

SeedBroadcast



Cultivating Diverse Varieties of Resilience #5

SeedBroadcast

“When seed varieties vanish from the marketplace, they evaporate not only from collective memory but also from the evolutionary story of the earth. Seeds are more like Bengal tigers than vinyl records, which can simply be remanufactured. Once gone, seeds cannot be resurrected.”

JANISSE RAY

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6th Edition SeedBroadcast Journal **THE DEADLINE FOR SUBMISSIONS IS FEBRUARY 15TH, 2016**

Send submissions to seedbroadcast@gmail.com

We would like to thank all who generously contributed to our 5th edition of the bi-annual SeedBroadcast agri-Culture Journal. We are building from the soil up and invite all who read this to consider contributing to the 6th edition that will be published in the spring of 2016. This contribution could be a drawing, photograph, story, recipe, poem, or an essay, with relevance to the essence of seeds and seed saving practices. 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 6" x 8", and send us your mailing address as we will mail you a stack of printed copies to distribute in your own locale.

We will be on the road with the Mobile Seed Story Broadcasting Station so look out for us. You can keep up with our travels and encounters with other seed lovers at on our website www.seedbroadcast.org and follow our blog at seedbroadcast.blogspot.com/

We want to thank our fiscal sponsor Littlelobe, the McCune Charitable Foundation, Santa Fe Art Institute, to our new SeedBroadcasting cohorts: Rowen White, Sierra Seed Coop, sierraseeds.org, Marilyn McHugh at the Hummingbird project, www.hummingbirdproject.org, Native Seeds/ SEARCH, www.nativeseeds.org, Rulan Tangen and Dancing Earth www.dancingearth.org and to the many individuals for their continued support and Lacey Adams for graphic design We extend a huge welcome to all of our local and national partners and to our seeds that continue to inspire and give us hope. For a list of our partners go to: SeedBroadcast.org/SeedBroadcast/SeedBroadcast_Roots.html

Edition #5 printed October 2015

SEED=FOOD=LIFE

SEEDBROADCAST IS A COLLABORATIVE PROJECT INITIATED BY CHRISSIE ORR AND JEANETTE HART-MANN. WE CAME TOGETHER THROUGH OUR LOVE OF SEEDS, OUR PASSION FOR GROWING OUR OWN FOOD AND OUR ARTISTIC PRACTICE. WE STARTED A CONVERSATION, WHICH HAS EXPANDED AND SPROUTED INTO THE SEEDBROADCAST COLLECTIVE.

"To have a seed, is to have everything."

SEEDBROADCAST holds the belief that it is a human 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 its creativity. We seek to reveal the culture that has been lost in agriculture and believe that seeds are witnesses to our past. They have their own story to tell and it is up to us to listen.

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.

At the 1st annual Seed Exchange in Anton Chico a local farmer, who's family has been growing concha corn for many generations stood with his hand clasped around a corn kernel and spoke loud and clear "If we loose our seeds we will lose our culture."

Our ancient seeds and their diverse stories are in danger of disappearing. They are our lifeline to our past, present and future. Without these ancient, creative, and resilient seeds, we would lose our familial connection to the earth and its biota. So we invite you to hold a seed and listen to what stories it has to tell you, plant a seed and share its wealth. Then share this story with your neighbor and become an inspiration for others to join this radical seed sovereignty movement.

2015 has been one of those years when all the stars lined up and everything fell miraculously into its right place. We have been carefully nurturing SeedBroadcast for over four years, sensitively tending to the field, building our capacity and extending our seed network. It seems that the conditions have been just right and SeedBroadcast has been flourishing.

This has been one of our busiest years. There were times we were not sure if we could hold all that was coming to us but it was also one of great fulfillment. The seed saving world is one of great hope, compassion filled with gratitude and open conversation. It is not all easy, it is hard dedicated work that needs a resilient spirit and open heart. On our journeys we have encountered such compassionate people dedicated to their beliefs in the necessity to save our heritage seeds and provide access to high quality locally grown food. This year we visited with communities from Peñasco in northern New Mexico to urban farms in San Diego, from Silver City in southern New Mexico to the International Seed Library Forum in Tucson, Arizona. In between our journeys we activated UN | silo | ED at the Santa Fe Art Institute where SeedBroadcast was part of the Food Justice residency program.

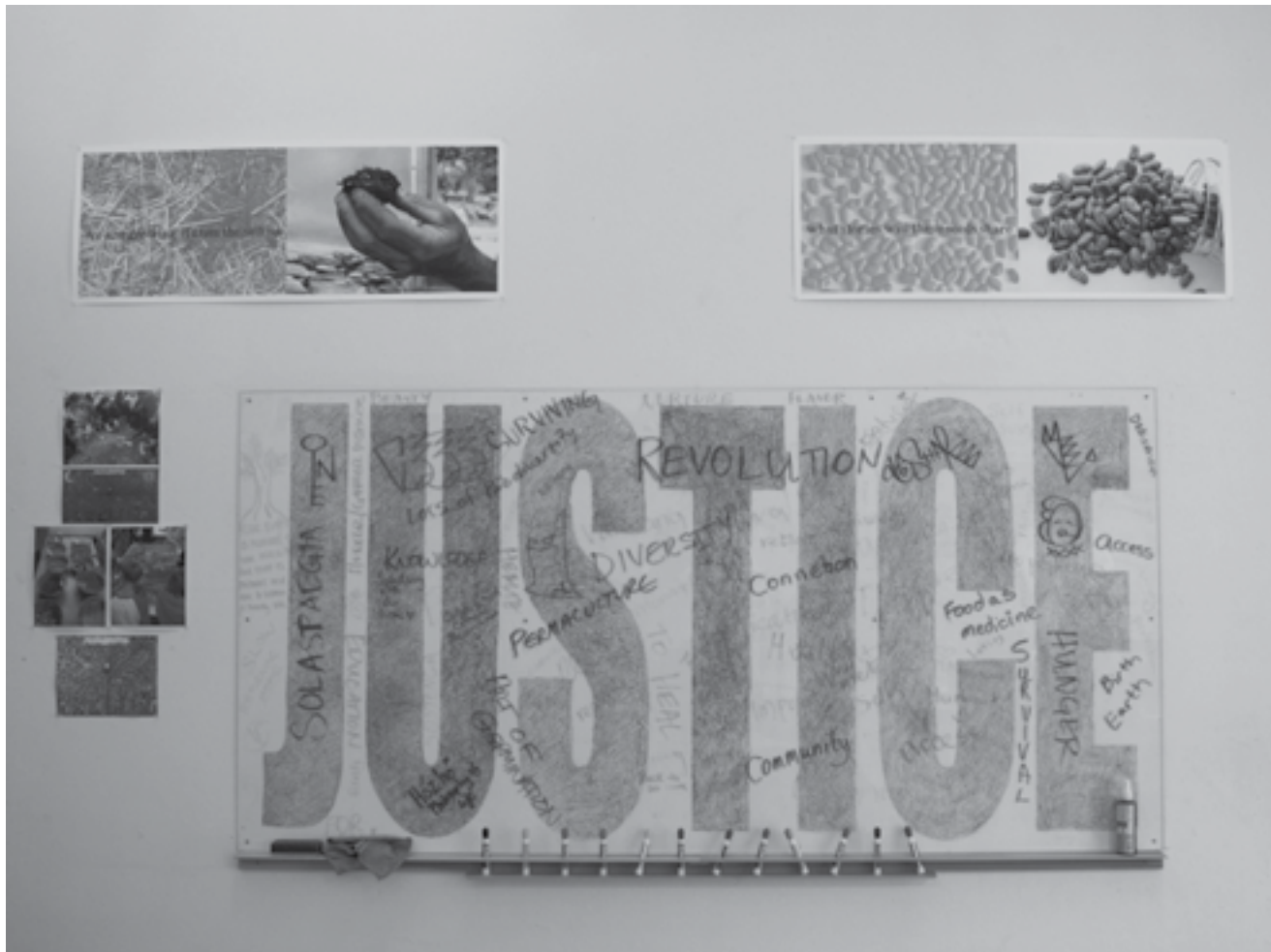
We are honored to be able to join with such dedicated communities in the continued action of resilience to save our seeds.

In this time of great upheaval, this tipping point time of climate change, saving our seeds and so saving our cultural grounding is something we can actively do to counter the onslaught of raising temperatures, disruptive weather patterns and continued pressure from companies such as Monsanto.

We ask you to find some seeds, it could be from a walk where you gather wild grass seeds, or from your garden or the local urban farm, hold them in your hand and feel what stories they are holding. Seeds hold a wisdom that we need to listen to and if we do they will guide our way. Then scatter those seeds and tend them well.

It is time.

To follow our seed pilgrimages go to seedbroadcast.blogspot.com



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

TO MAKE A TAX DEDUCTIBLE DONATION TO SEEDBROADCAST GO TO:

Online donation:
seedbroadcast.org/SeedBroadcast/SeedBroadcast_Donate.html

Or contact our fiscal sponsor Littlelobe for other payment options:
Phone: 505.980.6218
Email: info@littlelobe.org

Your donation will help us keep the Mobile Seed Story Broadcasting Station on the road in search of Seed Stories near and far. It will help keep the agri-Culture Journal free and distributed from hand to hand. It will help sprout SeedBroadcast projects throughout 2015/2016 and beyond!

SeedBroadcast has been and continues to be funded by in-kind donations of time, labor, and money from collective SeedBroadcasters. Additionally, in 2012 – 2015 SeedBroadcast received generous grants from the Kindle Project Fund of the Common Counsel Foundation and McCune Charitable Foundation to support our yearly projects. We are also grateful to the individuals and institutions that have sponsored our participation in their public events helping to offset travel expenses. All of these funds are essential for the successful operation of SeedBroadcast.

With the increasing demands for SEED Action now, we need help to ensure that our 2015/2016 Mobile Seed Story Broadcasting Station Tours, the SeedBroadcast agri-Culture Journal, and our new partnership with Native Seeds/SEARCH, which will focus on food and seed sovereignty in times of rapid climate change. Your donation will help us to build the capacity to dig deep, sprout tall, and shout out Seed Stories across the land.

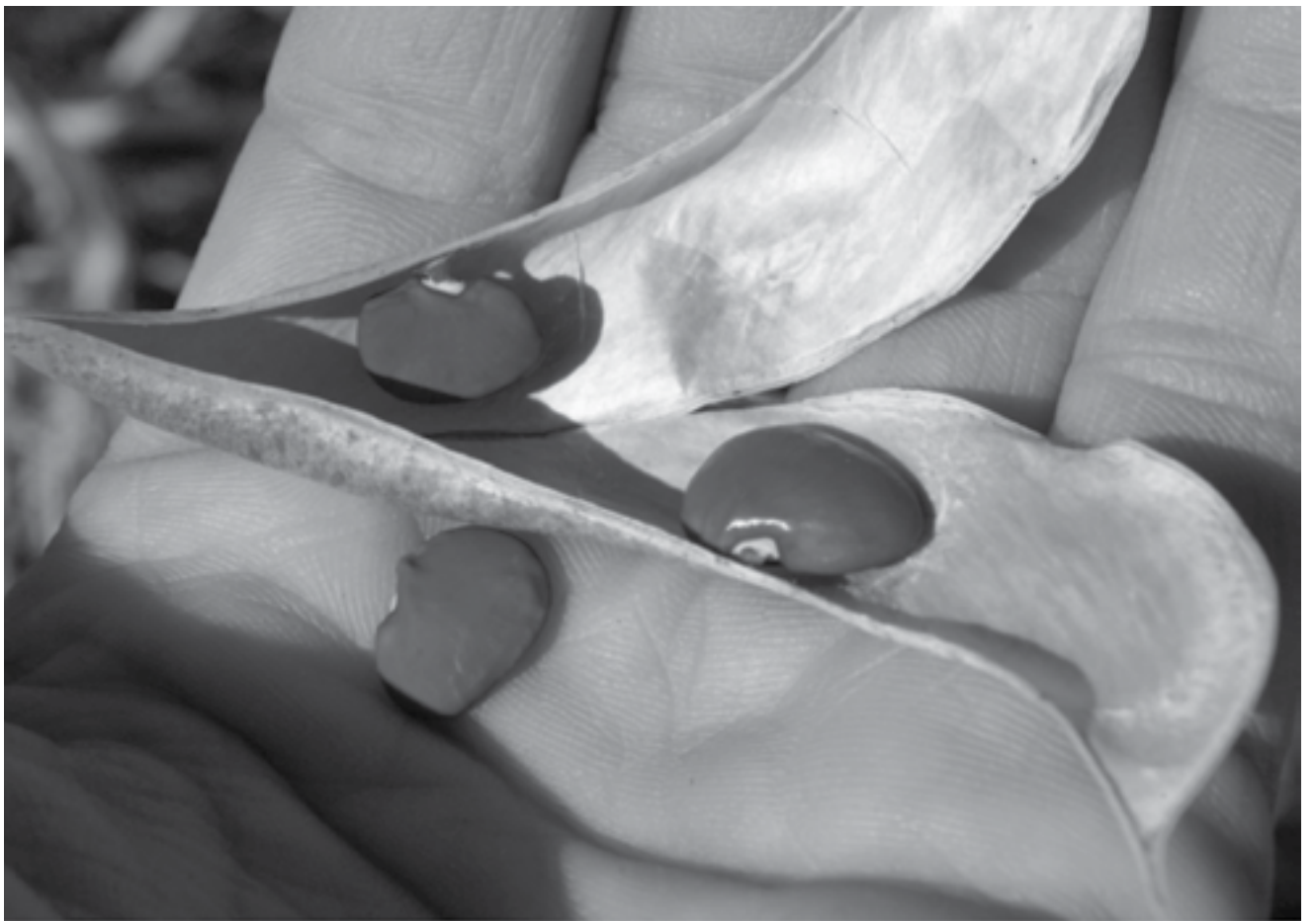
SeedBroadcast thanks you for your support and BELIEF in the power of Seeds, Stories, and agri-Culture!

FROM TOP: UN | SILOED | ED INTERACTIVE HUB AT THE SANTA FE ART INSTITUTE.

UN | SILOED | ED INTERACTIVE HUB AT THE SANTA FE ART INSTITUTE.

LUPITA SALAZAR AND HER STORY MAPPING GROUP FROM NORTHERN NEW MEXICO TALK WITH NINA ELDER OF THE SANTA FE ART INSTITUTE.

PHOTO CREDIT: SEEDBROADCAST



SEED the Climate Change Resilience



Native Seeds/SEARCH is excited to announce that we will be partnering with SeedBroadcast over the next two years to support farmers and gardeners in the Southwest in growing their own seeds. Funding for this work comes from an award from the Robert Rauschenberg Foundation Climate Change Solutions Fund.

Those most vulnerable to the impacts of climate change often have the least power to influence climate change policy, and the least economic flexibility to adapt. This award will enable Native Seeds/SEARCH to sustain seed production at our Conservation Farm in Patagonia, Arizona, to ensure we can make diverse, regionally adapted crop seeds available for free to those who need them the most. We offer free seed through our Bulk Seed Exchange, Native American Free Seed, and Community Seed Grant programs. But just as importantly, the funds will also increase our ability to provide education and technical support to seed growers across the region; and, SeedBroadcast's Chrissie Orr and Jeanette Hart-Mann will be working closely with us in New Mexico to amplify the impact of this work through art and storytelling. Our goal in working together is to empower vulnerable groups with not only the knowledge and skills to determine their own future food security, but to have their own voices and experiences heard and brought to bear on climate change action.

Agriculture as it is practiced today is a major contributor to climate change, and is also acutely vulnerable to its effects. Here in Arizona for example, water officials have predicted that by the end of this century we will see the "end of agriculture" in our state. The end of what kind of agriculture? Traditional farming systems represent thousands of years of human innovation in productivity and sustainability – yet this legacy is often neglected in a global climate change discourse dominated by high-tech solutions, solutions that do not fundamentally repair what is broken about farming.

We honor an agriculture, which has a basis in human relationships and cultures. Farming is

both a science and an art, and we believe it can continue to evolve toward serving humans and nature once again. Seeds, we know, are the heart of this work. Evidence from small-holder farmers around the world tells us that having access to regionally adapted crops, together with a culture of local seed saving and knowledge of climate-appropriate farming strategies, can both reduce greenhouse gas emissions from agriculture and improve farmers' resilience in adapting to increasing weather volatility.

Native Seeds/SEARCH will be coordinating workshops and farmer field days in northern New Mexico beginning in the spring of 2016, to bring growers together to learn from one another and strengthen seed networks. Farmers, community gardeners, schools and artists are all welcome to join in this work; participants will have the option to share their stories with SeedBroadcast, and regional farmers are also invited to work one-on-one with SeedBroadcast over the next two years in sharing their experiences. This documentation will be developed into multimedia artwork that highlights community members as important sources of knowledge and inspiration. It is our hope that participants will have their concerns and experiences validated and also gain confidence in their right to take part in climate change planning in their own communities but also at a global scale.

To find out more and get involved, please contact Matthew Kost, Conservation Manager at Native Seeds/SEARCH, mkost@nativeseeds.org, or SeedBroadcast, seedbroadcast@gmail.com.

Stay tuned for more SEED the Climate Change Resilience.

WEB www.seedbroadcast.org

BLOG seedbroadcast.blogspot.com

FACEBOOK www.facebook.com/seedshare

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Mobile Seed Library: An Experiment in Traveling Community

KAREN FASIMPAUR

Much like a seed, a community can start as something very small and seemingly insignificant and grow into something much bigger and life-giving.

I am fortunate to live in a small town that has a seed library, and I have learned much from the community that has grown up around it. When our seed library group meets, we talk not only about seeds, but about growing food, the importance of seed sovereignty, combatting garden pests and encouraging garden friends, conserving water, building our soil, preserving different varieties, cooking and eating nutritious local food, and more.

