of plants I do not know well around my apartment building. I noticed I had to be clearer about colours as I initially observed purple twice and had to be more specific since the hues were not the same shade of purple. Purple Brown and Dark Lilac. I hope to identify these plants in the future so I focused on drawing identifiers like number of petals, leaf shape and structure. I like drawing unique aspects of the plants as well like spikes, multi layered flowers, and silver leaves. I also honour the intersections of all life that thrives in Nature by drawing pollinators and other plants growing on the Trees.

When you have a moment, practice this mindful Nature connecting activity and share with friends.



KUWA JASIRI (FIRST NAME) SEED + MEDICINE + BIRTH KEEPER ENGAGES IN INTERNATIONAL WRITING AND SPEAKING OPPORTUNITIES THAT AFFIRM PEOPLE OF HERITAGE (OF COLOUR). AS AN INTERSEX, GHANAIAN-CUBAN THE ONE IS IMMERSSED IN THEIR ANCESTRAL TRADITIONS, LIBERATION AND REST. THE ONE INFILTRATES ABLE BODIED, PALE (WHITE) AND CIS LED SPACES TO ADVOCATE FOR US MARGINALIZED FOLKS AND RESOURCE RETURN (REPARATIONS + REMATRIATION). FOUNDING STEWARD OF ARTISTIC APOTHECARY, [ARTISTICAPOTHECARY.ORG](https://www.artisticapothecary.org)

LOCAL WHEAT, BARLEY, AND RYE. OH MY!

CHRISTINE SALEM

Grain Field Day at La Villita Ranch, June 20, 2021

The day was warm and getting warmer as around forty people gathered under a spreading Siberian elm to hear members of the Rio Grande Grain team share their vision for a renewed local grain economy for northern New Mexico.

In 1898, New Mexico took 93 varieties of wheat to the Chicago's Columbia World's Fair. Up to the 1920s and 30s, northern New Mexico boasted something like 3,000 water-powered flour mills. There were large, industrial roller mills that serviced small-scale farmers who grew enough wheat for their families' needs and a little surplus to sell. There were tiny stone *molinos* housed in crib-like log structures and powered by horizontal paddle wheels fed by sluices, servicing families on each village's acequia. Before the arrival of the Spanish colonizers, whose friars brought with them wheat berries to grow for their communion bread, there were the *metates* and *manos* used by the indigenous peoples who subsisted on the maize they grew and the masa they ground it into.



THE NEW MEXICO FARM AND RANCH MUSEUM HAS A VIDEO OF A WORKING MOLINO.

The mid twentieth century ushered in modern wheat and corn, hybridized for mono-cropping, enormous, expensive machinery and the current agribusiness model that favors conglomerate-sized, midwestern farms, commodity pricing, General Mills, and ConAgra. Small-scale, subsistence farms and mills could not compete. The trade-off for economy of scale was community, culture, cooperation, and genetic diversity.

"We are mostly bakers and gardeners, not farmers. But we have been trialing as many as 80 historic varieties of open-pollinated wheat, barley, and rye over the past six growing seasons, looking for those best suited to our region. Now we are growing out six or seven varieties that could provide tasty and nutritious whole grains to local bakers and consumers and a rotational crop for small farmers.," Alessandra Haines explained.

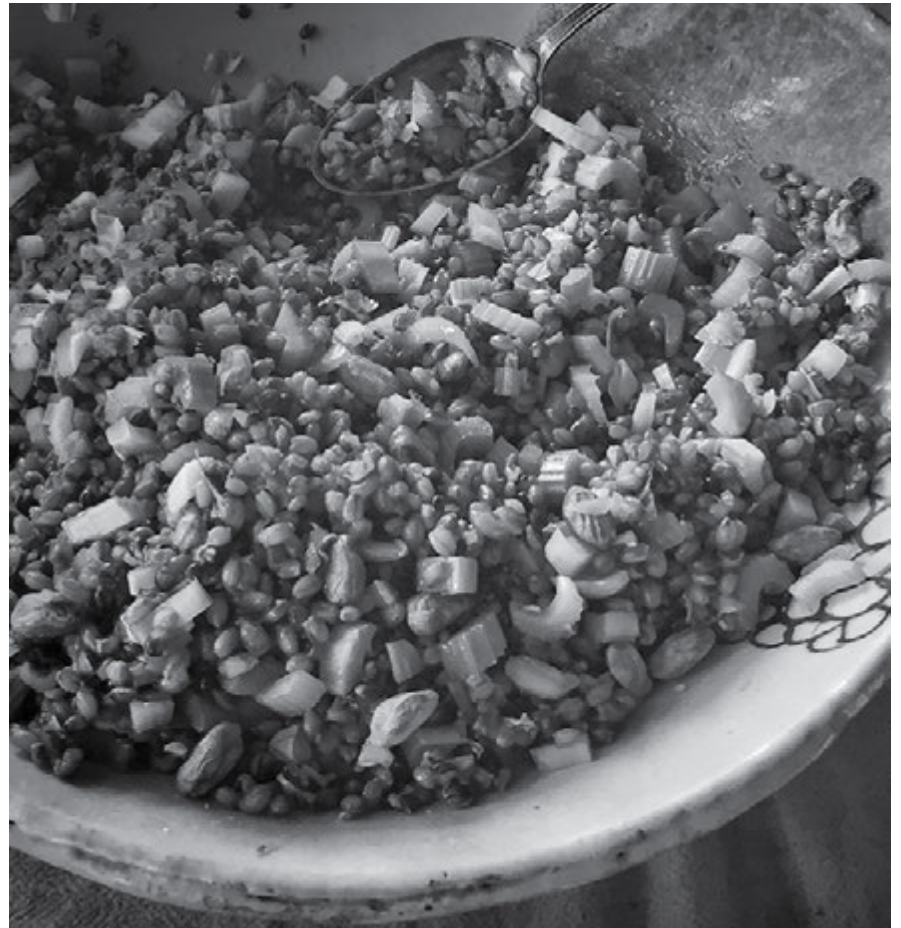


Dr. Diane Pratt described the health benefits of whole heirloom grains. She explained that older varieties, like Einkorn and Emmer are naturally lower in gluten. Made into bread using a longer rise and natural sourdough leaven, studies indicate that many people, even those with wheat sensitivity, can enjoy the ancient diploid and tetraploid varieties when they would struggle with modern wheat, which is hexaploidy, that is, having six sets of chromosomes.