Our towns of Portal, Arizona and Rodeo, New Mexico straddle a very rural part of the Arizona-New Mexico border with only about 500 or so people spread out over many miles of majestic mountains, valleys, and high desert terrain. Rural areas like ours often do without basic resources that others might take for granted, such as grocery stores, hospitals, cellular phone service, and high speed internet. As such, we value our public library as a hub of community activities and knowledge.

As I have grown to appreciate our seed library and have learned that there are only about 250 or so in the nation, I have thought about all the places that don't have access to a seed library. And working as I do in education and community building, I have thought about how we might share this goodness with others.

At the May, 2015 seed library convening in Tucson, an idea for a traveling seed library was planted in my mind. Little free lending libraries are popping up all over as a way to share books, and school children around the world have connected through the Flat Stanley Project, in which a paper cut-out of Stanley is mailed from place to place with pictures and stories of his journey being exchanged. What if Flat Stanley met a little free seed lending library?

That was the genesis of the Mobile Seed Library—a box of seeds, information, and a guest book—that can be sent to schools or other public venues for a visit.

There is no cost to the Mobile Seed Library (other than the postage to return it), and you can keep it as long as you need, taking what you can use, adding seeds or stories if you like, and then sending it on to its next destination. As this project gets underway, I hope that many will request a visit and learn something about seed saving and growing in the meantime.

For more information about the Mobile Seed Library or to have it sent to you, email me at karen@k12opened.com.

I gratefully acknowledge Rebecca Newburn from Richmond Grows, Justine Hernandez from the Pima County Public Library, Kathleen Talbot of the Cochise County Library District, and many others for sharing their knowledge and making this project possible.

KAREN FASIMPAUR IS A SEED LIBRARIAN, A WRITER, A COMMUNITY COLLABORATOR, AND AN ENTHUSIASTIC GROWER OF FOOD. SHE LIVES IN PORTAL, ARIZONA.

PORTAL-RODEO SEED LIBRARY

www.ourseedlibrary.org

The first thing I saw as I walked into the Principal's Office at Saint Joseph's Mission School was a small plaque that read "Be Realistic, Plan for a Miracle"...in a flash, I knew I was in the right place.

It was monsoon season, summer of 2014, and I was away from my Catskill farm, SkyDog Farm in Narrowsburg, New York, investigating heritage and indigenous farming for an upcoming Food Justice Residency at the Santa Fe Art Institute. Initially, I had intended to pursue heritage dry farming techniques in Belen, New Mexico while digging up family roots of the Garcia lineage, the maternal side of my genealogical tree, which dates back to the early 1700s in and around Old Albuquerque and Belen. Instead, I got side tracked by burrowing deeper into the indigenous agricultural techniques of Waffle Gardens which landed me on the steps of the Sky City Cultural Center at Acoma Pueblo about an hour due west of Albuquerque off Interstate 40. In what I thought would be a week long search for cultivated sites using waffle garden applications turned into a spontaneous result. At the entrance to

Upon returning home to family and farmstead in Narrowsburg, I had the fall and winter months to plan for the month long residency at SFAI in March 2015. A community like San Fidel, New Mexico displaced from their farming tradition by the extractive industry of uranium mining enduring 50 years, the obvious first step in getting started was organizing a visioning session with stakeholders in the community. Saint Joseph's Mission School services the Acoma and Laguna Pueblos, surrounding Spanish land grant villages of Seboyeta, Cubero, San Fidel and the cities of Milan and Grants in Cibola County. Through their Farm to Table program, the school's purpose is connecting children with their cultural heritage of farming and art. Since Saint Joseph's was already engaged in connecting their children with the greater community, organizing a pot luck dinner party seemed like the best way to get everyone together to talk about the future of food and discuss problems and concerns as a whole. We called the event 'First Supper' and began organizing as soon as I got off the plane. I was fortunate to be given a speaking engagement

at SFAI in late February of 2015 enabling me to network with Santa Fe creative people such as Sandra Donner, our project Architect and Landscape Designer from surroundings, and broaden my base of operation quickly. What

also proved to be a catalyzing agent was an ArtPlace America March 12th grant deadline hanging over our heads back in San Fidel. The grant was for Community Development Investments which Saint Joseph's school farm to table Orchard Revitalization project hit all the benchmarks for qualification. Antonio organized a committee at the school to help me write the grant and delegate community leaders to assist in preparing the "First Supper" event scheduled for March 25th, 2015. Once the date was set, I invited a small press operation, Shoestring Press in Crown Heights, Brooklyn, to collaborate with us on printing table cloths, place mats and coasters for the big dinner. March 2015 was a busy month.

Over 40 people showed up for First Supper insuring planning for more Saint Joseph Mission School pot luck celebrations to come. There was even a Santa Fe contingency that arrived, mostly fellows associated with SFAI and the Food Justice Residency program. Attendee Lucy F. Lippard observed "The First Supper nourished the soul as well as the body. The company was as good, and diverse, as the food. It was an impressive kickoff for an impressive project."

The work kindled by SFAI's Food Justice Residency program continues on to this very day. The Saint Joseph's Mission School Orchard Revitalization Project has incited the participation of a wide variety of educators, agriculturalists, health professionals, designers, artists, writers and philanthropists. The school has received a gift of 18 acres of land just south of the school campus for orchard or food forest development. The Chamiza Foundation recently awarded the school a grant for seed money to develop their farm to table plan. The school has also re-instituted a school lunch program so they will qualify for USDA planning funds for their Farm to School program. ArtPlace America has invited Saint Joseph's to reapply under a different category to potentially fund a general store or indoor farmers market. Sandra Donner, a principal architect at surroundings in Santa Fe, is heading the Design Master Plan for the school, land and orchards. Gordon Tooley of Tooley's Trees in Truchas has most recently

Dry Farming investigations lead to Oasis of Community and Vision in San Fidel, New Mexico

ANDREA REYNOSA

the Sky City Cultural Center was a spectacular demonstration waffle garden in full August bloom! Low and behold, I had arrived. I was greeted by cheerfully informative Sky City security guard, Myron Ascencio, who told me that the kids at Saint Joseph's Mission School had built the garden and I would need to go meet Antonio Trujillo, the principle of the school, to get more information about the history of waffle garden techniques and general history of the area. After getting lost in the pyroclastic lava beds surrounding San Fidel and boarded up adobes along Route 66, I found my way to Saint Joseph's Mission School.

I lucked out to find Antonio was in his office and willing to meet with me. After a brief exchange of words telling him I was working on a Food Justice Residency, Antonio quickly shared the history of the waffle garden project at Sky City Cultural Center; vision he had for the school, its over grown Franciscan orchards struggling to survive on the 3 acre campus and his passion for regional farming. As part of rebuilding the school when he took office four years ago, the garden has been used as an analogy for students to nurture the minds and hearts of the community. The garden project has grown from a small box of growing lettuce and carrots to three gardens in the area which includes the garden at the Acoma (Sky City) Cultural Center. The school is now looking to expand this vision of revitalizing the abandoned school orchards as well as surrounding local orchards to create a farm to table program of supplying fruits to local schools and senior centers through the design and development of existing acreage and rehabilitation and adaptation of many of their unused outbuildings for an indoor farmers market or general store for hand crafted foods, dry goods, seed saving and artisan wares. All of this was illustrated in a USDA Farm to School grant they had just applied for and was generous to share with me. After a few moments looking over the grant request, I asked Antonio if he and the school might be interested in partnering with me as my site project for the Food Justice Residency at the Santa Fe Art Institute. Without hesitation, Antonio said 'Yes'. I was thrilled!

"Be Realistic, Plan for a Miracle"

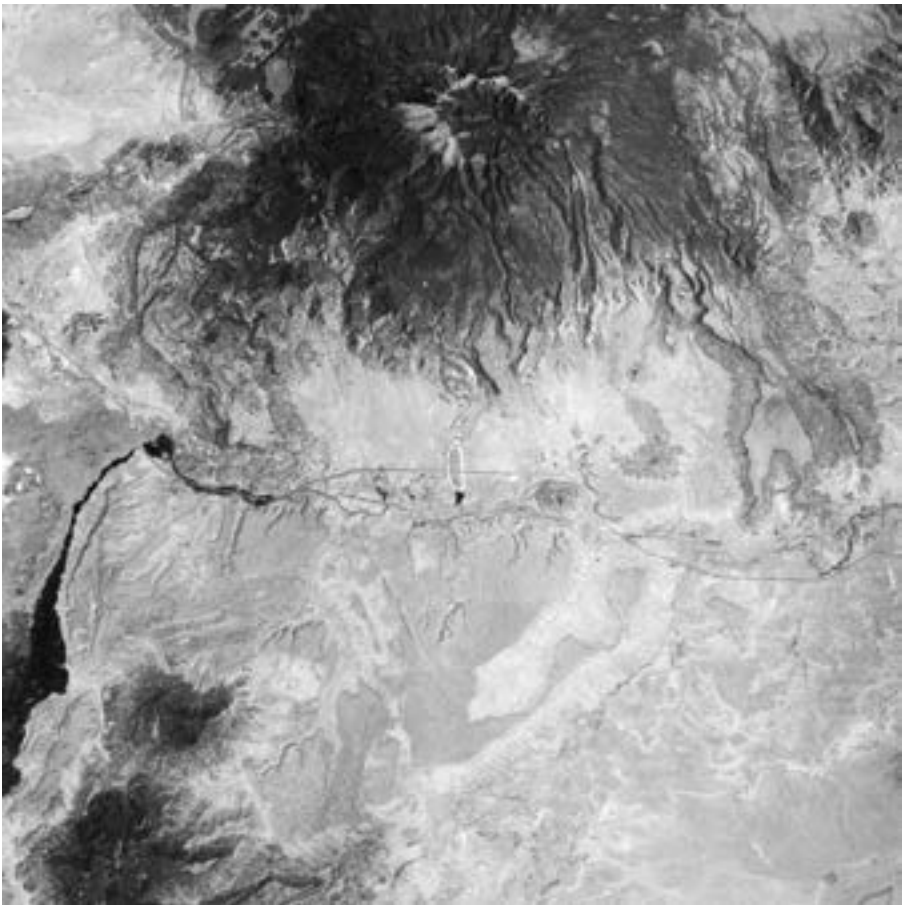
-OSHO

signed on to be Saint Joseph's Holistic Orchard consultant. The possibilities are miraculously endless and the work has just begun.



ANDREA REYNOSA IS A SCULPTOR/FARMER WHO RESIDES WITH HER FAMILY ON 106 ACRE HERITAGE FARM NEAR THE UPPER DELAWARE RIVER HAMLET OF NARROWSBURG, NY OF THE WESTERN CATSKILLS.

www.andreareynosa.com



TEAM COLLABORATORS AND PARTICIPANTS:

FIRST SUPPER CORE COMMITTEE

- Andrea Reynosa, Food Justice Residency Fellow, SFAI
- Antonio and Lucinda Trujillo, School Principal, Guadalupe Vineyards Proprietors
- Rebecca Touchin, Grant Writer and School Lunch Kitchen Manager
- Marva Randolph, Health Care Advisor
- Darva Randolph, Health Care Advisor
- Nancy Broach, Nurse Practitioner
- Anne Onedasan, Urban and Land Planner
- Kent Ferguson, Education

PARTNERS

- Mickey Gorospe, Bee Charmer
- Sandra Donner, Architect, surroundings
- Michael Reed, Permaculture Advisor
- Gordon Tooley, Holistic Orchard Consultant, Tooley's Trees

FUNDERS AND SUPPORTERS

- Chamiza Foundation
- Santa Fe Art Institute

CLOCKWISE FROM UPPER LEFT

ANTONIO TRUJILLO, PRINCIPAL, SAINT JOSEPH'S MISSION SCHOOL

SAINT JOSEPH'S MISSION SCHOOL GARDEN 2015

GARCIA ANCESTORS

SAINT JOSEPH'S DESIGN MASTER PLAN

MOUNT TAYLOR ACEQUIAS SERVICING SAN FIDEL AND SCHOOL

ANCIENT ZUNI WAFFLE GARDENS

REBECCA TOUCHIN, FARM TO SCHOOL PROGRAM MANAGER, TENDING ST. JOSEPH'S SCHOOL GARDEN

SKY CITY WAFFLE GARDENS 2015

Ex situ/In situ

THE ACTIVITIES OF KEW'S MILLENNIUM SEED BANK

DANIELLE JOHNSON

It is estimated that between 60,000-100,000 species of plants worldwide—approximately a quarter of all known types—are at risk of extinction (www.kew.org). Extreme weather linked to climate change, drought, habitat loss, over-exploitation and takeover by invasive species are all factors which contribute to plant vulnerability. The issue of plant conservation is complex and requires solutions that come from many different angles and starting points, from individual, community and regional efforts right through to international governmental collaborations. On a recent visit to the Millennium Seed Bank at Wakehurst Place in West Sussex, England, I was immediately impressed to learn that the organization maintains partnerships with 80 countries worldwide, which draw communities of farmers, horticulturalists, botanists and scientists into learning relationships that seamlessly merge in situ and ex situ plant conservation. In this article, I would like to share with you some of my discoveries.

Upon first impressions, Kew Garden's Millennium Seed Bank (MSB) appears to be a quintessential example of ex situ conservation. Ex situ conservation typically involves the collection of plant material such as seeds, which are then 'banked' or stored in a cool, dry and dark location such as an underground bunker or insulated room. Seed banks act as repositories for genetic material: safe places to protect our most precious resources, which can be accessed and utilized should the need arise in the future. The mention of ex situ conservation often conjures up images of hulking concrete vaults hidden deep beneath Arctic mountains. The MSB is not so different, boasting not one, but four, subterranean storage facilities, complete with a door so thick it might hold back the Atlantic Ocean. Opened in the year 2000 by Prince Charles, the MSB is home to seed samples from 13% of the world's wild plant species—an incredible 1,980,405,036 seeds (ibid)! The MSB's next goal is to obtain material from 25% of the world's bankable plants by the year 2020, with an especial focus on collecting from climatically at-risk alpine, dry land, coastal and island habitats and edible wild and lesser-cultivated plants (ibid).

There has been debate about the efficacy of ex situ plant conservation due to (amongst other reasons) the fact that seeds remain in storage for (in many cases) long periods of time, during which dramatic climatic and ecological changes may occur, potentially rendering the stored seeds unable to thrive – or even survive – in the future. This necessitates regular refreshing

of the collection, either by collecting new seed stock from the wild or growing out a certain generation of seeds under controlled situations. However, even with several generations of a seed banked, there remains only a few 'snapshots' of that plant's genetic progress through time. In situ plant conservation has been proposed as a strategy which, by contrast, allows seeds to continuously adapt to the fluctuations in growing conditions, by maintaining plants in their natural habitats (Kasso and Balakrishnan 2013). Protected areas, national parks, arboreta, farms and gardens can all provide spaces for in situ conservation by acting as 'living seed banks'. In situ conservation also typically allows for greater interactions between people and plants, allowing vital knowledge—such as medicinal uses, recipes, crop rotations and propagation—to remain within the psyche of the local communities. I believe that a mixture of both ex and in situ techniques are needed to balance each other and allow for conservation to progress. The MSB's Useful Plant Project is a great example of the two approaches working hand in hand.

The Useful Plants Project works with partner organizations in Mexico, South Africa, Botswana, Burkina Faso, Kenya, Mali and Malawi, to record, conserve and encourage the sustainable use of culturally important, threatened plants. A total of 622 species have been identified, researched, collected and conserved, the material staying primarily within the local communities with back-up and duplicate copies being deposited at the MSB (www.kew.org). The strategy is always determined by the needs of the area's population. The MSB works with a range of partner organizations and community members to ascertain which plants are important and why, and to create tailored solutions to allow for conservation of resources. A major focus of the Useful Plants Project is retaining the local populations' access to the plants and disseminating the knowledge generated in the research process, so that it feeds back into the communities.

In the Mexican state of Puebla, the village of San Rafael Coxcatlán has been working with the MSB and the Autonomous National University (UNAM) as part of the Useful Plants Project. 368 important plants such as Cuachalalate, Columnar Cactus and Mexican Oregano have been identified by the community (www.dgcs.unam.mx) who have received assistance and training in seed collection and localized storage and conservation. Duplicate copies of plant material have been taken for



the MSB and research into the medicinal qualities of selected species is being carried out by in-country specialists. A database has been launched to hold all the findings of the project, while technical information sheets containing information on the conservation, propagation and sustainable use of these plants have been developed and distributed to community members. A greenhouse has also been constructed in San Rafael Caxatlán, where useful plants are propagated and conservation and propagation training sessions are available to residents (www.kew.org).

The Useful Plant Project has also brought the MSB together with Lowveld National Botanic Garden (LNBG) and 15 communities just outside of South Africa's Kruger National Park. Villagers, nursery employees and practitioners of Muthi (South African traditional healing) have identified regionally important plants, which have

been collected, stored and propagated. Seed samples have been deposited at the National Plant Genetic Resources Centre in Roodeplaat near Pretoria, as well as the MSB, while traditional healers have collaborated with LNBG and local schools to develop medicinal gardens where endangered plants are cultivated and conservation strategies are taught (ibid). The healers have worked closely with schools to incorporate ethnobotanical knowledge and conservation ethics into the curriculum, which the children put into practice as they tend their gardens (Mamatsharaga, Hudson & Ulian 2014).

I feel very lucky to have visited the MSB and learned about their wide-ranging seed conservation activities. The Useful Plant Project seems to strike a key balance between in situ and ex situ conservation and is inspirational in its multi-layered, collaborative approach.

"DANIELLE JOHNSON IS AN ASPIRING SEED GUARDIAN. SHE HAS RECENTLY MOVED FROM NEW ZEALAND TO TUCSON, ARIZONA, WHERE SHE IS STUDYING FOR HER PHD IN ANTHROPOLOGY, WITH A FOCUS ON SEED SOVEREIGNTY, PLANT CONSERVATION AND ETHNOBOTANICAL KNOWLEDGE IN THE SOUTHWEST."



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Till HOLLY SCHMIDT

I was fortunate to participate in the artist-in-residence program at the Santa Fe Art Institute (SFAI) in the fall of 2014. SFAI has a mission to cultivate creative practices (from fine art to design to urban planning and beyond), engage with diverse communities, and address the most pressing social issues of our time. Food justice was identified as one of those pressing issues and artists were invited to spend one to three months in residence to creatively engage with local and global food issues in the context of Northern New Mexico. Participating in this residency was an interesting opportunity for me to extend my creative practice beyond the boundaries of Vancouver, Canada and to connect with the committed efforts of so many involved in food justice in Santa Fe and Española.

As an artist and educator, my work focuses primarily on the cultural shift in how people experience and understand food. In recent projects *Grow* (2011) and *Moveable Feast* (2012), diverse publics were invited into the works through a program of events including workshops, walks and communal eating. This method of practice utilized critical pedagogy as a medium to bring people together around mutual concerns such as sustainability, biodiversity, food production and consumption, while forming temporary communities of dialogue and exchange.

This approach to artistic practice involves extensive research and relationship building across organizations and communities that engage with these issues, so my time in residence was largely spent in conversation with community leaders to learn about the important work happening in Northern New Mexico. In this process, I was introduced to three people committed to food, art, education and the power of working collectively in Española: Sabra Moore, artist and manager of the Española Farmers Market; Roger Montoya, artist and founder of Moving Arts; Todd Lopez, President of Siete del Norte Community Development Corporation. It was through these discussions that I became aware of an initiative to redevelop the old Ford dealership on Main Street into an arts centre and Food Hub for Northern New Mexico called the Hunter Arts and Agriculture Centre.

As an artist, I am drawn to in-between spaces on the verge of change. After a tour of the site with Todd Lopez, I drafted a proposal for a project called Till. Bringing together the varied definitions of "till" as the cultivation of land, a truncation of "until", and a cash register the intent of this project was to explore current environmental, political, and economic realities and future possibilities for traditional agriculture. Taking up the storefront, Till would transform this provisional site into a platform for a series of dinners and dialogues that would bring people together around some of the pressing issues facing agriculture in the region.

I returned to New Mexico in May 2015 to begin work on the project. (This was made possible due to funding by the BC Arts Council.) The storefront of the old Ford dealership required some serious cleaning! Dirty floors, dead bugs and piles of dust awaited me, but so were some treasures such as the old office chairs in the avocado green and burnt orange of past decades. Once the space was cleaned, I installed a series of collaged coloured film pieces in the windows of the storefront and the garage doors. The abstract geometric shapes in the window represented a birds-eye-view of a table setting with a brightly coloured tablecloth, placemats and cutout circles for the plates. The cutouts acting like portals for viewing the inside of the building. On the garage doors, the reverse of these shapes were installed with large coloured rectangles and circles to represent rows of corn in keeping with the theme of the murals on the exterior. The coloured film resulted in some beautiful cast shadows on the floor similar to the effect of stained glass.

Working with youth and parents involved in Moving Arts, we created paper mache prickly pear cacti and yucca plants to hang from the

ceiling. For a couple of weeks we met afterschool for a few hours to sculpt, paint and assemble these paper plants. They were later installed as though emerging from the cracks and fissures in the ceiling of the storefront. Roger Montoya used his prowess for scavenging and re-using materials or "upcycling" to source some old closet doors to sand and varnish into tabletops supported by saw horses. Among the window installation, the paper mache plants and the large table, the storefront was ready for hosting people.

Sabra Moore and I invited growers from the Española Farmers Market for lunch and a discussion about the effects of climate change on growing in the region. Between bites of turkey and fresh market greens, people shared their observations of changes in climate and the absence of pollinators. Some of the growers discussed the importance of resiliency and adaptability to the changes that are happening. Preserving a biodiversity of seeds and trying new varieties that can thrive under different conditions was seen as one strategy for adapting to change. There was also discussion about the future of farming and how to foster a new generation of farmers despite economic challenges to small-scale farming. Overall there was a strong sense of stewardship of the land and operating with an ethic of care.

I also hosted a dinner Roger Montoya and Todd Lopez for a small group of people that are deeply committed to the future of the Hunter Arts and Agriculture Centre. I prepared a dinner with food from local farmers markets and invited everyone to spend this time together over dinner to talk about the future possibilities of the Centre. The act of breaking bread together shifts how we relate to one another. There is greater opportunity for personal connection and moving across boundaries. Sharing food and honest conversation takes generosity, openness and reciprocity – exactly the spirit that is required to see the Hunter Arts and Agriculture Centre become to fruition.

HOLLY SCHMIDT IS A VANCOUVER ARTIST WITH A RESEARCH-BASED PRACTICE THAT ENGAGES PROCESSES OF COLLABORATIVE RESEARCH AND INFORMAL PEDAGOGY. MOVING ACROSS DISCIPLINARY BOUNDARIES, SHE EXPLORES THE RELATIONSHIPS BETWEEN PRACTICES OF MAKING, KNOWLEDGE CREATION AND THE FORMATION OF TEMPORARY COMMUNITIES. SHE IS THE ASSISTANT CURATOR OF LEARNING AT THE CONTEMPORARY ART GALLERY VANCOUVER AND A SESSIONAL INSTRUCTOR IN SOCIAL PRACTICE AT EMILY CARR UNIVERSITY.



GARY PAUL NABHAN

Farmacopeia (FOR AMADEO REA)

Sang Brother Coyote,
 " I have grown tired of being a man
 hunting and gathering
 across this dry land,"
 so that's how Coyote chose to change his career
 from furry forager to fruitful farmer
 but that is also when the trouble began.
 Coyote went loping along
 away from the coastal dunes and then up over the mountains
 to where he had heard of rather industrious relatives
 who cultivated fertile fields inland.
 When Coyote arrived at their village
 he could see they were not at home
 but out in the fields harvesting and threshing:
 and he thought, "I'm too far out
 to join the in the labor,
 so let me look for what they may have left for me to eat."
 That is when he noticed, cached in a tree,
 what the farmers must be storing
 as seedstock for their next planting
 deep in a hollow trunk to keep it dry.
 Of course, Coyote could not help himself,
 so he squeezed into the hollow
 to see what see what seeds were there
 for the taking— you know, for his very own planting—
 and then, perhaps, to give back after his harvest.
 But he first decided to taste all the grains, spuds and shoots,
 to select those he should take on home with him.
 As he ate them, he grew fatter and fatter until
 he could not longer squeeze back out of the tree.
 And yet, that was not the worst of it—
 for the seeds he had swallowed were not at all
 food crops meant for planting and eating,
 but the medicine cabinet kept by the farmers' wives:
 laxatives, purgatives, emetics and high-flying hallucinogens
 a farm-o-copeia meant for fast and vision quests.
 Now, as the herbs and seeds began to take their effect
 Coyote lost everything in his bowels, (except the gas),
 so he began to float up and out of the tree truck higher and higher
 until he could grab the upper most branch of the tree
 to get a pine needle to impale himself right in the gut
 where it hurt the most. That's when he flew
 like a spent balloon, careening over the mountain ridge
 and landing back on the wild coast that no one could cultivate.
 At last a retired farmer, he laid around on the beach
 and ached from his head to his arsehole,
 which for a Coyote, are not that very far apart.

Renewing our Vows (FOR AMY GOLDMAN)

We gardeners, farmers, cooks and eaters
 wish to affirm our sacred vows
 to steward, love and serve
 the astonishing diversity of food crops
 and their ferment of cultures here on this earth,
 through our wounded-ness and in health,
 in times of crisis and in times of joy,
 to sow the seeds of food justice,
 to glean the fruits of food security,
 to distill the wild brews of food democracy,
 to savor the flavors of true food sovereignty,
 through our own actions and our own eating patterns
 so that we may all eat what we have truly sown.
 We hereby renew our covenant with this earth
 to humbly become one more way that seeds themselves
 regenerate into more seeds to nourish all of us.
 Now go out to love one another, to sow,
 reap and feast in peace.



FROM, SOWN BY HAND: AFLORISMS, POEMS AND PRAYERS FOR SEEDS BY BROTHER COYOTE

PRINTED BY PERMISSION FROM GARY NABHAN.

GARY PAUL NABHAN IS AN INTERNATIONALLY-CELEBRATED NATURE WRITER, FOOD AND FARMING ACTIVIST, AND PROONENT OF CONSERVING THE LINKS BETWEEN BIODIVERSITY AND CULTURAL DIVERSITY. HE HAS BEEN HONORED AS A PIONEER AND CREATIVE FORCE IN THE "LOCAL FOOD MOVEMENT" AND SEED SAVING COMMUNITY BY UTNE READER, MOTHER EARTH NEWS, NEW YORK TIMES, BIONEERS AND TIME MAGAZINE.

garynabhan.com

Seed Story in Motion

JADE LEYVA

Many know me as the woman that works with people, art, seeds & glue.... Speaking of seeds is not an easy task. It has somehow become more difficult as people have politicized the subject. This is why I chose to bring attention to them creating seed art with diverse communities.

The truth is, that a lot of what I do today was inspired by my life experiences. I would like to share them with you.

I was born in Mexico City and raised in different parts of Mexico. My story with seeds began when I was a child living on a farm in Northern Mexico. My older sister and I played with little plots of land that my mother "gave" us to sow. We planted watermelons and at harvest we'd have watermelon eating contests, swallowing



the black slippery seeds whole. It was so much fun! I never really stopped to think about the natural process of planting a seed and getting hundreds more from that one seed I planted. Thirty years later a deep relationship with seeds was awaiting me.

I grew up in a family of artists and I believe that is why creating art is my profession today. I experimented for many years to find my voice and style. It was only after experimenting for 9 years that, in 2007, I finally arrived and found the voice for which I had been searching. Creating art is fun, but I always had the feeling I had to say something through my art regarding our close relationship to nature. I felt a necessity to make people aware of different things regarding the environment. I have always had an inclination to speak my mind regarding human behavior towards nature, how we pollute it, how we use its resources and give very little back in return, if we ever giving anything back at all. My art has never been aggressive but I have been told that it makes people think and feel a close relationship to the world and everything in it. Unconsciously, I was already on a path to create awareness about the environment through the arts.

In my early twenties, I left my beloved Mexico to come and work in the US. I lived the common life of an immigrant worker, had three jobs

and went to school to learn English. I have now been here for 15 years.

A year after arriving, I met a man who was going to become one of my greatest friends and my art mentor. Bill Freeman taught me that everything is possible if you set your mind to it and work hard. You just need to place yourself inside what you love and work at it, then, everything will follow. He was an intensely interesting person, who had a vast love for and knowledge of nature. His scientific knowledge about wild animals, plants and geology was astounding. Taking a hike with him was like going on a biology field trip! He could name every wildflower, plant and tree by their common and scientific names and he also knew their medicinal properties. There would always be a quiz on the way back out from the hike. "Ok Jade", Bill would ask, "what is that flower and how can you use it?"

After a really bad attempt of planting corn in Bill's yard, he and I went around his neighborhood in

husband and I organized. We called it SEEDS: A Collective Voice. It evolved quickly into an international exhibit and took place at Downtown Contemporary Gallery in Albuquerque, NM in May 2013. We had an organic farmer sharing stories; a native storyteller, a seed preservationist, local musicians and poets wrote songs and poetry specifically for the exhibit. SeedBroadcast, (the great organization that puts this journal together) were there too, recording all that was happening including the live poetry. Over 60 artists from around the Southwest, USA, Europe and Central America presented beautiful pieces of seed-inspired art. The show was incredibly well received by the greater community. It was also a blast! Almost immediately following this meaningful happening, we saw a noticeable ripple effect, with others spreading the message in various ways. It continues to this day and it truly warms my heart.

I continued educating myself about organics and solutions for a healthy community. We began planning another similar exhibit. Friends showed



Placitas, NM and respectfully gathered many of the wildflower seeds, those that were dry and ready to be planted. When we returned, we scattered them around the yard and let them be. Next year there were all kinds of native plants growing in his yard without anyone taking care of them at all! Coyote gourds, datura, aster, chamisa and many more. I started getting more and more interested in different native plants. When I would come visit Bill, there would often be a plastic bag with dried seed pods that he collected on his morning walks sitting on the counter, complete with a torn piece of paper inside the bag with the name of the plant scribbled on it so I could identify them. That is how I got started collecting wildflower seeds and I grew a large but humble seed bank which I still have and have been using to re-introduce plants into the landscape around my home in Placitas.

A few years ago, a friend I was teaching art to discovered that I was into collecting wild seeds and she asked me if I was aware of GMOs. I had no clue, but she awakened my curiosity by her brief explanation about them. My eyes widened as I listened. I could not believe what she was saying to me! I started doing research to learn more about the subject. It helped sprout an idea.

It blossomed into the creation of a multimedia art exhibit around the theme of seeds, which my

interest and started volunteering. In September of 2013, I was invited to have an educational booth at the world music & culture celebration/festival ¡Globalquerque! which takes place at the National Hispanic Cultural Center. We had a space that I dedicated to teach people about the 3 sisters form of agriculture. I got a hold of organic corn, beans and calabaza (squash) seeds and gave them away so people could experiment with this form of agriculture. We had educators and farmers on hand educating and answering questions from those who wanted to learn more. That is when the Community Seed Mural Project was born and it has kept me very busy for the past two years. I designed a mural celebrating the 3 Sisters for people to glue seeds on it following a predesigned pattern and color scheme. It was a total success! Everyone loved it, from the 2 year old to the 80 year old that placed seeds. There was such a good feeling surrounding the project. Multiple teachers asked me if I could bring this project to their school. I agreed without much thought to the details, like cost, transport, etc. They just seemed like secondary concerns - even though it would be financially challenging.

Right after that event, we almost immediately designed another section of the mural as a continuation of the piece we had recently finished. I talked to the teachers that had previously approached me and I made appointments to



IMAGES FROM LEFT:

MEMBERS OF THE COMMUNITY OF NEW MEXICO PLACING SEEDS ON THE "PEACOCK" SEED MURAL. RAILYARDS MARKET, ABUQUERQUE, NM. SUMMER 2014. PHOTO CREDIT: JADE LEYVA.

JADE LEYVA STANDING IN FRONT OF THE COMPLETED SEED MURAL "LET YOUR CREATIVE HEART FLOW" DESIGNED BY HER AND SEEDED BY 18 DETAINED YOUNG WOMEN AND STAFF AT THE BERNALILLO YOUTH DETENTION CENTER WITH THE GUIDANCE OF JADE LEYVA AND SEEDS VOLUNTEERS. SUMMER 2014. PHOTO CREDIT: JIM HOLBROOK.

MEMBERS OF THE COMMUNITY OF NEW MEXICO PLACING SEEDS ON THE "PEACOCK" SEED MURAL. RAILYARDS MARKET, ABUQUERQUE, NM. SUMMER 2014. THE MURAL "PEACOCK" TOOK 16 MONTHS TO BE COMPLETED. PHOTO CREDIT: JADE LEYVA.



"SEED LOVE" MURAL (CURRENTLY FOR DISPLAY AT THE SOUTH VALLEY ECONOMIC DEVELOPMENT CENTER) THIS MURAL WAS CREATED WITH AROUND 700 MEMBERS OF THE COMMUNITY OF NEW MEXICO DURING EDUCATIONAL SCHOOL VISITS AND PUBLIC EVENTS IN 2013. PHOTO CREDIT: JADE LEYVA.

"BEE THE CHANGE" SEED MURAL IS FORMED OF 10 HEXAGONAL PANELS DESIGNED BY 8 DIFFERENT LOCAL ARTISTS. THIS MURAL HAS BEEN DEDICATED TO CREATE AWARENESS REGARDING BEE PRESERVATION. IT TRAVELED AROUND ALBUQUERQUE, SCHOOLS AND PUBLIC EVENTS FOR 3 MONTHS. SEVERAL HUNDRED ORGANIC WILDFLOWER SEED PACKETS WERE HANDED OUT ALONG WITH EDUCATIONAL MATERIALS TO MURAL PARTICIPANTS AND STUDENTS. PHOTO CREDIT: JADE LEYVA.

Community Seed Mural Project

bring this piece into their schools. With the help of my husband and stepson, I was able to pull off transporting the very heavy sections. (For our subsequent murals, we have come up with a much lighter material!) Fast forward: we are now working on the 7th large-scale seed mural! SEEDS organically grew into several branches, with sister projects completed in México and New Zealand. A documentary and book are currently in the works. For a year and half most material and transportation costs were out-of-pocket. In the fall of 2014, we submitted a grant proposal to The McCune Charitable Foundation and are proud to say we were awarded a partial sum of the amount requested. It really helps to keep this community favorite project going.

The Community Seed Mural Project, has slowly but steadily grown into an ongoing arts-based educational & awareness program. It has now been invited to several schools in New Mexico, as well as public events and institutions where a variety of diverse communities join together to work on creating murals out of seeds. During our visits to classrooms, students and teachers work on the seed murals while volunteer experts from different fields lead discussions to raise awareness on several important related topics including seed & bee preservation, organics, community nutrition, sustainability and their connection to a healthy environment. We augment this information by

offering educational materials that participants can take home with them. The goal is to create awareness on environmental subjects, while completing 10 murals, which will be displayed together as an art installation in partnership with the Education Department at the National Hispanic Cultural Center in Albuquerque, NM. We will find homes for the individual murals in public spaces in New Mexico for the community's enjoyment.