THE RIO GRANDE GRAIN FIELD AND TOUR AT RON BOYD AND DEBORA CLARE'S LA VILLITA RANCH, NORTH OF ESPANOLA, NEW MEXICO.

Then we headed for grain field for a tour of dozens of fall- and spring- planted grains. The seed heads, in shades from faintly green einkorn to tawny Sonoran white to straw-colored khorasan, and eggplant-colored Tibetan purple barley, were only weeks from harvest-time. Long and arching Turkey red, nodding, black-awned barley, upright Sonoran White, club-shaped Pima Club, and long-awned Swiss Mountain rye, all were nearly ready to shatter. As they swayed in the light breeze it recalled a forgotten time, when early hunter-gatherers first collected the ancestors of these very seeds, practicing a primitive but effective form of selective breeding carried out over thousands of years and yielding the grains that today feed the world.



The tour over, we convened under the portal of the ranch's converted foal-birthing salon to taste breads, cakes, crackers, cookies and even tea made from the same grains we had just observed in the field.

It was a day of remembrance and thanksgiving for the generosity of the land and the river and the sun and of those visionary farmers who have kept alive the genetic diversity that, if nurtured, has the potential to sustain us for generations to come.

Some wheat flours like Rouge de Bordeaux, Turkey Red, and Red Fife are strong and hard (and reddish!) with the protein called gluten and they rise up to make excellent bread. Some, like Sonoran White and Khorasan, are soft and pale white and better suited to pastries and tortillas or pastas. Rye flours like Swiss Mountain or Rebel are low in gluten, but offer a distinctive flavor, texture, and color to cakes and cookies or to breads when blended with a bread flour.

As a way to introduce home bakers to a world beyond Gold Medal All Purpose, the Rio Grande Grain team fired up their counter-top stone mills and made up a few dozen one-pound bags of 100 per-cent whole-grain Rouge de Bordeaux wheat, Sonoran White wheat, and Swiss Mountain rye flours for a Fresh Milled Flour event at Reunity Resources in Santa Fe on September 11. Freshly-milled flours will continue to be available in the refrigerator case at Reunity until they close down the farm store for the season at the end of October.

PHOTO CREDIT: RIO GRANDE GRAIN TEAM



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.

A POSTCARD AND FOUR PAGES FROM MY BOOK OF GARLIC

IREN SCHIO





PREVIOUS PAGE: GARLIC POSTCARD
ABOVE: NOTHING WRETCHED ABOUT THIS BOOK AND GARLIC BULBLET

GARLIC GROWING IN ONE OF DAVID FANT'S HOOP HOUSES
SHOWING OFF THE GARLIC HARVEST IN FRONT OF MY STUDIO



For over a decade I have grown Garlic in my garden.

The whole cycle, from feeding the soil and getting the beds ready, to eating the Garlic is rewarding to me, an important part of my well being.

In late October or early November I plant the cloves, or "toes" as I like to call them, in drained, well tended soil and cover with straw or leaf mulch.

In the Spring, when they have sprouted, I cover the beds with hoop houses my partner David Fant created then cover them in light weight garden fabric to try to keep the Gophers and Squirrels away from the garlic, because they enjoy it as much as I do!

Best to keep the soil moist, but not wet.

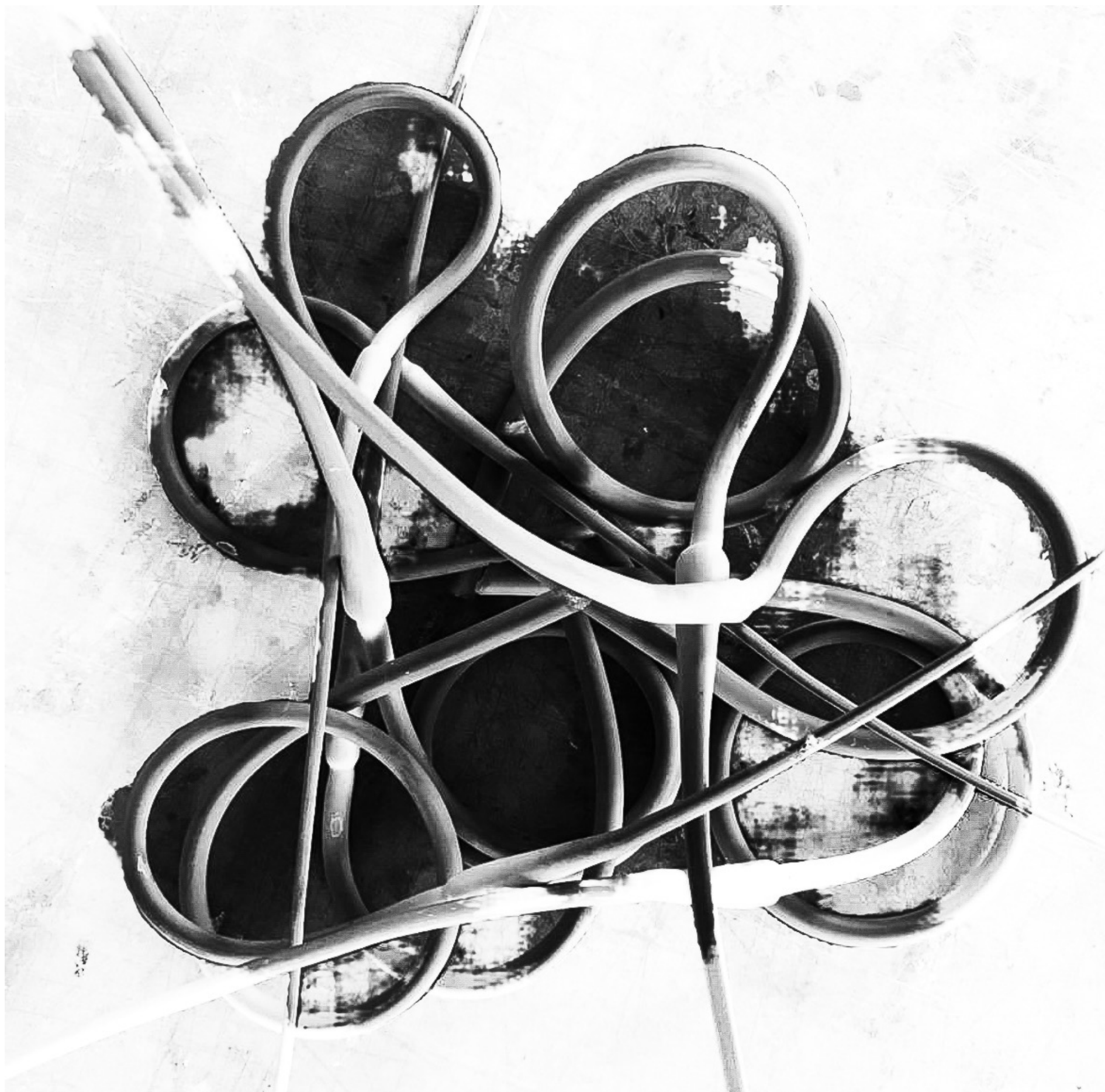
Once the scapes, (the stalks that grow from the bulbs of the hard-neck garlic plants) have formed, I cut them and eat them in scrambled eggs or a stir-fry. Only after giving thanks and properly admiring their delightful shapes, bulblet and flowers of course!

In early July or when the lower two or three leaves turn yellow or brown, the bulbs are ready to harvest. After carefully digging them up I gently shake the soil off and tie them in bundles and store them in a cool dry place out of direct sun light.

The biggest bulbs I am saving to plant again in the fall.



AMAZING GARLIC SCAPES



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

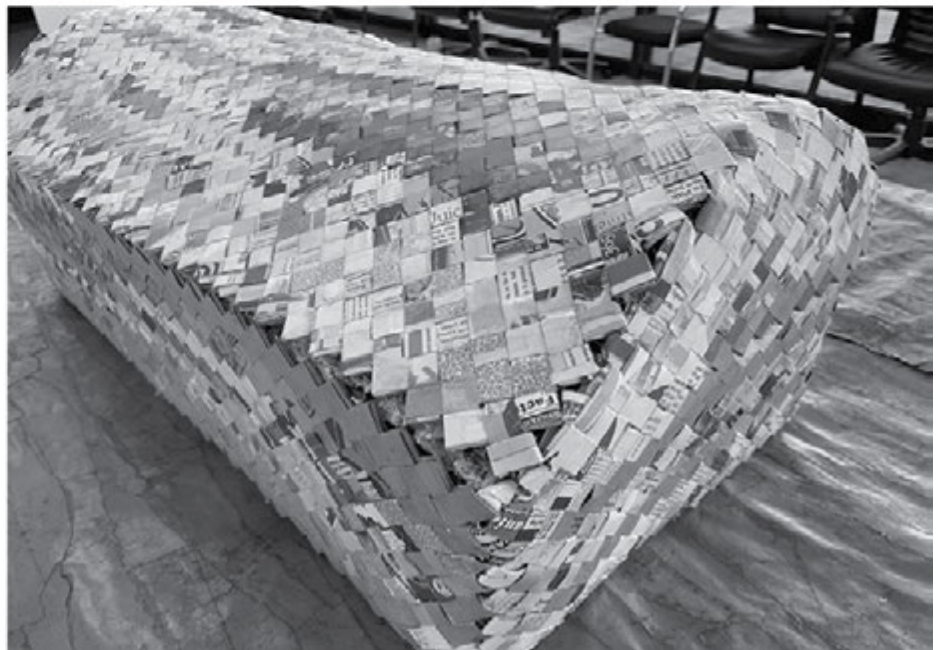
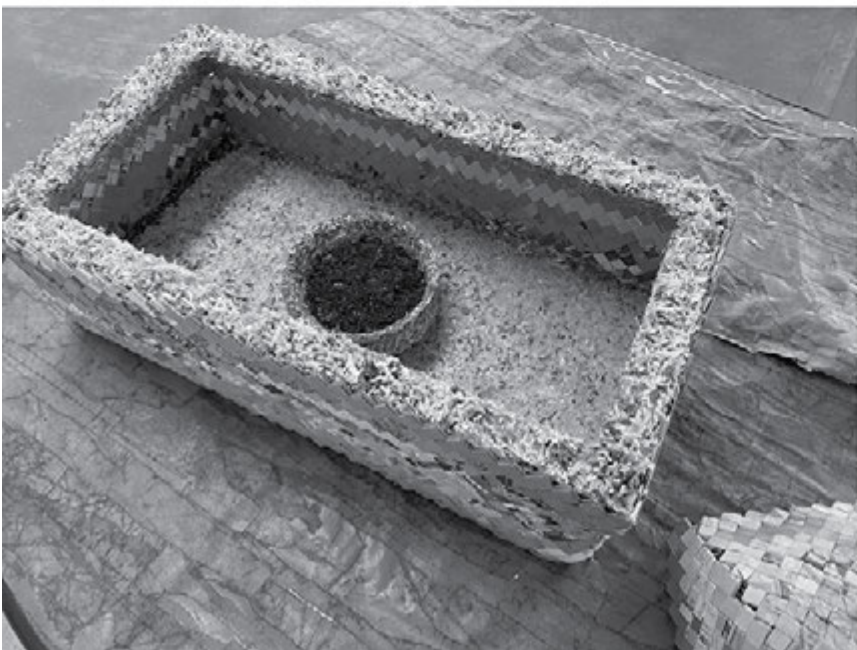
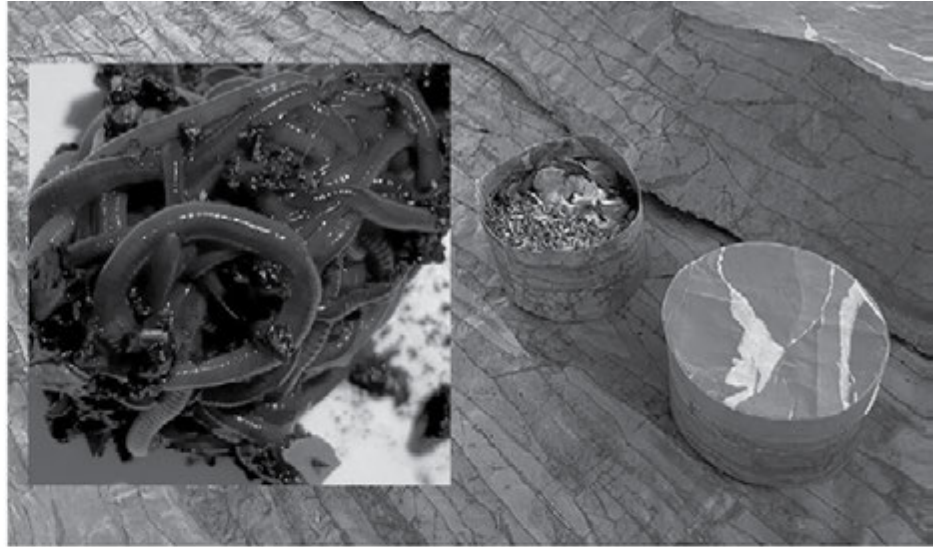


PHOTO CREDIT: KIM ABELES AND HAGOP NAJARIAN

HOPE CHEST AND RED WIGGLER GIVEAWAY

KIM ABELES

Hope Chest is constructed from every single bit and scrap of trash that I generated in one month. The items were cut, folded or shredded, composted, and assembled. The woven elements retain a recognition of the packaging: the almond milk package is kept together, or the candy wrapper, or the sparkling water bottle.