From planting seeds on a farm as a little girl, to creating seed art with thousands of people to raising awareness about the environment of which all living things on Earth are a part, it makes me happy to see where seeds have taken me!

We are surprised, honored and humbled by what we have been able to accomplish with the community. We are grateful to those that have believed in the project and are looking forward to see what comes next.



JADE LEYVA IS PAINTER, POTTER AND MORE. SHE IS RAPIDLY MAKING A NAME FOR HERSELF AS ONE OF THE SOUTHWEST'S MOST ORIGINAL ARTISTS. HAILED FROM MEXICO CITY, JADE NOW CALLS NEW MEXICO HER HOME.

IN 2013 SHE FUNDED AN ORGANIZATION CALLED SEEDS: A COLLECTIVE VOICE/ COMMUNITY SEED MURAL PROJECT, WHICH PROMOTES RAISING AWARENESS ABOUT ANCIENT SEED PRESERVATION THROUGH MULTIMEDIA ARTS. SHE HAS CREATED THREE ONGOING MURALS CREATED ENTIRELY WITH SEEDS IN WHICH THE COMMUNITY OF NEW MEXICO HAS PARTICIPATED. HER PROJECT HAS INVOLVED ARTISTS FROM ALL AROUND THE WORLD AND CONTINUES TO GROW. SHE IS CURRENTLY WORKING ON NEW ORIGINAL BODY OF WORKS TO BE DISPLAYED AT UPCOMING ART EXHIBITS. TO LEARN MORE LOOK FOR HER PAGES ON FACEBOOK: JADE LEYVA ART AND SEEDS: A COLLECTIVE VOICE.

SEEDS: A COLLECTIVE VOICE/COMMUNITY SEED MURAL PROJECT IS proudly represented by Non-Profit Educational Arts Organization Avokado Artists and The Community Seed Mural Project is partly funded by the McCune Charitable Foundation.

If you wish to make a tax deductible donation please contact Jade Leyva at: (505) 553-8729 or e-mail: jade@avokado.net

Want to see all the murals we've created? Like us on Facebook! Look for: SEEDS: A Collective Voice.

Youtube: SEEDS: A Collective Voice VPK



ANNE VALLEY-FOX

Coaxing the Rain

Cucumber vines and summer squash dry-
mounded behind the house

You cross to the shed your hips slung with a
tool belt

I watch you emerge holding a level (its irre-
pressible bubble)

At sunrise your hands fused me like sand

Smoke sifting through open windows helicop-
ters karate-chop the air

Eight days old and zero percent contained

The fire has gobbled four thousand acres of
inaccessible terrain

The Pueblos know how to coax rain to
their fields—

Up they come from the kiva tapping the earth
with their feet

From dawn until dusk their drummed voices
swing the clappers of clouds

In town we pray less wittingly cracking an
egg patching a tire

Our bodies folded in sun salutes the warm
storm of your lips

Hunger

Porch with missing planks, rictus of pulled teeth
the back door torn off its hinges

look!—a broken border of rock
the hollow plaid of a scarecrow's sleeve—

here the refugees sink to their knees
(now easy it is to sink)

digging with raw hands where something
must have bloomed—

onions, potatoes, beets—
at least there are tendrils, trailing roots

lovely as lace spread on a table—
brimming bowls, a pitcher of cream—

each throat tightens in prayer:
let my fingers strike a tuber, a cluster

to go around—one digger stares at his palms,
cracked, the color of excrement—

even the child's grubbing fists remind him
of something tender and good to eat.

FIRST PUBLISHED IN
"HOW SHADOWS ARE BUNDLED "

(UNIVERSITY OF NEW MEXICO PRESS 2009)

ANNE VALLEY-FOX SEEDS THE COSMOS BY
WRITING POEMS ABOUT ORDINARY RESIDENCY
ON OUR EXTRAORDINARY EARTH.

TEN SUCH POEMS ARE PUBLISHED IN THE
SPRING 2015 ISSUE OF MALPAÍS REVIEW. HER
MOST RECENT POETRY COLLECTION IS HOW
SHADOWS ARE BUNDLED (UNIVERSITY OF NEW
MEXICO PRESS, 2009).

AnneValleyFox.com

The Utility of Corn (SPAIN 2012)

STEVE SPRINKEL

I am from North America and no stranger to corn.
Grown it for forty years: sweet corn, popcorn, grinding corn.

Colored corn to admire and corn to bake
critter corn, corn for seed and seed alone to save.

I have seen corn growing in 23 corn states and driven an 8 row combine
harvesting eight acres per hour yielding nearly a thousand bushels.

But then we had to roll back to the lot and put the twenty tons of corn
into a grain bin, which took some time away from our efficiency.

In Galicia, farmers started in on maize around four hundred years ago;
much of the harvest still goes into stone corn cribs that seem that old.

A man in Santiago sold me two ears of blue corn his father had grown
outside his town, corn his grandfather and great grandfather had grown.
Blue corn.

South of Corunna you hardly see a combine working
but instead thousands of serious plots surrounding the stone sculpture.

When the Gallegos take the ears out of the field they stand
on ladders and stack the corn one by one in those high rock cribs.

One by one they take them out in a basket for their hogs and birds
or to make a heavier bread in winter, one by one they come down.

Wheat and its brothers will not work that way, I know,
because there is so much thrashing and handling to get at that grain.

The wheat yields much less than corn, which you may strip off the husk
and scrub the kernels from the ear, if your hands are tough enough.

Either way, back home, one by one we have cribs crashing down
in disarray

like giants have stomped them flat on their way to the rail yard.

STEVE SPRINKEL HAS BEEN FARMING COMMERCIALY SINCE 1975 AND CERTIFIED ORGANIC SINCE 1983. HE IS CURRENTLY A BOARD MEMBER OF THE ECOLOGICAL FARMING ASSOCIATION IN SANTA CRUZ (ECOFARM) AND A FORMER BOARD PRESIDENT OF THE CORNUCOPIA INSTITUTE. HE IS ALSO A MEMBER OF OSGATA AND OSA.

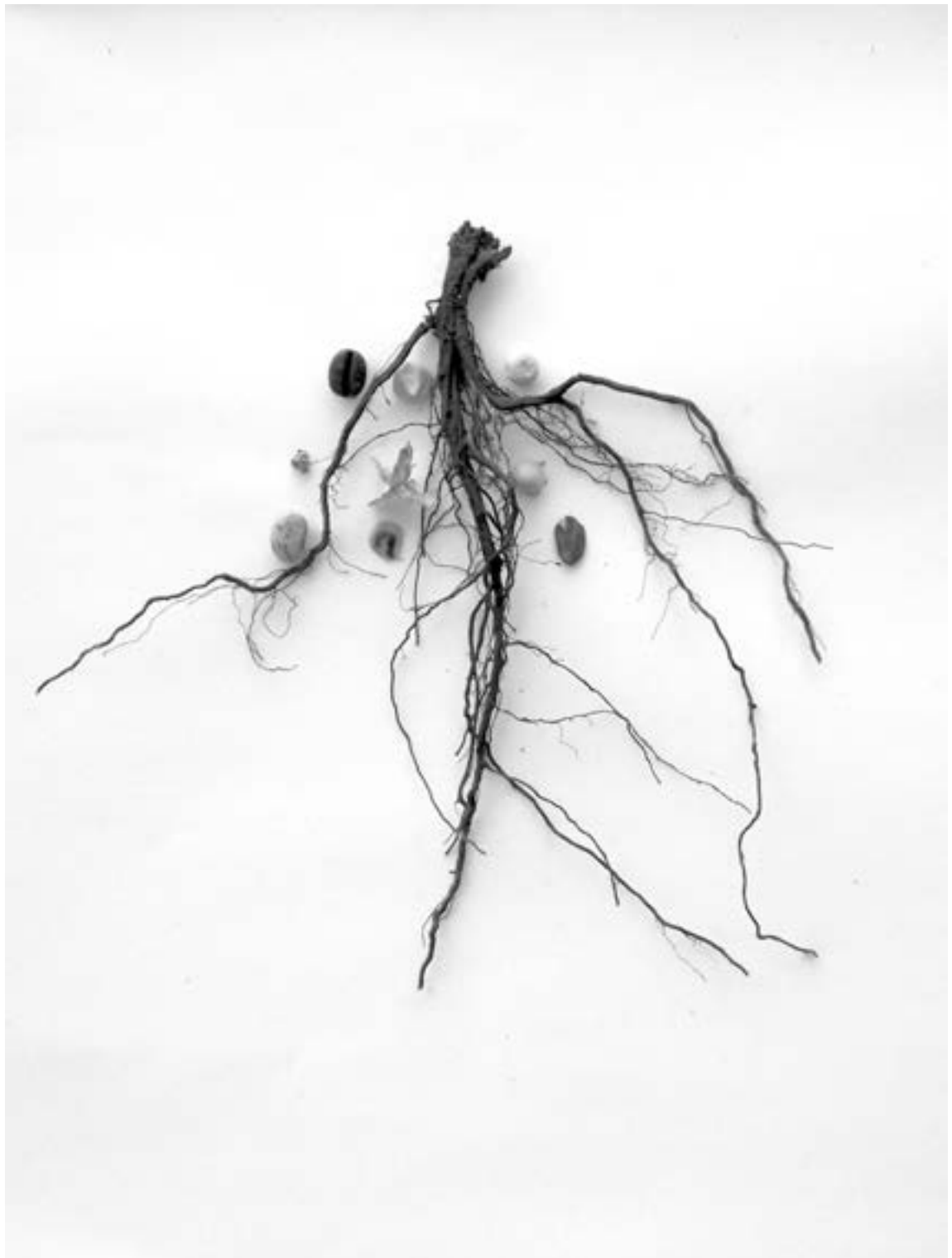
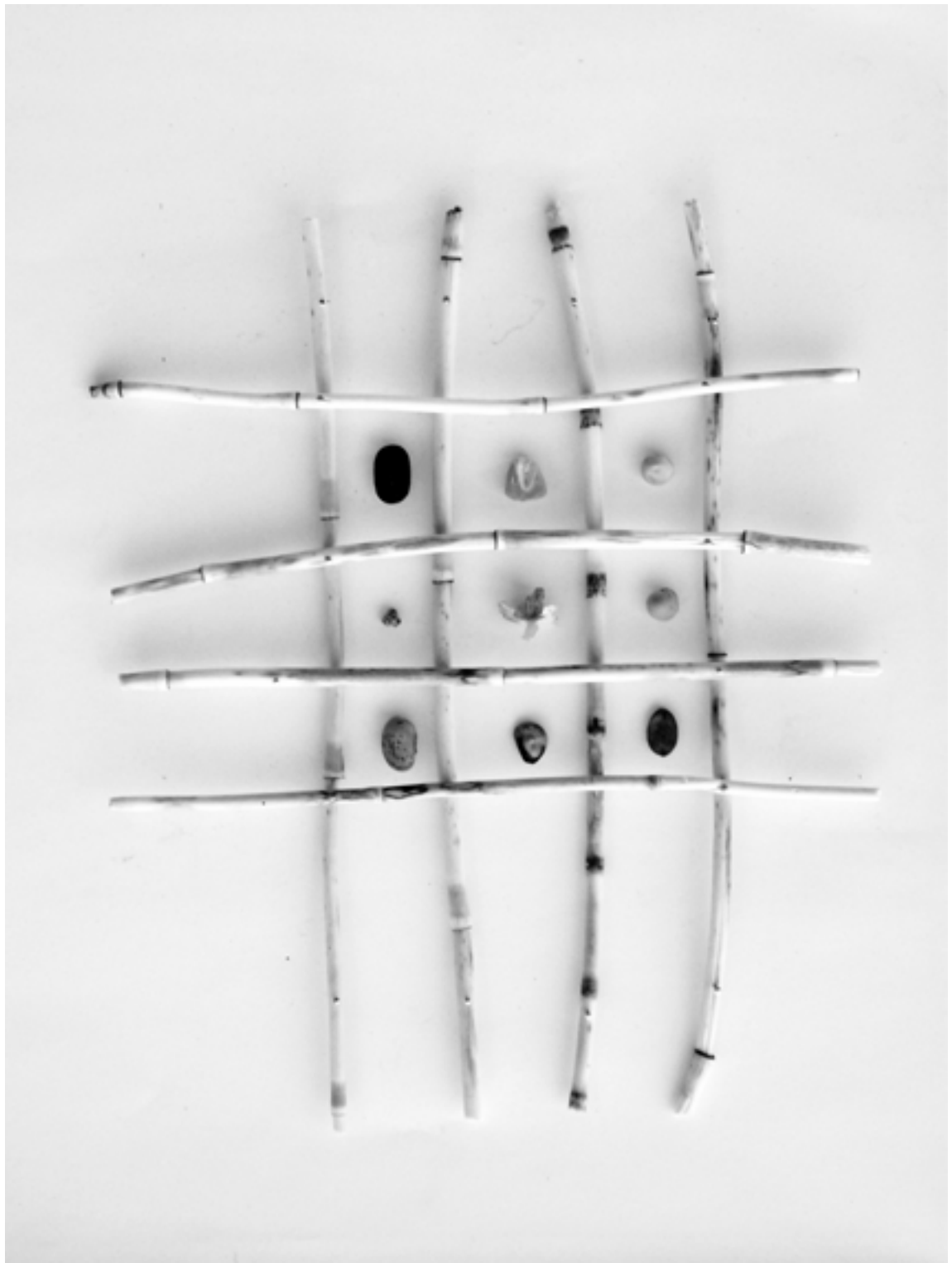


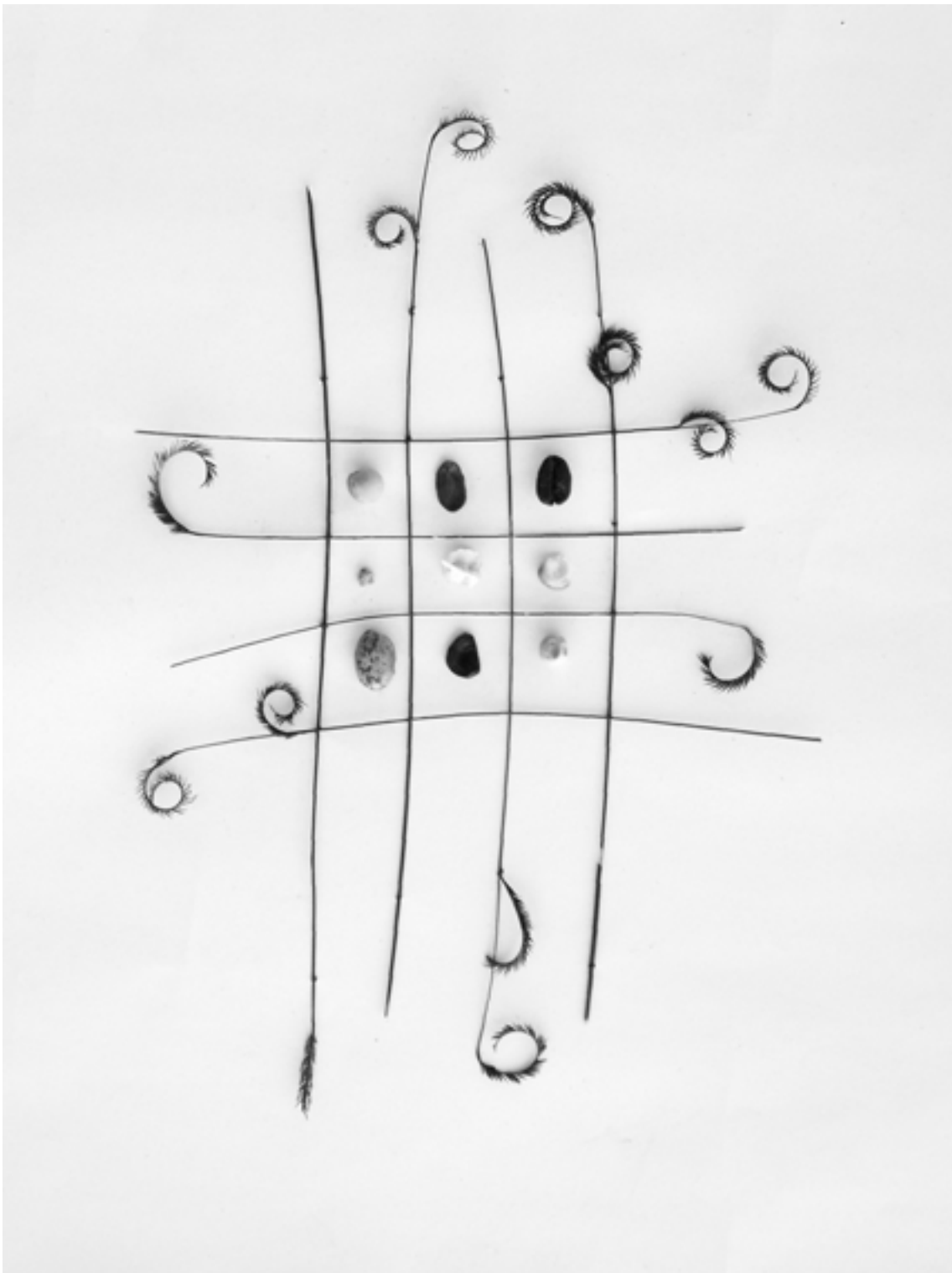
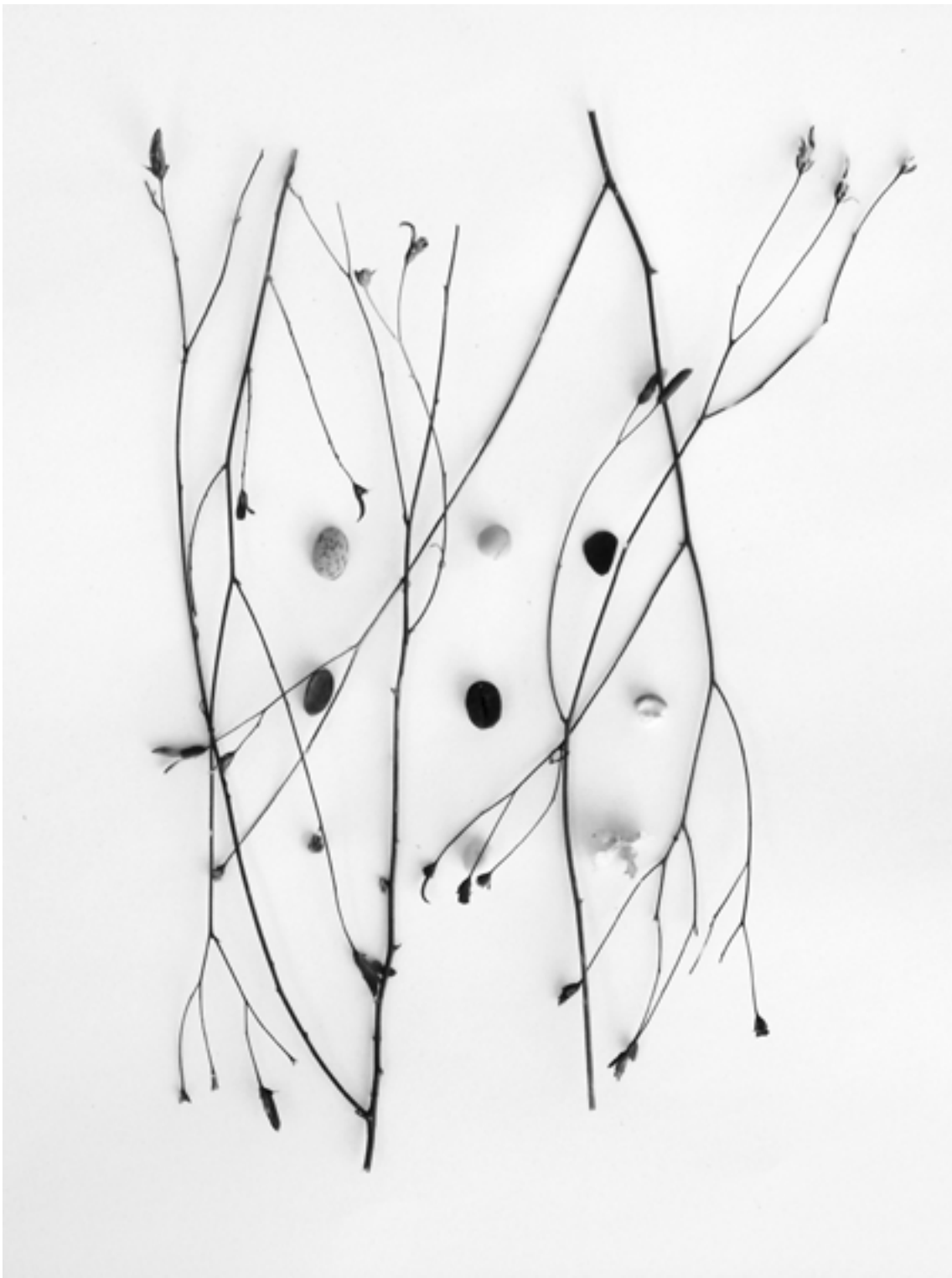
SEBASTIAN VELAZQUEZ