Hope Chest is the central element of a paper bag landscaped table that includes red wiggler worms offered to viewers to prompt them to compost.

KIM ABELES IS AN ARTIST WHO EXPLORES SOCIETY, SCIENCE LITERACY, FEMINISM, AND THE ENVIRONMENT, CREATING PROJECTS WITH SCIENCE AND NATURAL HISTORY MUSEUMS, HEALTH DEPARTMENTS, AIR POLLUTION CONTROL AGENCIES, NATIONAL PARK SERVICE, AND NON-PROFITS. IN 1987, SHE INNOVATED A METHOD TO CREATE IMAGES FROM THE SMOG IN THE AIR, AND SMOG COLLECTORS BROUGHT HER WORK TO INTERNATIONAL ATTENTION. IN 2019, SHE ENGAGED WITH GARAGE MUSEUM OF CONTEMPORARY ART IN MOSCOW TO CREATE SMOG PORTRAITS OF WORLD LEADERS WITH QUOTES FROM CLIMATE SUMMITS. RECENT NEA-FUNDED PROJECTS INVOLVED A RESIDENCY AT THE INSTITUTE OF FOREST GENETICS; AND, VALISES FOR CAMP GROUND IN COLLABORATION WITH CAMP 13, A GROUP OF FEMALE PRISON INMATES WHO FIGHT WILDFIRES. SHE HAS RECEIVED FELLOWSHIPS FROM THE GUGGENHEIM MEMORIAL FOUNDATION, J. PAUL GETTY TRUST FUND, AND HER PROCESS DOCUMENTS ARE ARCHIVED AT THE CENTER FOR ART + ENVIRONMENT. HER WORK IS IN FORTY PUBLIC COLLECTIONS INCLUDING MOCA, LACMA, BERKELEY ART MUSEUM, BROOKLYN MUSEUM, AND NATIONAL GEOSPATIAL INTELLIGENCE AGENCY.

A little more info about Hope Chest: Hope Chest and bags of free red wigglers were presented at the ginormous pop-up, NOMAD, produced by Max Presneill in conjunction with the Torrance Art Museum last weekend (August 28 and 29, 2021).

Hope Chest began in 2014 when I was at the artists residency, Montalvo Arts Center in Saratoga, CA through a Lucas Fellowship and Irvine Fellowship (2013-14). The piece was steadily constructed and completed in 2021.

The landscape you are viewing is composed of a single person's paper bags used during the COVID quarantine when reusable grocery bags were not allowed. It is made from 104 bags.



A CONVERSATION WITH RUHEL ISLAM

MEENA NATARAJAN AND RUHEL ISLAM

Meena Natarajan sat down with Ruhel Islam, owner of the Gandhi Mahal restaurant in the Longfellow district of Minneapolis. Ruhel's restaurant was burnt down during the uprisings after the murder of George Floyd. They are working together on the Longfellow Rising project which is focused on rebuilding and revitalizing downtown Longfellow area in Minneapolis where the restaurant was situated. This conversation took place in September 2021 and was conducted in English and Bengali.

Meena

In your own words I would love you to talk a little bit about your background who you are, you know, where do you come from, what's your immigration story. Why did you come here?

Ruhel

My name is Ruhel Islam. I'm a Bangladeshi native, Minnesotan American. I came to America in 1996. In 2000, I moved to Minneapolis where I was traveling, driving around, looking around to find my home, a place I can call a home, my new home. And I found Minneapolis. As you know, my motherland is a country of rivers and lakes and Minnesota is a city of rivers, this is a connection, Bangladesh, we eat fish and here people eat fish, and even fish in ice. That's my favorite. Then, when I was growing up, I grew up close to food system and you know food is very important. I saw a natural disaster in 1988. I was a very young boy, floods, tornadoes cyclone and in 1988, during the flood, I saw our neighbors come together. And in our village compound, we were able to feed people for a few

weeks, from the whole area, because we have a closed food system with food in our farm, trees and mango everything. We had rice, potatoes, we stockpiled food. And that's why I'm very passionate about food because I learned at a very young age, watching my mom and feeding community, and this is one of the reasons why do you see the reflection of my Bangladeshi native culture like blocking the road for the Iftar Block Party, celebrating the culture. This kind of thing. And my individual story - everyone wants to come to America, for the American dream. And for me, actually my uncle sent me here. One of the main reason was, of course, the economic reason. I wanted to be myself and do something, be a small business owner, known by the world, that was my main track. In Bangladesh, your uncle or somebody always gives you a plan. I don't want that,

I wanted to come here alone. I came as a stranger and built community. In 2008, after all this, I became a citizen. 2008 was a very tough time. Recession, deflation war; nobody trusts each other. I came as a stranger. That's why they call us alien. I want to want to talk about us coming here. People like us come to America, we don't come with an empty stomach, or empty hand. The day we start dreaming about America, the next day we start investing in America, we start paying fees to lawyers etc.. they are dependent on immigrants. We come with our strength and our culture and when we take the oath, it's like a license to introduce our culture to the people, and that was one of the very important life changing events because it was a difficult time for me. Everywhere you go it was a problem, crisis after 9/11 especially as a Muslim, immigrant, weird guy. I just wanted to remind everyone that there was a person who stood for his lifetime for nonviolence, bringing people together in peace. And that's why I started Gandhi Mahal. Mahal is not a palace, it's a gathering place to come, talk and create a small village. This is my Flavor village to have conversation and dialogue. In the last, 10-12 years, we made a lot of friends like Pangea, you, Dipankar and other organizations of color. 12 years later, during the pandemic, it's worked out. Why, because I felt a sense of belonging, people coming together. In that time, I already started the Curry in a Hurry program. I'm a long visionary. We did not know that the building would burn down. But I started already. I know this is a backup plan for this pandemic time, how to survive because people need to eat food, people need good food. So everything shut down. I shut down before the government shut down. I knew because we are survivors of malaria, cholera, dengue. We have survived everything, so we are very strong, so nothing's going to harm us, you can keep moving forward. Then after pandemic time, we saw big things are coming out, which is injustice or racial injustice. So we've been working with food justice, social justice, climate justice work. Now, racial justice and restorative justice, re-entry process, we help people to get into community. And forgiveness, you know, forgiveness is very important. My building burned down. And, this happened because - you know, when you cook curry, you cannot overspice something. Right? It becomes unbalanced, right? As a chef, as a cook, we try to ask - why is it unbalanced. This means community become unbalanced, society is unbalanced, our system is unbalanced - because some people have too much power, some have too little. This is a big problem, you know. When we eat food we can tell, oh, we're not going to buy food from you anymore because it's too much. How about this, how can we do the same thing say - there too much power, let's fix this, its easy. Then, during the tough time, we have to represent, be good leader and represent your community, my community is the Bengali community but I am talking about all kinds of communities - interfaith right okay, we have a Hindu, Muslim, Christian or Jewish - this is why I had halal food season with kosher salt, vegan and vegetarian. Everybody is welcome, everyone, welcome no matter what background you come from, you have to feel peace, this is why we promote peace so things will be in balance. And unscripted words makes the change different, Something is destroyed, it's a rebirth. It begins again. So my building burnt down, all toxic stuff burned down, everything burnt down. But the good thing is we have the community, rallying behind us. Because of our work. And now even we have the Curry in a Hurry, all our partner organizations, you all, the personalization, we got our vision food, which is we, this is our, we don't talk about a lot of stuff we do because work is important, and people can, you know, recognize that way so normal, like an empty pot makes a lot of noise, like this.

Meena

Ruhel I know that food justice is important to you so why is it important to save seeds?

Ruhel

I grow seeds for our food security, for our future generation. A lot of seeds are disappearing or controlled by corporate people. It is very important for us to collect our own seeds One story I'll tell you I never told before, which is a habanero - Naga Morich

Meena

This is ghost pepper

Ruhel

Yes, ghost pepper. Its very spicy. And this year, because of the drought, they are spicier than ever, very high. And that chili, the Naga Morich seed I have is from 1982. I was a little boy but my mother-in-law brought it. In 1982, she came to America and she brought it with her, and I have it here. So, many years now.

Meena

That's amazing.

Ruhel

I have been saving the seeds for the last seven years - seed banking - collecting seed from same plant Naga Morich.

Meena

And where did she get it from?

Ruhel

From Bangladesh, which is her village where they do mass production of those chilli peppers. They call it Naga King. And this is from Sylhet. In our village, we collect the seed for Supari for seed banking back home, It goes for probably 30-50 years, then dies. So we collect the seed and plant again.

Meena

Is this the betel nut?

Ruhel

Yes. I also saw when I was growing up, to secure food, the Western world send different kinds of seeds, like a rice seed, oh you grow this rice, all corporate. They gave as a charity, as a donation first. I'll give you this seed, free, then first year they gave fertilizer. In order to address food security, they poison actually, slow poisoning. They

say it grows five times more. It can yield more harvest rice than regular. Then the second year, third year, they say - Oh, you cannot keep the seed anymore, because you have to buy seed. Then you have to use fertilizer. We never used fertilizers in our village – we used natural fertilizers - compost here or organic. It has been there all the time, I grew up with this way. When I came to America I was shocked when I see few different kinds of food, I became more determined to collect seed, because people are divided here. Organic food is healthy, natural but also expensive. And how do we get justice like this? There is a class system - middle class, lower class. So how do we address this? We have to collect our own seeds, create a seed bank. It's a long-term process, but it's not new, that is how it in our village. People used to do this all the time. Never bought seeds for rice and potatoes we had seed banks. You remember when you eat with your mother, village food. And now the same food tastes different. Also, our kids in the future will know what real food tastes like, what does basmati rice taste like? When we cook chicken in the village, the whole village knows it is being cooked. GMO, non GMO - This creates a big division within our community and our children. That's very important for seed bank. I have eight generations of Bangla beans – flat beans. I call them Bangla because they are from Bangladesh. Koddu – Bottle Gourd and flat beans called Sim.

I remember one of my auntie's or grandmother's harvesting the Bangla beans. Potatoes from the land. We did not have to buy anything besides oil and a few other things. All the veggies come from our land.

Meena

I also want to know about your okra. I remember earlier this summer you brought okra, for me, and that was a tastiest okra. You should t be able to easily break the stem. It shouldn't be too hard and then it shouldn't have too much of slime inside. And you grew outside your restaurant, you grew it in the space outside your restaurant and you had these boxes, so I just wanted you to speak a little bit about that Okra.

Ruhel

Its called self-watering system. You find okra everywhere. I never had to collect seed. We need to know when to harvest I keep the hard ones for seedlings. I found the purple color okra this year.

Okra has medicinal benefit. Food is medicine. And if you collect seed we are curing our future generation with seeds, keeping hope for them. For diabetics, soak okra in water overnight and drink it on an empty stomach in the morning. Why are we having diabetics now, before people used to eat, we never had diabetes. People do not have control over their own vegetables. When you genetically modify food, you eat this food, you gain weight, or you get blood pressure, or you get obesity problem you have diabetic problem. Pharmaceutical companies are behind it all, they know it's coming and they're ready with the medicine. Now, why is the same food not keeping us healthy? That's the question. So how do we solve this problem, collect the seed, original seed. Lots of seed banking. This is the only way we can have control over our own food, otherwise it's going to be a big problem. If you have a seed, you are secure. If you don't have a seed, maybe you depend on them mailing the seeds. These are divided into organic, GMO and non-GMO – we are divided with food three ways, lower class, middle class and upper class, you know, upper class eat organic, the middle classes try to eat non GMO, then GMO is cheaper. They say, we are helping people. You are helping people but you are causing our future problem. Eating the right food is very important. Also, in order to do this, you have to be very careful to collect seed that you do not create competition with local farmers. During this pandemic time, the farmers market did not do well. People spent a lot of time growing their own food , but this is also alarming because if the farmers don't survive, we just cannot grow food all year round. We should not create competition. For example, I don't want to grow potato in my backyard because farmers can grow. I have a small space or I grow my chili whatever small thing. So we are not competing each other,

Meena

Yes and you grow things that you can't get in a farmers market, like your curry leaves.