Sebastian "VELA" Velazquez decorates cities nationwide with bright murals which transcends viewers into what he explains as, "visual healing." Inspired by his South American roots and an artistic lineage, VELA understands the importance of preservation of art and Latin Culture. VELA's murals portray environmental and social justice issues in a way that is both visually appealing and inspiring. This past year VELA has been able to develop partnerships with community arts leader Irene Oliver Lewis, the Ocotillo Institute for Social Justice, and City of Las Cruces through a collaborative mural project called "Cultura Fuerte"; which translates from Spanish to "Strong Culture." This mural depicts traditional native corn varieties, colorful flowers, sugar skulls, and portraits of strong Mexican female "artists," Lila Downs and

Frida Kahlo. The main objective of this mural is to connect people of a rural Las Cruces community to the critical issue of food sovereignty, specifically of the ancient crop "maize" or corn. This ancient and sacred crop has been part of the diet, ceremonies, and medicinal practice of indigenous people of the region for thousands of years. Preservation of these native varieties is crucial, as we live in a time where the integrity and cultivation of these ancient plants have been exploited by seed and plant modification. "Cultura Fuerte," attempts to remind people of their heritage, empower upcoming generations, and educate the public about the importance of plants in our sacred history. Connect with VELA through his Facebook page ([facebook.com/VELAART](https://www.facebook.com/VELAART)) or @velaart on instagram.

IREN SCHIO





IREN SCHIO WAS BORN AND RAISED IN ZURICH, SWITZERLAND

SINCE 1995 SHE HAS LIVED IN ABIQUIU, NEW MEXICO.

SHE WAS A LONG TIME ARTIST IN RESIDENCE AT LITTLE EARTH SCHOOL IN SANTA FE, AND IS CURRENTLY REGULARLY WORKING WITH CHILDREN AND YOUTH IN ABIQUIU

SHE LOVES TO GARDEN AND HIKE "I HAVE BEEN CREATING MIXED MEDIA WORK ALL MY LIFE. I LIKE TO CALL IT VISUAL POETRY."

Poem composed from the titles of the incredible number of books written by Gary Paul Nabhan

BILL MCDORMAN 8/24/2015



BILL MCDORMAN IS EXECUTIVE DIRECTOR AND CO-FOUNDER OF THE ROCKY MOUNTAIN SEED ALLIANCE (RMSA). HE WAS PREVIOUS DIRECTOR OF NATIVE SEEDS/SEARCH IN TUCSON. BILL FOUNDED 3 SEED COMPANIES INCLUDING HIGH ALTITUDE GARDENS AND CO-FOUNDED SEVERAL NON-PROFITS INCLUDING THE SAWTOOTH BOTANICAL GARDEN IN HAILEY, IDAHO. HE IS AUTHOR OF BASIC SEED SAVING WHICH HE WROTE IN 1994.

www.rockymountainseeds.org

I always wanted to know **Why Children Need Wild Places**

why they think **The Desert Smells Like Rain**

I saw them once **Gathering the Desert**

Counting Sheep

looking for **Songbirds, truffles and wolves**

and **Ironwood**

Were they really **Re-Storying the Sonoran Borderlands?**

or searching for **Canyons of Color?**

and **Forgotten Pollinators?**

I knew they were **Creatures of Habitat**

but did they learn of the long lost **Cultures of Habitat?**

finding **Plants and protected areas**

crawling like **A Lizard's Life Among the Seri Indians**

It must be the **Tequila!**

causing **the Marriage of Science and Poetry**

with its **Legacy of Lost Biodiversity on the Colorado Plateau**

this must be **Why Some Like It Hot**

why we are still **Chasing Chiles**

face down in **Desert Terroir**

why we are desperately **Renewing America's Food Traditions**

by **Renewing the Food Traditions of Chile Pepper Nation**

and...**Salmon Nation**

We must trust more than **Five Ways to Value Western Landscapes**

and learn **Landscape, Culture and Cuisine in Two Deserts**

and **Heritage Farming in the Southwest Borderlands**

so that someday

maybe someday

we will be **Coming Home to Eat**

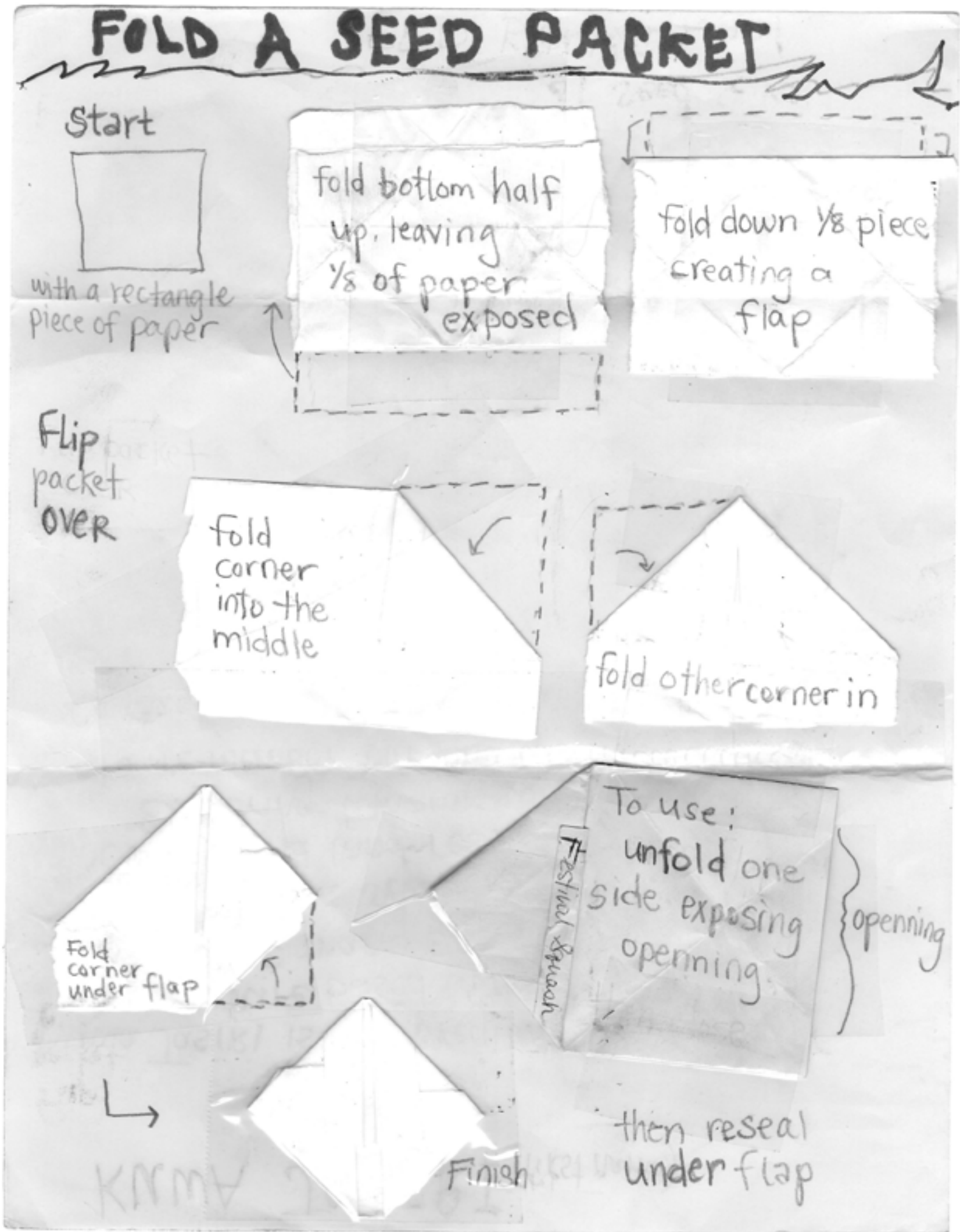
and really appreciate

Where Our Food Comes From

we know where the leadership comes from

thank you Gary

friend and mentor



KUWA JASIRI IS A BIOREGIONAL SEED SAVER AND NATURE BASED INTERGENERATIONAL HEALER OF MANY SPECIES. SHE EDUCATES PEOPLE ABOUT SEEDS TO SEED GROWING CYCLES AND LAND RESTORATION WHILE EXPLORING DYNAMIC WILD WISDOM TO REMEMBER OUR LAND BASED WISDOM.

speakupspkout@riseup.net

Market Stories

SABRA MOORE

THE FARM SHOW was organized in two manifestations in 2014 and 2003 by artist and market manager Sabra Moore to collect and honor the stories of growers Moore had gotten to know at the Española Farmers Market in Española, New Mexico. She felt the creative connection between artists and farmers and wanted to send artists into the farm to interview growers and farmers into the museum to see their stories on cloth story banners and view the artworks that the artists had made in response. These stories come from THE FARM SHOW. Two of the stories are from 2014 and the third from 2003. The growers in the earlier story, Tranquilino and Floriada Martinez, still live on the land, but can no longer cultivate their amazing heirloom pumpkins themselves due to their advanced age. Their stories however continue to grow.

STEVEN & MABEL JARAMILLO

Steve and Mabel live in an old adobe house in San Pedro. He wrote out the directions. "It's easy to find the house; it's a tan house and you can see the big hoop house behind." They've remodeled the house; it's over one hundred

years old and once belonged to Mabel's great aunt, Margarita Quintana. It's on the Santa Clara Pueblo land grant; when the grant was clarified in the mid-nineteenth century, descendants of Spanish settlers like Mabel's relatives were able to keep their land.

Steve grew up in El Guache near Hernandez, the youngest of ten children, five boys and five girls, of Salomon Jaramillo and Maria Espinosa. His father's life spanned the century; he was born in 1899 and died in 1983.

His father's family has roots in Abiquiu, but like many *norteros*, Salomon went to Colorado as a young man to work in the silver, zinc and coalmines. He met his mother in Durango; a photo of the young couple sitting on the back of a car shows their dapper energy.

The family lived south of what used to be Reggie Salazar's store, and farmed fields irrigated by the Chama River. Steve grew up knowing how to hoe, weed and gather crops. After he graduated from high school, he went to spend the summer with a brother who lived in California. Jobs were plentiful in the nineteen sixties, so Steve and a friend earned enough money working their summer jobs to travel up to Canada and spend three weeks. When he got back home, he found his draft notice to go to Vietnam, so his college ambitions were put on hold. He decided to sign up for an extra year of service in order to get guaranteed aid for college upon return. Steve was sent to study electronics and ended up working in communications at army headquarters in Vietnam and not having to see combat. Back in New Mexico, he enrolled in the North American Technical

School in Albuquerque to study electronics. He was able to go to classes year-round and graduate in 24 months. He immediately found a job in Los Alamos working on nighttime optics for weapons technology.

Mabel grew up in Santa Fe and met Steve at a party while he was still studying in Albuquerque. "He crashed my party." They married nine months later and both worked in Los Alamos. Steve wanted to be able to raise a big garden while commuting to Los Alamos for work. Mabel wanted to stay in Santa Fe. They compromised by renting her Aunt Margarita's house for a year before deciding to stay. They have over an acre of fields, irrigated by the Garcia ditch. Steve grew corn, chile and other crops while working in Los Alamos. They raised three children, Lucretia, Patrick and Catherine in this house; all grew up learning how to plant and grow vegetables.

Steven sells weekly at the Espanola Farmers' Market and is President of the Market Board. He also sells produce to stores through a grower cooperative; he grows all his food using organic practices. His greenhouse is filled with many varieties of kale, chard and other greens and he grows chile and other crops in the fields outside. We walked into his carpentry workshop where he carves and makes Spanish Colonial furniture. On the wall are two bas-relief carvings of deer, one by his son Patrick and one by Steve at a similar age. Patrick is involved with agriculture as well, managing a new farmer-training program funded by American Friends Service.

INTERVIEW BY SABRA MOORE, 2014

STEVE JARAMILLO AT THE ESPAÑOLA FARMERS MARKET





ESPAÑOLA FARMERS MARKET CONTEST DAY
IN 2013

DEXTER TRUJILLO

Iren: Thank you for letting me visit your house, orchard, chickens, garden and field. What can you tell me about this beautiful old tree? It's quite majestic.

Dexter: It's an old apricot tree that my Grandfather told me his Grandfather planted, so that makes it at least 300 years old. It has pits that have sweet tasting kernels, similar to almonds. They are very healthy for you. Unfortunately a late spring frost killed most blossoms this year, so I could only enjoy 5 apricots, but oh, they were very delicious.

Iren: Are these your favorite flowers?

Dexter: Yes, gladiolas are my favorite, I grow them every year and bring bunches of them to church for the altar on Sundays. I especially love the pink ones.

Iren: What do you enjoy most about farming?

Dexter: I love to come out here and harvest my produce, fresh from the garden to the kitchen to the table. It makes for the best tasting food ever. That is true also for my chicken and eggs. It's such a blessing to grow your own food.

Iren: What are your favorite seasons?

Dexter: Spring and the fall are my favorites. I don't like winter, it's too cold and getting wood is backbreaking work.

Iren: What do you like about gardening and how do you decide what to plant?

Dexter: First of all, I LOVE to garden. When

people see me working with a hoe they either run away or are willing to help, so I can really tell who my friends are. Also it gets me out of the house. It is so intriguing when I first put the seeds into the ground; it's like a wonder when they sprout and grow. I don't really think about what to plant, every year I plant chile, beans, corn, radishes, those are the main ones. I only plant what I love to eat. This year I planted a sweet red corn for the first time. The watering was a problem this year; it came very late in the season because floods destroyed the ditches. It's hard when you see the poor plants dying of thirst. I have learned to save water in barrels and when needed I give them each a little saucer full of it.

All my chile plants this year are transplants, the first one was from Ramoncita Garcia from Medanales, Salamon Manzanares gave me plants and Jacob came with a bucketful from Cordelia's. My plants are from all over the valley, but it's the real local chile not that Hatch stuff. It may be small, but it's real flavorful and all watered with spring water from the Abiquiu creek.

Iren: Who inspired you to become a gardener and horno builder?

Dexter: My Grandma Susana in Abiquiu. She is the one that drew a circle on the ground, using a string and nail to create it. She said that first we needed to make a table for the horno to sit on. We built it about two feet off the ground, so we would not have to bend down too far. I made the adobes on Benito's property up by the cemetery; my Grandfather sold the property to Benito with the understanding that if he

ever needed to make adobes there, he would be able to do so. We started to lay the adobes and the last one was the keystone on top, it made a perfect beehive shape I have slides from when we first baked in it. Just looking at images makes your mouth water, when you see the perfect bread and biscochitos. I was invited to Washington D.C. to build an horno on the grounds of the Smithsonian.