Ruhel

Yes, exactly. So it's important to pay attention because people are trying to compete with each other. We don't have to grow some things, we can go get from the farmers market. What do you want to grow that represents our medicinal food system. And also another important thing for seed banking I believe like I started in Bangladesh with my uncle, collecting Aushudi (medicinal) trees, plants. If you cut a finger, we used to use plants to heal. Now, you put antibiotics and have Tylenol or medicines that give you temporary relief that become cancer. Then we have to take another medicine to cure this. This is slow poison. We have to give this up, why don't we grow our own food and learn what is real food, taste like, and maybe what real food looks like.

Meena

That's beautiful. But I just think that Rahel is just amazing because he grew out a whole aquaponic system in his basement. And everything got burned. And so what he did was use the land that got burned to grow food, to grow things for the future so at least in summer in Minneapolis it's warm and beautiful and we could use that land to grow seeds and not only did he grow seeds, he also came and gave me seeds to grow things. Do you have any funny food story or a seed story.

Ruhel

Yeah, cilantro. Everyone needs to grow cilantro in their backyard. Cilantro is coriander seeds. You sow the coriander and it becomes cilantro, then you collect all those green leaves and then keep the main stem. My third batch is coming. For the cilantro I have 9 - 10 years of seed and the flavor is getting better and better. Now they come back, all the seed goes on that like a grass, they grow when it heats up. So we don't have to do too much. Cilantro is also medicinal it helps bring down headaches. It is also a flavor and for nutrition.

Meena

Nice. Thank you. Thank you so much for this.

MEENA IS A PLAYWRIGHT AND DIRECTOR AND THE ARTISTIC AND EXECUTIVE DIRECTOR OF PANGEA WORLD THEATER, A PROGRESSIVE, INTERNATIONAL ENSEMBLE SPACE THAT CREATES AT THE INTERSECTION OF ART, EQUITY AND SOCIAL JUSTICE. MEENA HAS CO-CURATED AND DESIGNED MANY OF PANGEA WORLD THEATER'S PROFESSIONAL AND COMMUNITY-BASED PROGRAMS. SHE HAS WRITTEN AT LEAST TEN FULL-LENGTH WORKS FOR PANGEA, RANGING FROM ADAPTATIONS OF POETRY AND MYTHOLOGY TO ORIGINAL WORKS DEALING WITH WAR, SPIRITUALITY, PERSONAL AND COLLECTIVE MEMORY. HER PLAY, *ETCHINGS IN THE SAND* CO-CREATED WITH DANCER ANANYA CHATTERJEA HAS BEEN PUBLISHED BY ROUTLEDGE IN A VOLUME CALLED CONTEMPORARY PLAYS BY WOMEN OF COLOR: THE SECOND EDITION.



RUHEL IS THE OWNER AND EXECUTIVE CHEF OF GANDHI MAHAL, AN AWARD-WINNING BANGLADESHI/INDIAN RESTAURANT DEDICATED TO EMBODYING ENVIRONMENTAL SUSTAINABILITY AND THE PEACEFUL PRINCIPLES OF GANDHI. RUHEL HAS SERVED AS THE PRESIDENT OF LAKE STREET COUNCIL, BOARD OF DIRECTORS OF GREEN CARD VOICES, CURRENTLY SERVES ON THE BOARD OF MINNESOTA INTERFAITH POWER & LIGHT AND THE BOARD OF LONGFELLOW RISING. HE HAS ALSO APPEARED ON THE FOOD NETWORKS DINER'S, DRIVE-IN'S & DIVES AS WELL AS GUY'S GROCERY GAMES.

TO SCATTER

DANA GUBER

My thoughts were scattered as I sat beside my grandpa. My last moments with him by his last bedside. A pandemic sat between us, too many months since I had seen him. The letters and photos I had sent him, in my small attempt to share the scattered seeds and stories of my little life, left unopened.

I couldn't help but think where we would one day scatter his ashes. Trying to think of all the important stretches of land from his stories and ours together.

Later that day I stood on the ground where his house once stood, the ruins of my mother's childhood home. I tried to trace the outline of the now demolished house with my steps, remembering the ghost stories and ancestral artifacts once sheltered in that space. The bedroom where my grandma had died, the room my mom and her now gone sister lived in, the music room, the TV room, the round kitchen table where we played double solitaire and drank Fresca. The messy, forested yard, where we played hide and seek, stepping through the sweet peas and violets. That same yard where many years ago my grandpa, with no ceremony, scattered, like a handful of seeds, the ashes of my grandma. The house on Bluebell Avenue was just another scattered home in our lineage of diaspora.

As a people whose identity is tied to the word "diaspora", there lives an inherent and underground quality to my Jewish blood and bones on what it means to move. As I began to read a lifeline of a book centered around Jewish anarchists (as compiled by Cindy Milstein), their writing illuminated the origins of this identity-bound word. From ancient Greek, it's roots indicate that it means "to sow in all directions" or "to scatter". To disperse, unorganized, messy at times, to sow seeds, to be uprooted, to watch homes and loved ones fade and decompose. From this space of liminality, of constantly moving and constantly changing, of planting seeds in hopes of home and saving what you can to start over.

Scattered throughout our little house are the ancestral objects of my grandparents' now passed lives. Seeds of remembrance, seeds of sadness, seeds of inspiration, that seem to connect the dead to the living. The dispersed weavings, pillows and rugs of my grandma's prolific artistic urges are time traveling devices. Seed legacies, so subtle that I can't help but imagine her hands holding the stitched pillow my hands now hold. The desk where my typewriter sits is the desk my grandpa once used. The button down shirt I wear almost daily, perhaps one of the last materials that touched his earthly body. The blanket his mother knitted, laying folded next to his bed the moment he died. My mother carefully mended it's scattered holes before she gave it's bright reds and purples to me. Are these scattered objects the seeds to remind me where I came from and which direction to grow?

My mom, my cousins, and I have spent hours at Bluebell Avenue, digging up the yarrow, violets, bulbs, and other plants of our most intrinsic perennial movements. We scattered these plants throughout our own temporal homes, the land that we care for, land that we know is stolen. Land that we, once again, will never be indigneous to. But with these plants and their perennial migrations, we create living shrines to lost souls. We dug up rocks too, and took the old bricks that once formed the walls that were once called a home. Maybe deep down we all knew it was a place our family would scatter from and that home would decompose.

The names of elders were scattered all over my desk and computer screen. I tried my best to learn their movements so I could better understand my own. Maybe to be a Jew meant to no longer be indigenous to anywhere, to be a seed scattered through the act of running for your life. The word "stateless" appears on old official family documents of identification and migration. The idea of not belonging to a state didn't bother me much as all states plant their oppressive and aggressive ideals into and against a people. Maybe my people, if they decomposed their whiteness, could remember what resilience through adaptability could be like. How in our DNA and our stories we know how to take care of each other and the land. All of these stories scattered throughout the memory of family members and piles of paper and photos. How do I alchemize their stories with my own to know which ideas, traditions, and direct action to cultivate and grow?

THE LAST REMAINING PHOTO OF THE HOUSE ON BLUEBELL AVENUE.



So I have planted their stories close to mine, as I found myself working the land in a different space and different time. On land that I am to love and make something of a temporary home. I try in both big and small ways to sort through the difference between project and purpose. The work of dismantling and redistributing resources, of mutual aid, and true ancestral movements. The seeds of their stories, the small and big rituals, help something inside of me turn into compost.

I scatter seeds in that fertile soil, both the soil below my feet and in my heart. I do this every season in a rhythm, like the rhythm of lighting the Shabbos candles. Like the rhythm of picking up and starting over. For years I have planted garlic in the fall to harvest the following summer, not yet knowing that the small cloves held ancestral significance to the Jewish people. It was carried in pockets for protection and planted in the ground. Maybe I had always known that the smell of cooking garlic lived somewhere deep in my bones.

The seeds of these stories are there. Scattered through memory, through time and space, across borders and oceans, illnesses and pogroms, resilience and rituals. And I try to plant together the scattered stories in hopes to grow something of an intrinsically embodied and underground garden of my own. I know I will never know all the stories, with so many lost along the way. But I keep telling myself, just because I don't know all the stories, doesn't mean they don't shape my body and my own stories with the scattered questions and answers of ancestors that came before.

DANA GUBER (SHE/HER) IS A WHITE-BODIED, ASHKENAZI JEW WHOSE ANCESTORS COME FROM THE RHINELAND IN GERMANY AS WELL AS THE PALE OF SETTLEMENT IN EASTERN EUROPE. SHE WAS BORN AND RAISED ON OCCUPIED ARAPAHO, CHEYENNE AND UTE TERRITORIES, ALSO KNOWN AS THE FRONT RANGE IN COLORADO. AS AN ANARCHIST, WRITER, ARTIST, FOLK HERBALIST, PLANT AND ANIMAL STEWARD, EXTREME INTROVERT, AND UNDERGROUND ORGANIZER, SHE REWILDS THE WORLD THROUGH ACTS OF CHAOTIC GARDENING, DISORGANIZED MUTUAL AID EFFORTS, RADICAL HOUSING AND CO-LIVING PRACTICES, AND INTENTIONAL RESOURCE REDISTRIBUTION.

COLLABORATIONS IN LOVE, LAND AND LIFE

IBRAHIM LOEKS AND CHELSEE STEWART

Here we are. The days, the moments we've been waiting for. Where we remember what's more important is our connection to ourselves, each other, and Earth.

Each new day, each passing of the seasons, a chance to plant seeds, grow roots, remember where we come from and where we are going. Collaborating for love, land and life.

SANTA FE'S BLACK COMMUNITY PLANTING TRADITIONAL AFRICAN DIASPORA CROPS.



"We have been given the duty to live in balance and harmony with each other and all living things."

The Thanksgiving Address



IMAGES BY ROW LEFT TO RIGHT: IBRAHIM LOEKS. CHELSEE IS PREPARING ROWS FOR THE AFRICAN DIASPORA SEED SAVING PROJECT. TO LEARN MORE CHECK OUT @SOVEREIGNPEOPLE ON INSTAGRAM. AMARANTH GROWN BY SOVEREIGN PEOPLE COLLECTIVE IN OGAH'POGEH (SANTA FE, NEW MEXICO). WHEAT POPULATION PROJECT STARTED WITH 31 WHEAT VARIETIES. CONTACT US ON INSTAGRAM @MOTHERNATURECENTER TO ACCESS THESE AND MANY OTHER VARIETIES OF SEED THROUGH OUR COMMUNITY SEED COOPERATIVE. MUSHROOMS, MYCELIUM AND FUNGALLY DOMINANT SOIL INOCULANT GROWING IN JOHNSON-SU BIOREACTORS AT THE ARCO IRIS INSTITUTE FOR SOIL REGENERATION PROJECTS.



TOP: THE ORIGINAL FLICKERING TELEVISION, FIRE NEVER CEASES TO CAPTIVATE YOUNG MINDS. [@REUNITYRESOURCES](#) FARM CAMP. BOTTOM LEFT: BAG PACKED FOR A YOUTH CLASS WITH A KNIFE, BOW DRILL AND HAND DRILL FIRE KITS. BOTTOM RIGHT: CHELSEE STEWART.

IBRAHIM LOEKS IS AN INSTRUCTOR OF LIFE SKILLS INCLUDING GARDENING, SEED SAVING, PERMACULTURE, TRACKING, HEALING ARTS AND EATING WILD & HEALTHY FOODS. IBRAHIM CAN BE FOUND ON INSTAGRAM [@HUMANPATTERNING](#)

CHELSEE STEWART IS PASSIONATE ABOUT BUILDING LOVING RELATIONSHIPS AND CREATING AN ENLIVENED COMMUNITY THAT SUPPORTS THE LARGER VISION OF SOVEREIGNTY. YOU CAN CONNECT WITH CHELSEE ON INSTAGRAM [@CHELSEESTEWART](#)



PHOTO CREDIT: SEEDBROADCAST

I HAVE LIVED MANY PLACES BUT SENT DOWN MY ROOTS IN NEW MEXICO IN 1975. ENCHANTED BY THE BLEND OF VIBRANT CULTURES AND BEAUTIFUL SUN-DRENCHED LANDSCAPES, I RAISED MY FAMILY ON THE RURAL FRINGES OF SANTA FE. WE RAISED MUCH OF OUR OWN FOOD FOR MANY YEARS. MY CAREER SPANNED TWENTY-NINE YEARS IN SOCIAL WORK AND HEALTH PLANNING FOR CHILDREN AND FAMILIES. I REMAIN CURIOUS TO UNDERSTAND HOW TRADITIONS GUIDE US THROUGH UNCERTAIN TIMES AND THESE ARE UNCERTAIN TIMES.