Iren: Do you know anyone that has given up farming?

Dexter: The new generation doesn't want to work hard physically. When I grew up I learned all my inside and outside skills from my Grandpa and Grandma, you know, farming, cleaning the ditch, irrigating, planting, harvesting, cooking and processing food. The kids now are missing out a lot. They don't know where their food comes from; they just buy it from Walmart. It's pretty sad.

Iren: And here you are, at the Farmers Market in Española, sharing your knowledge and skills so generously with the young people on your crew and with all the visitors

Dexter: Yes, there are still young people that are willing to work hard and learn the old sustainable ways of living. Sabra Moore from Española Farmers Market was able to get funding for me and local youth to work here every other Monday: it's quite a wonderful opportunity for all of us.

Iren: Thank you for letting me interview you.

INTERVIEW BY IREN SCHIO, 2014

Market Stories CONTINUED

FLORAIDA MARTINEZ AND TRANQUILINO MARTINEZ

You turn at the corner cemetery from the high road that passes through the villages of Trampas and Truchas, and enter the community of Rio Lucio near Peñasco. Floraida and Tranquilino live on that road, their contemporary house next door to the beautiful old adobe where Floraida grew up. "It's four houses on your right past the little chapel!" she had told me. Her family helped build that little chapel,



FLORAIDA HOLDING A PUMPKIN WITH TRANQUILINO LEANING OVER LOOKING FOR MORE PUMPKINS WHILE STANDING IN THE PICK-UP BED

and the school a few doors past their place. Floraida had studied there as a child, starting early, at four, so she help her older brother understand the lessons the teacher gave in English. "I was always a teacher," Floraida said, "it began then."

She and Tranquilino met in high school in Peñasco, and married some years later, while he was in the military service. They both worked as schoolteachers, teaching first in parochial schools at Rancho de Taos, then at the public elementary school in Shiprock. They returned to Peñasco and taught there for seventeen years, while raising their four children, Pablo, Pedro, Patricio and Yolanda. "We built out house in 1967, and we made all the adobes here."

There are irrigated fields in back of the house, where they have planted corn, squash, greens, sugar beets, cucumbers, carrots. Floraida showed me the thick row of blue and purple irises, cultivated from flowers near a relative's grave.

In good years, they have two varieties of tall corn spaced well apart to prevent cross-pollination, and many varieties of heirloom squash which are their specialty. They grow huge green, pink and striped calabazas, turban squash, spaghetti squash, pumpkins, and save the seeds to insure their vitality. This year the plants came up oddly; only half the corn came up and some small corn plants had already headed, a response to heat and lack of rain.

The growing season is short, May through August. "There can be a killer frost on June 16th." They shelter the pumpkin plants until June by planting them inside milk cartons.

Across the road are lower fields, which are not usually planted for vegetables, because the land stays wet. You can still see the old gate that led to the well, hidden in a thicket of trees. One of their sons is clever at figuring out water systems, and he has devised methods for storing some of surface water to pump to the upper fields when needed.

"We plant about twenty acres altogether," Tranquilino said, "the fields here and in Tres Ritos." Another day we three drove to Tres Ritos, sixteen miles away and higher in the mountains, the place where Tranquilino grew up. He showed me a watercolor of the tall wooden house; with a dry set stone foundation and a barn that sheltered a little stone house inside. Now only that small building remains standing. They had a system for bringing water into this storage house, to keep the milk cool. The earth in Tres Ritos is dark and rich, perfect for root crops and for the grass hay they still harvest. Purple, white and yellow wild flowers grow among the tall grasses and one of the three streams runs nearby, tiny pebbles glistening beneath the clear water. Forested mountain slopes come right down to the fields.

This place belonged to the Martinez family. Tranquilino was fifth in a family of eight children and his father had a sawmill. The family raised cattle, sheep, pigs, chickens, and grew

SABRA MOORE IS AN ARTIST LIVING IN ABIQUIU, NEW MEXICO WHOSE ART PRACTICE OFTEN INCORPORATES COLLABORATION WITH OTHER ARTISTS OR COMMUNITY MEMBERS. SHE IS THE LONG TIME MANAGER OF THE ESPAÑOLA FARMERS MARKET AND FEELS ARTISTS AND FARMERS SHARE CREATIVE ENDEAVORS.

PHOTO CREDIT: COURTESY OF ESPAÑOLA FARMERS MARKET.

potatoes and other vegetables for their food. They made butter, cream and cheese, staples for the snowy winters.

Floraida's parents, Eloisa and Epolito Rodriguez, also had eight children but four died from childhood diseases you might survive now. Her mother ran the farm while her father traveled to Colorado to work in a tie camp. "It took five days to travel by wagon from Peñasco to Chama in those days." They grew corn, barley, oats and wheat, in addition to the vegetables the family ate, and raised milk cows, horses, and chickens.

"No one grows wheat now. Tranquilino and I are the only people really farming on this road." Floraida said. She remembered the skilled work in harvesting the wheat. They washed the wheat in a tub, and then spread it out on canvas to dry. There was a small gristmill in Rio Lucio, but they sometimes took the wheat in wagons to the mills in Taos or Mora. They saved the bran to feed the cattle, and used the wheat germ and ground flour in the tortillas.

Floraida had heard stories about her grandmother, who died before she was born. She told her father, "I wish I had known her." "You already know enough," he teased his bright daughter. Like all teachers, Floraida and Tranquilino continue to study. Their house is filled with books and the various arts they practice, in addition to farming- Floraida's micaceous pots, woven rugs and sashes, embroidered table cloths; Tranquilino's photography. He also plays the fiddle.

Floraida loaned me photographs from the various years of their farming together, with the plants displayed in profusion against the front of the house, or piled high in a wagon for going to market, or laying round and pink in the fall fields ready for harvest. Many photos show Floraida and children, gathered beside the large horno behind her house. One shows Floraida and her mother preparing to roast corn for chicos. The horno is big enough to roast a turkey. One year, Tranquilino gave me one of their prized sugar beets, weighing over ten pounds. "Roast it in the oven like a turkey," he said.

INTERVIEW BY SABRA MOORE, 2003

A good year for gardening ~ and bugs! PETER CALLEN

With water comes the blessings of life ~ for all forms of life. Those we like, such as cucumbers, peas, radishes, and fruit trees and those we don't like, such as Harlequin bugs, powdery mildew, mosquitoes, borers and grasshoppers.

My favorite seed saving planting this year, the Rocky Mt. Bee Plants, came up strong and prolific, but I hardly started harvesting ripe seed when the Harlequin bugs descended ~ wave after wave, week after week. Soapy spray didn't slow them down, so I watched them move from the bee plants to every other plant and tree in the yard. The price of human agriculture.

Meanwhile, the wild plants are fine, a huge crop of bladder-pod mustard this spring, followed by an unending crop of Prairie Blackfoot Daisies, and a long, strong blooming of milkworts, have graced the hills with yellow and white flowers for the length of summer. The wild prickly pear cactus fruits are ripening now, which make for a nice harvest of cactus juice to enrich and thicken salsas and juices into the fall. The sacred Datura are also having a banner year, blooming and sprouting new plants everywhere.

All those plants and more are trying to make a gardener out of me yet. Prompting and guiding me toward my own survival, as well as nurturing and spreading theirs. The main garden plan is "to live", and how we do that shifts and changes through and throughout the years. The sturdy wild ones come out and go back into dormancy all around us, seeping and weaving their ways through the yard garden as well. They serve and support, remind and encourage, challenge and defy our temporary, garden-variety plantings of tender "vegetables".

We had a successful crop of garlic this year, pears, and even some apricots too, but the pack rats made off with the apple crop when the apples were still young and green. The late ripening (Sept./Oct.) white peaches are still hard and green on the trees, and even though the concord and red table grapes had a good growth year with some fruit, the birds got most of that harvest.

So having perfectly ripe fruit in your hand, ready to eat, is a long way coming sometimes, even when it's in your own back yard. But there is more to harvest than the perfectly ripe fruits and vegetables of our gardens. If we don't harvest every day the feelings of accomplishment that come from planning, preparing, mulching, making compost, pruning, using homemade organic sprays and protective bark pastes and other concoctions, if we don't enjoy that and harvest those good acts as well, then the act of putting food in our mouths from the garden may be too little too late for all the work and time it takes to get there.

Of course, its great to get a big harvest of delicious food with some to share, but tending the garden throughout the year is a way to



temper the losses, the unexpected failures that are bound to come along. Besides bolstering our accomplishments year round, it deepens our sense of what is right and wrong for our particular yard; what is helpful to soil fertility, what is causing soil erosion, what one can do to slow and spread water flow across a garden. These little insights and little victories keep us going, keep us inspired, help us face the next challenge, see the next improvement we can make, and going along like that, step by step, day by precious day, we take little bites of fruit as we go.

PETER CALLEN HAS A SMALL GARDEN, BUT THE EARTH IS LARGE, AND HE CULTIVATES WIDELY. A VOLUNTEER FOR THE OUTDOORS, FOR WILDLIFE, AND FOR THINGS WE CAN'T SEE, BUT KNOW ARE THERE.

MAYBE IT'S THE THINGS WE DON'T DO THAT KEEP US GOING...SO "BE THE PARADOX YOU CAN'T PUT INTO WORDS."

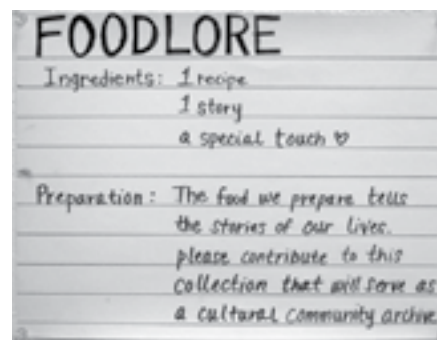
PATHWAYS - WILDLIFE CORRIDORS OF NM

pathwayswc.wordpress.com

IMAGE CAPTION:

PIÑON PINE WITH LOTS OF NEW CONES. PHOTO CREDIT: PETER CALLEN

Foodlore is built around food and how the food we make also makes us—that is ourselves, our families, and our communities. Our food links us directly to our culture and the history of our cultures. This dynamic recipe exchange attempts to capture vernacular histories of the local community. FoodLore is a project conducted by Nikki Pike in her time as a resident at the Santa Fe Art Institute, a offshoot of projects led by her collaborative work with the bARTer collective.



Foodlore NIKKI PIKE

apples and angels
 APPLESAUCE WILL NEVER FAIL TO REMIND ME OF THE CANADIAN
 COUNTRYSIDE . MY GRANDMOTHER PERFECTED THE PROCESS, MAKING THE
 SWEETEST APPLESAUCE I HAD EVER TASTED, AFTER HER DEATH,
 IT WAS NEAR IMPOSSIBLE TO RECREATE BUT ONE DAY WHILE CLEANING
 UP
 AT THE OLD FARM, MY MOM FOUND A CRUMPLED PIECE OF PAPER
 THAT CONTAINED THE RECIPE WE HAD ALL BEEN MISSING. NOW MY
 GRANDMAS RECIPE IS A STAPLE IN OUR HOUSE AND EACH TIME
 WE HAVE IT, I AM TAKEN BACK TO THE FARMHOUSE, WITH ITS
 FAMILY RELICS, ANGEL FIGURINES, AND MUSTY SCENT OF CHILDHOOD
 I CANT HELP BUT PICTURE MY GRANDMA WATCHING US AS WE
 ENJOY HER LEGACY



Mother Ashram Vision in Espanola Valley
 once upon a time, i moved to Espanola, NM to work at a
 farm. i had been practicing, teaching and healing myself
 with kundalini yoga, and decided to pursue an internship
 with Khalsa Community Farms. the farm had a vision
 vision of a sustainable community surrounding the
 sikh/kundalini yoga ashram in Espanola and made its
 purpose to both fulfill that vision through organic
 farming and hosting interns to heal and learn about
 community, nature and self. we chanted yoga mantras
 to our plants as a meditation practice when we watered
 and harvested. a unique culture and place
 in the Espanola Valley co-creating a future for our
 Mother Ashram and surrounding northern NM
 community. Sat Nam,



Grandpa is Puebloan. In the 50's, under
 the Indian Relocation Act. Grandma and
 Grandpa were both sent to a "big city" to
 find a job.
 ASSIMILATION
 Native peoples were relocated to all kinds
 of cities near and far like San Francisco,
 Chicago, Phoenix, St. Louis, Albuquerque

recipe for: the worlds best lemonade

lemons from grandmas tree outside
 water

sugar

i got the privilege of growing up in beautiful southern
 california. the air here smells of fresh citrus
 and my grandparents yard was no exception to that
 ill never forget as a child how me and my brother
 would pick lemons for fresh lemonade and eat tangeri
 nes until our mouths were raw. still to this day
 nothing compares to this simple pleasure.

stephanie padilla



NIKKI PIKE IS AN ARTIST AND INSTRUCTOR IN DENVER LIVING IN DENVER COLORADO. SHE WORKS IN SERVICE ART AND SOCIAL SCULPTURE. SHE SPENDS HER TIME BRINGING COLLABORATIVE AND INTERACTIVE ART INTO THE PUBLIC REALM. SHE SEES HERSELF AS A CULTURAL AGENT WORKING TOGETHER WITH LOCAL COMMUNITIES TO BE ACTIVE AND CREATIVE.

www.nikkipike.com



Food Justice—finding blossoming school gardens in the desert.

ANNA MALDONADO



Taking sustainability courses has taught me the importance of Food Justice and the reality of Food Deserts in communities throughout our country and in the world. Food Deserts can be towns or neighborhoods that have no (or very little) access to fresh and healthy food options. They could also be a communities abundant in processed food and fast food restaurants. I learned that New Mexico has ranked number one for childhood hunger and that much our state is not just a desert, but a food desert. I didn't realize that the most starving people (children) weren't just located in places like India and Africa, but that many lived just miles away from me. It was hard for me to grasp that the state that I live in was ranked at the top in the United States! People living in food deserts should have better access to fresh food or gain knowledge on how to grow their own. One of the goals of food justice is to turn food deserts into blossoming communities by providing resources, like education, to those lacking access to wholesome, fresh and affordable food.

There was an opportunity to experience food justice in action as I observed and joined some wonderful people through FoodCorps and School Gardens at Albuquerque Public Schools (APS). FoodCorps is a non-profit that plays a huge role in teaching healthy eating habits to students and provides hands-on learning in school gardens.



This spring I worked alongside Natalie Donnelly and Richard Alonzo at San Jose Elementary School. Natalie was a FoodCorps worker who had contagious enthusiasm that engaged everyone involved and Richard was a calm and collected knowledgeable plant lover who volunteered at the school. Most of the time we were outside with the students in the garden. On colder days we had other fun activities inside where we showed kids how to make healthy snacks such as preparing a salad and how to mix ingredients. On days with nicer weather, we showed kids how to plant, water and be creative in the garden. Kids learned what it's like to grow their own food while having fun! I admired Natalie's and Richard's passion for gardening as they showed kids the relevance of healthy eating and hands-on learning outside of the classroom. I enjoyed being part of their team!



In addition to San Jose, I got the opportunity to help at Valle Vista Elementary. Although small,

this little garden was an oasis bursting with various edible plants and vegetables. This after-school program was led Michael Goss who is a Special Education teacher. Working in the garden was innate to him as he showed students garden etiquette in how to respect plants. Kids learned how to sow seeds, water, lay mulch, and even planted rose bushes as a memorial to a former teacher who had passed away.

One of my favorite experiences at Valle Vista was at the end of spring. The garden was flourishing with peppermint, arugula, kale, chard, etc. At the end of May, the kids had a wonderful harvest time before the end of school. Not only were they able to fill gallon Ziploc bags that smelled delightful, they also found frogs/toads in the garden and had great fun chasing them around and trying to keep them as pets. Everyone ended this nice sunny day with giggles and smiles and with lots of fresh produce to take home. It was amazing to see how much happiness can come from a small school garden and to see food justice as a reality in public schools. Sometimes food justice is seen in the form of a hot meal on a cold day, but sometimes it seen in a school garden on a sunny afternoon with hopping amphibians and giggling kids.

PHOTO CREDITS: ANNA MALDONADO

ANNA MALDONADO IS A NATURE LOVER AND LOCAL FOOD ENTHUSIAST WHO ATTENDS UNIVERSITY OF NEW MEXICO AND IS A MEMBER OF THE FOOD JUSTICE INITIATIVE. SHE BELIEVES THAT LOCAL, BIODYNAMIC FARMERS CAN PLAY A VITAL ROLE IN FOOD SECURITY AND SHOULD BE TREATED JUST AS IMPORTANT AS THE FOOD WE EAT.

NATALIE DONNELLY AT SAN JOSE ELEMENTARY

MR. GOSS PLANTING SEEDS WITH STUDENT AT VALLE VISTA

KIDS WITH FROG AT VALLE VISTA ELEMENTARY

KIDS PLANTING MEMORIAL ROSES AT VALLE VISTA ELEMENTARY

Distillations from the Fields. ROWEN WHITE



Golden light and cooler breezes, sand hill crane migration south and acorns falling sharply on the roof; these are all the harbingers of Autumn. As the days draw shorter and the season begins to wane, we are called into fervent action to bring in all the abundant seed crops from the fields.

We have a long dry season here in Northern California, which makes it an ideal seed-growing climate. For us it is always this delicate dance of gratitude; the promise of the fall rains is such a welcomed balm upon our dusty lands, hands and hearts. The long hot and dry season leaves us ragged and parched, with dreams of cozy rainy days with pots of soup bubbling and our hearth warmed by woodstove fires and fresh fragrant loaves of newly baked bread.

Yet as seed stewards, we also recognize the lingering warm and dry weather as our ally; early Autumn is key ripening time for many dry seeded crops. If the rains come too soon, a season's worth of care, work and prayer can easily wash away to the soil in a sudden and unexpected early fall downpour. Again, each fall we bear witness to the tenuous balance of a life lived close to the Earth. Balancing rocks and eagle feathers, burdens and blessings are often one in the same.

So we deeply listen to the subtle patterns and signs that the Earth and all our Relations continue to share with us, and cultivate a strong sense of intuitive action to miraculously bring in the harvest once again. From the time of seed ripening to the coming of the consistent fall rains, we are in full activation mode, willing to put in the long hours from dawn until dusk to take care of our responsibilities to the seeds and to the sustained nourishment of our

family and extended community. To put away our own feelings of overwhelm and discomfort for a short few weeks, with an intuitive knowing the coming of the rains will signal rest for our well worked bodies. Just as our ancestors did, we rally the community to help us bring in the baskets of beans and corn, till under the fields and plant the cover crop seeds that will be the transformative keeper of the soil during the wet winter months. Baskets and buckets of tiny seeds begin their parade into our barn and living space. Shiny smooth squash seeds dry next to flats of tomatoes and peppers. One but can't help plunging their hands into the soft and supple bucket of cleaned amaranth, beans, or millet seeds that sit breathing off their last bits of moisture before going into cold storage.

Our one room main house is the showcase of all the diverse seeds that came out of our green fields this season. I always marvel at the expansion and contraction of the growing season. We start off with a tiny handful of seeds to begin the seasonal journey, which quickly germinates and rapidly expands to fill whole fields of greenery and abundance.

Yet, once the seed harvest begins, we see another round of contraction, as we gather whole plants and thresh them into bins, which then get winnowed down to smaller containers of seed again.

We celebrate in the unbelievable exponential abundance of the seed's gift. ..50 tiny amaranth seeds multiply into a 5-gallon bucket of billions of little bundles of potential....the ratios of expansion are mind-boggling, and heart expanding. When we witness the generous and ever nourishing patterns of the cycles of seed

life, we are reminded again that the foundations of life are rooted in abundance. The seed harvest asks us: How did we ever buy into the story of scarcity?

With every seed crop that is brought in and cleaned for safekeeping, my heart is filled once again with hope for our sustained future.

We witness a sacred distillation of life in the harvest and handling of the seed crops. Each day, a new crop to thresh and winnow while the air is still dry and conducive to the act of dehiscing seeds from stalks. We see whole fields of corn, millet, cowpeas, and peppers distilled into small potent bags of pure potential for seasons to come. While this chaff represents parts of the plant that were fully supportive to the seed development and growth while living, once dry down, this dried plant material no longer is in service to the seed...the transformation of one mother plant who gives of her own self for the extended life of her thousands of children.

This is true from my own inner landscape; when I take the presence to make my work my sadhana, or spiritual practice, it allows me the tools to identify aspects of my life that were once in place to support my own personal growth, but now need to be "winnowed" away to leave room for more expanded potential. Fall is a potent time for this "inner winnowing," to give ourselves the quiet, spacious reflection time to see what is worth carrying with us through the dark winter months, and what is ready to be released. What an honor when simple daily tasks in our work become our spiritual discipline, helping us to see clearly how simple and profound the little actions in life really are. That they are indeed living metaphors for the deeper lessons in life.

We then bring these cleaned seeds into our Earthen Seed Kiva for safe keeping during the dark season of late fall into Winter...the seeds have a cool and safe sleeping place, a dormancy inspired by fruitful dreams of harvests to come. This Seed Kiva is a temple of origins, an honoring space to hold the rainbows of diverse living treasures. Truly this is our wealth that we will bestow upon our children and grandchildren. As my Mentor Marfin Prechtel so eloquently states: "In some forgotten part of us all there yet towers the roofless ruins of a neatly made, tiny earth- and- timber palace of unconscious memory in whose thick walls these amazing ancestors have left for us to find a pot of precious seeds, indigenous seeds of still- viable knowledge and living vitality, seeds that could resprout into view the organic articles of the original treaty we humans promised long ago to uphold between ourselves and the wild natural world at the time we first began to cultivate the earth, her plants, and animals through agriculture and working with the seeds. Muddled into these forgotten ramparts of our Indigenous Souls, these seeds of how humans are meant to live have been passed unnoticed like recessive spiritual genes in our souls from grandparent to grandchild for millennia, waiting for each generation to consciously rediscover them, replant them into welcoming ground, and once again cultivate into view a real, livable viable array of ritual seed cultures worth descending from."

All of this helps me cultivate gratitude in my life. When my hands work with the foods and seeds of the fall harvest, I clearly see that there is a roadmap in this work, that this ancient rhythm of

harvest illuminates an inner medicine wheel of work that is to be done before winter settles in.

Thank you seeds for all your teachings, wisdom and blessings.

Thank you to all our Relations; sun, moon, sky, Earth, wind, water, animals, fish, insects and pollinators, stones, ancestors and all others in the sacred hoop of life.

And I will leave you with some wise words of Peter Blue Cloud; reflections of transformation during this beautiful Autumn season.

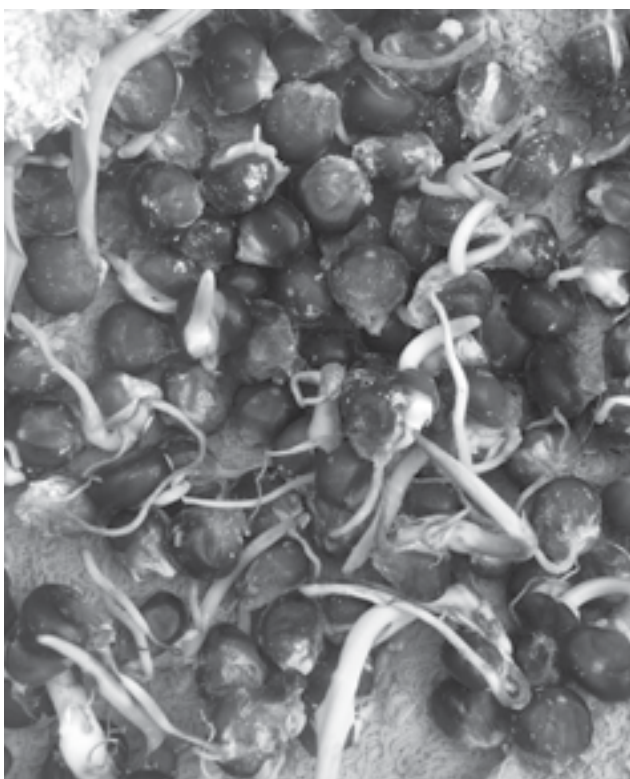
“And season merged into season, and we learned the life cycles of all around us. Like the moon, the face of each thing is in constant change and yet life goes into death a seed awaiting rebirth.”

Until the rains arrive, I will be the patient and steadfast winnower of seeds.



ROWEN WHITE IS A SEED KEEPER FROM THE MOHAWK COMMUNITY OF AKWESASNE AND A PASSIONATE ACTIVIST FOR SEED SOVEREIGNTY. SHE IS THE DIRECTOR AND FOUNDER OF THE SIERRA SEEDS, AN INNOVATIVE ORGANIC SEED COOPERATIVE FOCUSING ON LOCAL SEED PRODUCTION AND EDUCATION, BASED IN NEVADA CITY CA. SHE TEACHES CREATIVE SEED TRAINING IMMERSIONS AROUND THE COUNTRY WITHIN TRIBAL AND SMALL FARMING COMMUNITIES. SHE WEAVES STORIES OF SEEDS, FOOD, CULTURE AND SACRED EARTH STEWARDSHIP ON HER BLOG, SEED SONGS.

www.sierraseeds.org



SCOTT CHASKEY

Fire Is Born

Summer: I listen to a sea of insects
at the close of July,
in tune with the blue ocean above.

Leaves rise through song,
nourished by finch, blackbird,
hummingbird, hawk.

Wings open, fire is born...
The seed syllable, one surprise of being,
echoes in the cambium of oaks and hickory,

in the bones of finch and hawk,
in the shell of my ear, stirring song.

Overheard Among the Cottonwoods

Often I am permitted to return to a meadow...

Once, as water from Rio Grande River
to cover and to sound through scattered seed.

Once, as wind to accompany a river
for the things of spirit that still lack voice.

Once, as a word to germinate in audacious earth.

SCOTT CHASKEY IS A POET, FARMER, AND EDUCATOR WHO FOR A QUARTER CENTURY HAS WORKED THE LAND FOR THE PECONIC LAND TRUST AT QUAIL HILL FARM IN AMAGANSETT, NY. A PIONEER OF THE COMMUNITY FARMING MOVEMENT, HE IS PAST PRESIDENT OF THE NORTHEAST ORGANIC FARMING ASSOCIATION OF NEW YORK AND AUTHOR OF THIS COMMON GROUND, A MEMOIR AND SEEDTIME: ON THE HISTORY, HUSBANDRY AND POLITICS AND PROMISE OF SEEDS.

www.peconiclandtrust.org

Friends all along the North~South, Hi-Lo Way

CHRIS WELLS

From the NorthStar navigating Corn~Growing Nations , to the Southern Cross Vistas of the Equatorial Andean Farmer, to the Wildseed Backlands Cultivators of the Southernmost Patagonia ~

~ to All Potential Future Cultivators of the Benevolent Bioregional Earth ~

- Just by Reading these Stories, taking in Glimpses of History from the Mythosphere, the Dreaming Earth, you join with a migrating **Clan of Seed and Culture~Seed Carriers** ~ a kind of contemporary Kokopelli Clan: like the Flute Playing fertility Clowns of Quechua Ecuador with seeds in their dance rattles, like the Ekeko Generosity & Abundance cults of Aymara, Bolivia, like Coyote kicking ass on the Chemicals ~

- In his day Kokopellis people Dance into Camp with Seeds & Help Plant everything! ~ These Fertility Cultivators: The Frey's of Scandinavia after whom is named our Friday, the John Barleycorn of Scotland Songs. These Fertility & Vitality Myth~Carrying Bards dreamed their missions & Ran & Ruled from the Roots of culture: Story, Dance, Song, Cultivation techniques ~ the **Bards Way** led, on the North/South Roads for 10s of Thousands of Years ~ One of the greatest compliments to a person in the ancient world was to be referred to, we say in Old Spanish as, "Culto" ~ Udsted es muey **Culto** « which meant to know the subtleties of cultivating well: the lives of plants, other species of animals, and human society. This required very complex, learned & elegant knowledge of Nature~

- Best as I can see truth is Kokopelli met the Corn Maidens about 8000 years ago in MesoAmerica, where the Temperate meets the Tropical - and They fell into that kind of Love that Never Ends ~ Yes there is that, it's love a Creature Receives from it's own Field~of~Creation ~ the Mother Matrix (Take Back Our Words ~ Etym!), the love & great mystery Spider Woman reveals through her wondrous Web of Life, with it's Star~Reflecting weave of Dewdrops, the PolyVerse ~~~

- Kokopelli and his kissing cousins In Flute Clan, these Bean Dancers, these early village Cultural Artists of the Agricultural World - are Still Alive, Vital and Dancing! ~ Amongst a few great backlands cultures of "Abya~Yala"= Western Hemisphere, in the hidden archaic history of contemporary Now: at Hopi, Zuni, Tewa, in Cotopaxi, in the Aymara of the Alti Plano ~ two years walking to the South. ~These are **Enduring Species**, endearing Species ~ Peoples of Place for thousands of years ~~~

- We see the many Petroglyphs they left behind, dancing figure of a kind of western hemisphere Pan, a man of Fertility, Bearing a Bundle of Seeds on his Back, Playing the Flute, or is it a Sax? By Velarde, near Okay-Owingeh Village on the Rio Grande carved in the Rocks, painted Thousands of years ago. Paints worn off but they are still Dancing!

Dancing Fertility ~

Erect as can Be, Upstanding in all ways, Awake & Fresh as can be Vitality Man! ~

- Kokopellis Family Size Bundle has all the seeds of the PolyVerse in it!

- AND it had **enough Corn, Beans and Squash for Everybody** ~ Enough Corn Maidens, Bean Dancers, Squash Blossom Jewelry & cornmeal offering Prayers to sustain Civilization for 10s of Thousands of years, and could well again! ~ In the Long, long, long, / slows, low, slow Resilience of the Biospheric Matrice, After the 6th Great Extinction.

- In the mean time, and time can be so mean sometimes - For those

lucky few who can access the little land and water it takes to grow & Live Corn Culture Way, Gratitude Way as recommended by a Hopi Prophecy Rock , well, there may yet be a way to Get Back Homeward , to survive the Shakings of the world, the Slavery of the consumer Cargo Cults & the Corporate Mind Farms of the Schools who distract us from learning how to live well within the Bioregions from which we are Born ~ **how to Nurture the Web of Life Here?** ~To produce abundance & well being

~ So As the Story Goes it was «Corn Maiden who brought Civilization to Humans» ~ But what could that mean?

- Now, Factual Origen Stories are hard to come by ~ but useful ones are not ~ Fortunately

~ **One can grow much better Corn with Mythology, than with the "Science", that's most available to us now**

~ So let there be Stories around the Hearths of Winter once Again

~ What story could be told for the well being of the big Now, now? Hmmm?

- How about we tell the one about how Kokopelli & Corn Maiden & Blue Corn Katsina & Coyote got the Stolen Seeds back to their People? "But, that hasn't happened yet! " Kokopelli says. "Exactly!" said Coyote "All the more reason to tell it ~ We must re-Member the future! ~ Now lets see how does that go? But Hey, What's the big Stink about Seeds these days anyway? «

- So All these Corny stories ReMind me of when I was a 20 in 1968 ~ driving all one summer night through the Nevada badlands with Rolling Thunder, a full-fledged, old-time-religion Cherokee Medicine man who was married into the Shoshone on the Res near Elko. We were driving back down to San Francisco to hang out with the some of the first Hippies, Peter and the other Coyotes of Olema. Now RT, as he was known to many of us, worked as a brakeman on the train line and always had a story that seemed to be pushing the pulse of evolution. RT who helped inspire AIM & the UpStanding that happened in Indian Country in the 1960s ~ RT who Marlon Brando hired as quality control for the movie "Billy Jack", the first movie that intelligently portrayed natives. So RTs driving and gently singing these high wailing chants on a long straight stretch of highway into the night, when he quietly says " You know why we Cherokee look different from other Indians?" ~ RTs face looked just like the profile on the US Nickel. "Why we had an Alphabet and coined money? Our Cherokee legends say that we came here from an Island that sunk Under the Sea far off the coast of North Carolina - and that some of our people came from an advanced civilization, one that had pyramid architecture and they had mastered a kind of crystal power, and had air transport, fueled by Corn!" ~ I chuckled quietly to myself -' a quaint Indian legend, I thought ~ But Now, 40 years later we have Corn Bio-fuel and undersea stone ruins are being found ~ So I Compost my thoughts once again.

- Perhaps the Corn of Genetic Science history, the corn derived & evolved from TioCinte in Mesoamerica was cross-bread before some Atlantis event or perhaps it was brought in boats ~ **Whatya think?**

- However the first Corn came into being, it seems that the Continental Bodies of Pan~Gaia evolved an array of Seed~saviors, so to speak to evolve brains of man/wombman - The intelligence and alacrity in the

Amino Acids of the hulls of seeds carried us through millennia of a fierce and friendly fusion, within the hemispheres of our Kaliflower Brain, up and down the Hemispheres of the Earth

- Some Mayan say that after much debate the Gods agreed to help Humans evolve into Being ~ to help honor the rain and regulate the weather through cultural arts ~ When in fact They've done just the opposite by mining the earth's surface into the sky - as was warned against ~ However!

- The **lasting possibility of Corn Civilization** and its amazing ancient ability to adapt to Climate Change - and live through the cusp of ages is a saving grace - For those who can practice it - The sun may get hotter on earth - but the native corn, a giant grass, will grow and protect its fruit still, given enough water to the roots at the right time of night.

- Today it was like a radiance factor of seemed like 100 degrees out on the plain where my corn patch is, and in the evening the RED Corn we planted was fried, I hadn't watered it for two very hot long days and a toll had been taken - first autumn dried leaves appear in the sea of green, the stalks slightly thinner ~ These are intense days of growth and set back, evolving and shriveling, resilience and reduction ~ Corns Tasseling and Silking Up at 18' Tall ~ Honey Bees by the thousands in the purple Wild Bee-Balm Blooming between the Mounds of Maize. **Morning Glory!**

- Having now grown Blue Corn for 30 years ~ Given to me by dear old Tellis GoodMorning of Taos village ~ Peyote Church Cedar Man ~ ~ At an All Species Project gathering in an orchard, the "Kokopelli Natural Law Revival: a Bioregional Chataqua" 1984 ~ Santa Fe Deaf School ~ Tellis had the one of the deepest Smile I've seen ~ I grew his corn out and gave him some back the next year ~ That Smile again! He passed on at 94 ~ after **Growing that Blue Corn All his Life** ~ (with no petroleum world products)

- Now all these many Big Years later, As We Have indeed passed over a Cusp of Ages, in these 3 decades Into a New Age (which I propose be named the "Phone Age" ~ This is now simply year "15 of a whole new PolyVersion of Time) Our New Age may be shortened, as the Sustainability of Technology is Tested by the Conditions of Our Body the Earth, and of course vice-versa.