WORDS ARE THE SEEDS WE SOW

EDI LENORE

none of us can escape
the tsunami of cares overwhelming our lives
a desperate list of threats cautions our intentions
even though there may be a hint of light on the horizon

in this moment, like a butterfly, we are emerging
from the darkness of a chrysalis to unknown space
unfolding our wings, our nascent butterfly
waits for the sun to dry its wings before
lifting them to fly to the garden
of its nectaring

like the butterfly in suspended space
we are waiting for our wings to dry
between yesterday's uncertain normal
and tomorrow's moving forward
might we pause, wait, hesitate
take time for transformation
make time to contemplate
the world we long for
consonant to our wellbeing

while we wait, the words we choose
to use to anticipate tomorrow
will be the seeds we sow
and pollinate in the garden
of our future nectaring

words that nourish and sustain
with power as a catalyst to
nudge the paradigm

words to
invite positive valance
to replace rampant chaos and despair

dare recite our dreams of eager hope
despite our dread and fear

pay homage and muster stewardship
to our hostess planet earth

endeavor kindness
insist on fairness
embrace peace

the words we choose now
in this place of waiting in between
will pollinate our promise to nurture and secure
the bright new world we wish to greet us
in our garden of tomorrow

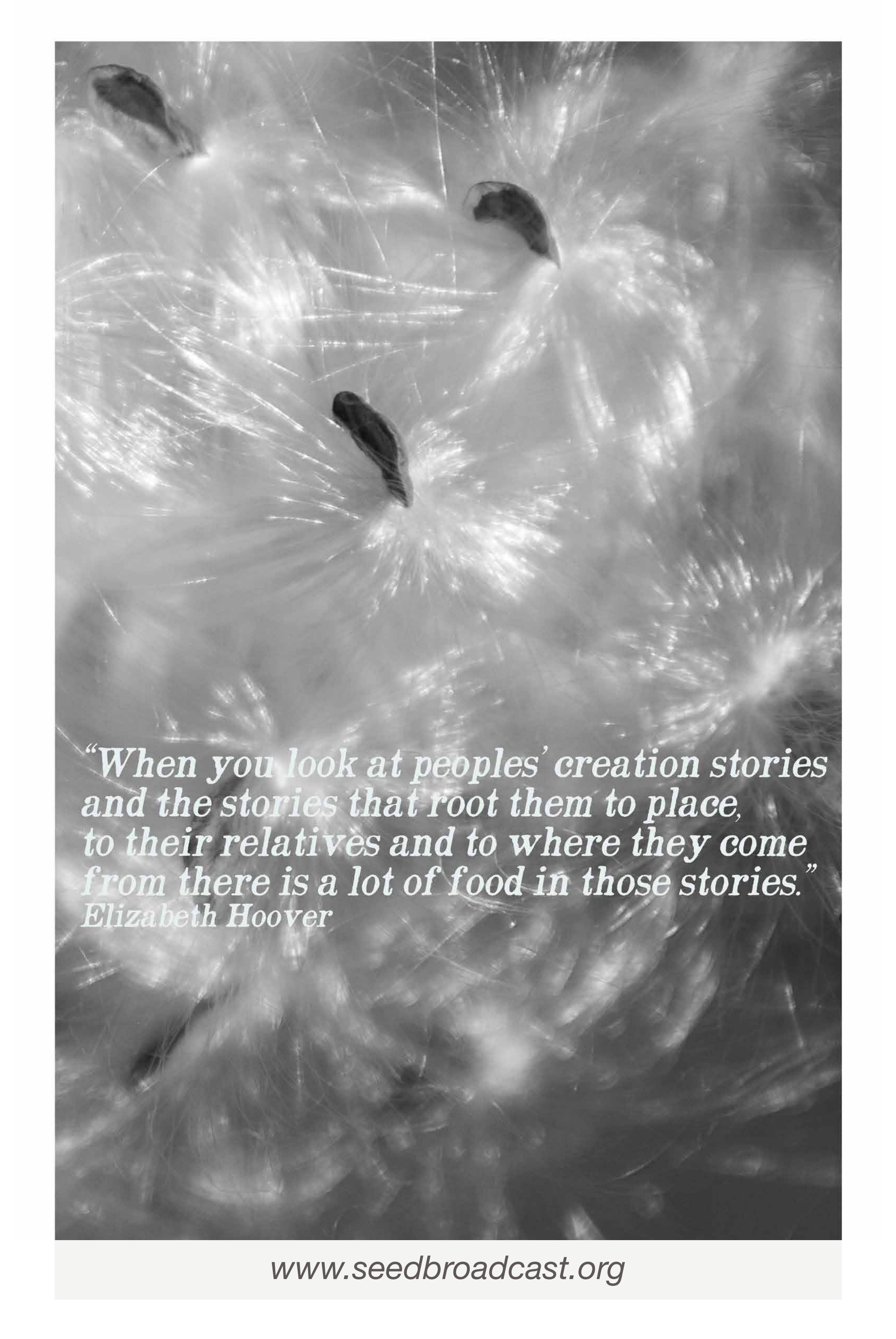
AUTUMN COMPOSITION: SEEDS AND STEMS

RICHARD LOWENBURG

I have long been a seed saver, all kinds of seeds, stashed in boxes for some future artwork. That day came yesterday, Oct. 2, as I had just completed a big writing project on mountain areas' sustainability goals, for the UN, and wanted to do something quick and creative. I grabbed an old window frame and placed it around the assorted seeds and other dried biota, which seemed to self-assemble in about a half hour. It looked right, and I snapped some photos.



RICHARD IS AN ARTIST, DESIGNER, RURAL TELE-COMMUNITY
PLANNER AND ECO-CULTURAL ACTIVIST, BASED IN LA MESILLA, NM.
WWW.RICHARDLOWENBERG.COM



*“When you look at peoples’ creation stories and the stories that root them to place, to their relatives and to where they come from there is a lot of food in those stories.”
Elizabeth Hoover*