- Just the other day a fellow walked up to our garden at Arco Iris down by the Arroyo in the Upper Sonoran Slopes. As luck would have it in the West he was a Hopi Kachina (= Nature Spirit) Artisan, carrying his feathered sculpture along, kind of like people do with their phones now ~ a beautiful blue masked & feathered Dancer, A Blue Corn Dancer, from the old time Religions = Those who Speak to nature, make Offerings of Gratitude, Propitiation talk & help to **Provide for All Species and the balance of Nature**,

- So Upon seeing this Hopi Blue Corn Kachina Doll

- It came to me to slowly begin to tell, to unfurl a Bardic Bioregional History ~

- Which is as True as it Rings ~ "**Earths Era of Corn**" 10,000 Years & Running

- So lets talk about this kind of Corn Eternity, how it became possible as a result of long winter nights of Corny, Seedy & Sappy Tales ~ Told from the depths of experience to the heights of the Imagination

- Cornspiritors Report #1 = Lost & Found Histories ~

Corn Maiden & Kokopellis 7000 year Uphill Dance throughout the "Western Hemisphere":
Pertaining to the Dispersal of Corn/Maiz/Sara ~ throughout Abya-Yala = Spreading out from MesoAmerica South to the Patagonia ~ North to Alasca & ~ Of the Wholey Grain Maidens Who Brought Continental Civilization to Monkey/Humans

~ And the Seed Culture Path of Resilience & Reconciliation Within the Earth

Which will survive & thrive as a Way of Life if anything does
~ Enduring Cultures will by necessity be revolving around a very different agriculture than we have at this drunken "Peak-Input" moment, here in Anno Fonini '15

- The Poet, Harold Little Bird said on our first Santa Fe All Species Day in 1979 "I know this is an event for endangered species ~ but I want to make sure we speak about Enduring Species as well, and he started by singing this song that he told me "came to visit him " **On the Road Back In** - You may listen for free to this song at allspeciesmusic.wordpress.com ~ version by SFRattle Choir~ Lyrics by LittleBird

So on that path, these sketches, a distilled Epic started storying from my pen ~ All with an eye toward NOW

- Feathers lifting Corn

Fly prayers to the field heavens

The Guadalupana sang over the cornfields as Tonanztin, as A Corn Maiden Dancer for thousands of years before the Church came to these little Upper Rio Grande Watershed Religious~Nature Theater~Towns These Rattle Dancers, these Drum & Light~Foot Dancer/Farmers "Corn Maiden Brought Us Civilization" they say that over & over, as if it is important
BUT

- What could that have to do with Anything Now?

- And the other Continental Grains & Seeds in their own Bioregions of Origen also brought Civilization = Peaceful collaboration in providing for wellbeing. The Ayurvedic's of India know these evolutionary stories. Osawa and the Macrobiotics of Japan know these stories

During the same Evolutionary moment of Earth Culture: The Grain Era

Wheat ~of Mesopotamia

Rye ~ of Europe

Corn ~ from MesoAmerica! (Or was it earlier from the Cherokee Atlantis?)

Quinoa & Amaranth ~ of the Andes.

Chia ~ from Chiapas

Millet ~ of Africa

Whole Grain Rice ~ the real gold of Asia

Many others

- These are "Domesticating" Seeds ~ As the Contrary knows, rather than merely "Domesticated"

- The growing of Seed **Grains in quantity required certain behavior of Humans**

Each multi-breasted, yes, long-haired grainseed-maiden, bringing to men & womben

The Requirement & Inspiration of Kind Collaborations, of Endurance, Of Arts & Sciences, of the intelligence of the Hulls! ~ Amino-Hulls

- When we, who are from Monkeys ~ (I know some are Scended from others: Bear Men, Fox Children, Swan Women ~ I've seen them ~ I met a Deer Brother ~ and the Rolling Thunder. Some humans origins are otherwise, but, I agree ~ I am a Monkey Man. ~ a meanderingly evolved Albino Scottish Blood Monkey = "BraveHearts" blue brother, a thousand years later, only now it's the Chemical Industry we're kicking back at instead of the Crown.

- Just Yesterday I sat on the bus in Oaxaca with two smooth Aquiline people, a Morena & her fella ~ They were so unique, so exotic ~ I wanted to just stare at them & then it



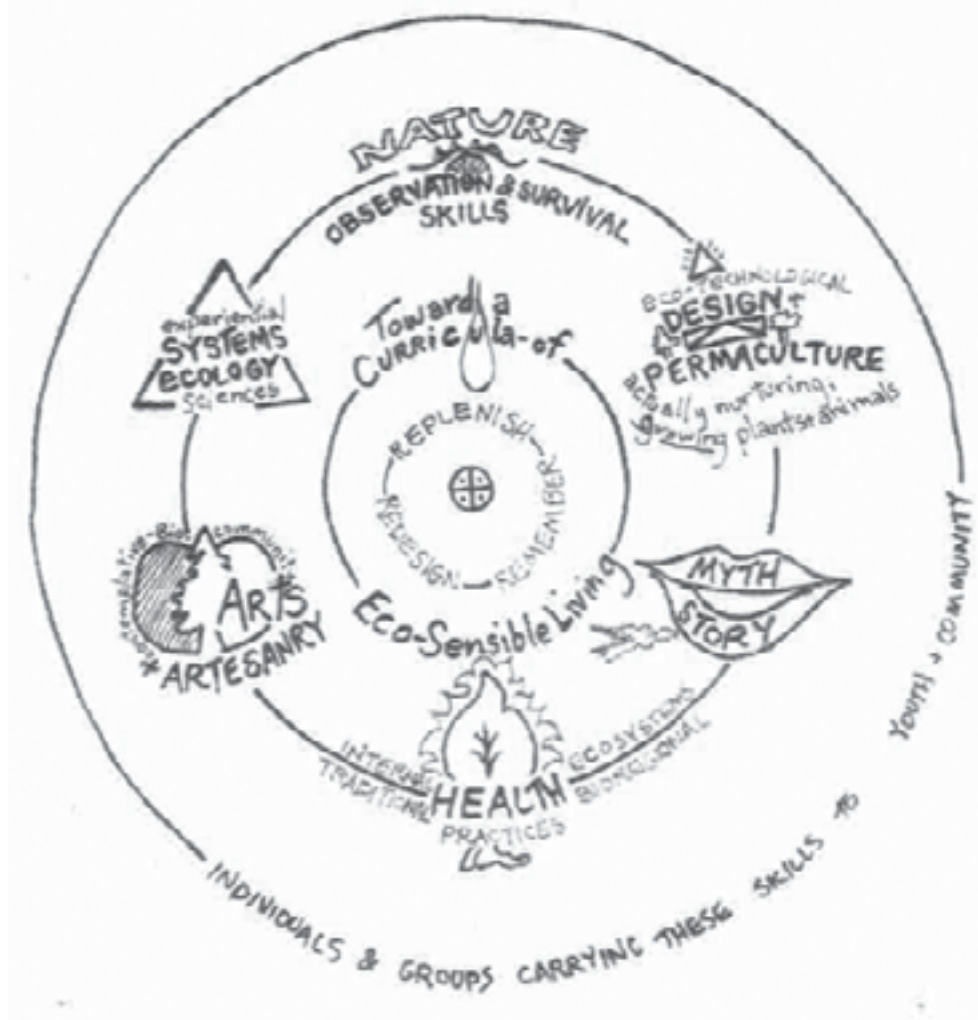
dawns on me, Look, They are Dolphin! ~
 Mermaid people come up on land, their profiles unmistakable, silhouetted
 by the sea out the bus window,
 long slanting forehead, wide slack smile ~ cackling & squeaking with Joy as
 Dolphin do ~

- But I digress ~ Not just Eye, but worthy deeply-examining Science says
 When we monkey humans came down out of the trees into the **Savannas** –
 the grass-seed lands

And foraged quantities of available Seed & Grain for the first time! ~ (& I
 got this from Paul Shepard, the great Evolutionary Biologist, renown scholar,
 while drinking well-made beer one night in Santa Fe)

~paraphrasing Paul "Amino-Acids, the magic just-right **Nutrients in the
 Hulls** of the un~"Refined" whole **wild Grain & Seeds** caused the
 Expansion and Growth of the thus **evolving Neo-Cortex** layer of Brain
 around the Mammal Brain which is wrapped around the bird/reptile brain
 ~ which is on the brain stem of Humans ~ and well, Open Sesame! ~ the
 Fattening up of the Neo-Cortex & Corpus Callosum from eating the tasty
 strong hulls of the whole grains gave us the enhanced Bio-Computing
 Brain Cell ability of complex Dreaming & Receiving, the Mind of Symbols,
 Calculating Abilities,
 - Which made possible amongst many things, the further Languaging of the
 Word, Que No?

- Now & for Millenniums the hair of the Corn Maiden ~ the Translucent Silk
 through which slides Pollen to fertilize the corn flowers
 of the 5 races - Blue,White,Red,Yellow,& Rainbow Corn ~ is an inspiration
 for many Native artists who represent her as a many-breasted long-haired
 maiden, because that she is ~



Constantly displaying but seldom revealing Mystery of Genetics

Yet it was through corn that the genetic code was revealed
 Barbara McClintock cracked the Genetic Code with corn ~
 thus opening Pandora's Box ~ These are very new sciences ~
 May the professions with these dangerous new tools
 ~ learn to serve wisdom in the long run ~

So Corn Maiden danced Uphill through out the Vast South/North outward
 from MesoAmerica

Corn Maiden Ruled two huge continents for thousands of years

Before the other GrainSeed Maidens of other Continents Came here.

- Now ancient seeds still rule, they still form the minds & bodies of the
 humanity ~
 Now in the upside-down times,"Refined" grains & corn Syrup feed the
 entire planet Diabetes ~

- The Sane agricultural civilizations all Dance ~ Often, Still
 Those long slow planting trance dances,
 Those of the joy of life sprouting breathing with a rhythm,
 Those roly-poly holidays, many many many offerings, Eloquent Prayers of
 Gratitude

throughout the stations of the year & throughout millenniums
 offering up the Verb of the Beginning, chanting, drumming all at once -
As the Rain approaches after a day of Sacred Earth Village Arts.

- The great pre-Inca ruins and Machu Pichu itself were built by men &
 wombsman drinking 3% fermented **Corn Chicha drink** -
 It made all that carbohydrate so much more digestible, and gives a lift –
 the whole grain ciders lifted the pillars of civilization-
 some lowland Quechua call this CornChicha the 'breast milk of the Mother
 Amazon' & give Thanks each time ~

- Strange routes carry us and the original seeds along these recent
 centuries:
 ~Traveling seeds & gems sewn in the cuffs of Gypsies trousers
 ~Settlers coming west brought WHEAT from Europe in the 1800s~
 In 1920 Mora County, New Mexico won first prize in the Worlds Fair of
 Chicago for best (organic) wheat and then it languished and was lost with
 the disinterest
 of chemical-fertilizer post WWar2 times, which brought easy fast food,
 cheap steaks & tropical fruit

- and an end to agriculture in Santa Fe as 35 of 40 Acequia were turned
 off
 the boys returned from WW2 ~ to the end of Agriculture in SF
 and the beginning of jobs in Mordor, the villages of LostAlmas, rather
 LosAlamos

- So that wheat & all the small country farmer population was nearly lost
 by the mid 60s~
 As we all became dependent on the **Cargo Cults** who took over the world
 Hauling everything from one side of the world to the other each day

- Many Native Corns too were almost lost ~ In the Hybrid era, in the
 Commodity Food Era -even before the GMO era in the Driven-From-
 Homeland-Era which continues full-tilt against Bioregionally Indigenous
 Cultures -

Almost Lost –

- ~Except that Kokopellis illegitimate children stepped in:

Just out of nowhere a seed of Resilience is planted, like the Immune System
 of the Planet Waking up

Up at Ohkey Owingeh some people lent a couple acres of land to some
 well intentioned Hippies in '79 for a Native Seed Grow Out Garden ~
 There was a confluence, a constellation of growers who came together &
 dispersed, as in diaspora ~ John Kimmey an Irish American early long hair
 started Talavaya Seed Bank & Master Botanical Project Wizards Joachim,
 and Gabriel Howearth, Lynnwood Brown, & Big James from the Village~out
 at then San Juan /now Ohkey Owingeh village by Española NM& Seth
 Roffman who now publishes GreenFire ~
 Along with Robert Marion the Macrobiotic chef born on Tobacco Rd - who
 started "American Spirit Tobacco" company in Santa Fe in 1980 to return
 Tobacco to organic - It was a great coupla few years
 These were not huge gardens, however they were at the beginning of a
 profound wave of waking in New Mexico

~Which basis of work eventually turned into Seeds Of Change Inc.

All Species Projects threw two events in 1984 & 85 at the Santa Fe Deaf
 School
 called the "Kokopelli Natural Law Revivals"~we have it all recorded on
 good "Cassettes"

Peter Warshall, Blessed Wholey Biologist - now amongst the ancestors
 David Haenke, who started the Bioregional Congress -

Joan Price = BioArtist, Mayor Domo,

Martin Prechtel=Spiritual Ecologist

Gabriel Howearth = Grower

Winona LaDuke = Wild Rice Grower

Greg Cajete, Dean of the Institute of American Indian Arts,

All brought the Seed Bundles of Field Magicians =Hechizeros

Nanao Sakaki the vagabond poet showed us the wonderful petroglyphs of
 the real Kokopelli

~ Willem Malten who is SFs original natural Baker was at the Kokopelli
 Natural Law Revival -

and then went to Mora County ~ found the lost wheat ~ contracted
 growers ~ planted it out

and it's the basis of Cloud Cliffs Bakery "Nativa" bread

~ CAW planted the blue corn from Tellis around Santa Fe for 30 years ~

Now at Arco Iris Institute

~ Talavaya started by John Kimmey grew into Seeds of Change

And we all became Students of the Russian Martyr & Seed-Savior Vavilov!
 and Seed Saving Americans Hero's ~ Gary Nabhan, Kent Wheeley
 Here in the upper Rio Grande we have the Native Permaculture Maestros
 Clayton Brascoupe and Emigdio Balon at Tesugue, Cajete at Santa Clara
 & Now there comes a new generation of youth who could be inspired to
 be native culture farmers

~It's time for new seed banks – every generation must avoid fighting the

**battles of the Rich,
& learn to fight our own battles ~ for the truest wealth,
which is Soil & Seeds & Water and stealth**

now a marvelous momentum is beckoning in this Earth~Immune~System,
this Resilience~Arts~Web

for example & Chrissie Orr the Scottish artist & Jeanette Hart-Mann who
started this SeedBroadcast Truck to collect stories like these
& Miguel Santistevan the Chicano Permaculture teacher with his youth
group

& Robert Mirabel, Taos poet/singer has big fields of corn up there
& Roni Lech in the Meso-American Permaculture Institute in Mayan
Territory, Guatemala

& Ali Sharif the progenitor of Permaculture in South America
& All Species projects produced Last Year in Mexico a CircoBioLoco, a
magnificent collaborative devotional Theater
about Native Corn, GMO Corn w/ DNA ladder trapeze acts & BioMime
Acrobats

~ edited video of the these shows will be available soon~ at
allspeciesprojects

and these are just a few of now many seeds

& These vital projects of Resilience showing up one by one amount to an
emergence, a Web-of-Arts of Resilience

• a **Resilience Arts Web = RAW**

~ We are the Immune system of the Planet waking Up

~ the situation is far from fixed, in fact we're just hanging by a few strong
threads

~ but there are braves out there ~ and we are many, que no?

• So After thousands of years of walking North, dancing North, **Blue Corn
Maiden and Kokopelli**

– Came up from the tropics & crossed Pine Mountains & large deserts to
the highlands of Dine & Anasazi,
with a walking-planting stick and a burden bundle full of Osha-Sprouted
corn, so the critters won't eat it, oh, yes there is much to learn

• and other Kokopellis & Ekekos danced South to the Patagonia & to the
Amazon & to Virginia & North Carolina ~ throughout the "Mounds" Cultures
of North & S. America - the Dances of the Seeds & the Stories Flourished -
the songs sang large and travelled amazingly

~Coincidentally to this, in Present time - This same Blue Corn was spread in
2010

through 300 pairs of hands at the Consejo de Visiones in Mexico
With the annual Chalma pilgrimage – people came from all over the
Americas ~

& The Caravana Arco-Iris ~ In its Mazorca bus = Corn bus –
Alberto Ruz & HueHueCoyotl international family travelled
with the Bioregional Rainbow message ~ for 13 years ~ to every country in
South America

and the Bioregional congresses, the Vision Councils pop-up region to
region & the worldwide EcoVillage movement

The Permaculture movement is on evert Continent now

We are a Mycelial movement, sprouting autonomously from the hearts of
the Heathens

•~ I didn't do this ~ Corn did this ~

I take no credit for these events & truths –

It's an ongoing living clan story, which we are drawn into by its beauty
the compelling beauty & sustenance of original seed

~golden Wheat lady made me do this,

~John Barleycorn of Scotland did it,

~Kokopelli the Seed-Bearer,

~ PanMan ~Fertility horn-blower, Priapic Singing Seed-God

~ because of an Ainu Rice Paddy Song vagabond poet Nanao Sakaki
sang to me

~ Mohawk Poet Peter Blue Cloud did this to us

as he sang "Workin for the Yankee Dollar"

~Chellis Glendinning in " Recovery from Western Civilization", inspired me
to pixel this ramble

There's another History you know, Herstory, that's not written in the
Textbooks much ~

It's the living possibility of a simpatico~Symbiotic soul for humans

Through the help of amino-intelligence in the hulls of grain

sailing through the cells of our brain -

with a sense of Humus ~

Strange routes brought the seeds around the earth in the 1800s-

In the hems of gypsy's dresses were sown the seeds & gems

refugee farmers travelled with them in the cuffs of the their pants

It still makes sense ~ even in the constant forced migration of the modern
world

to grow some corn ~ to keep the old strains alive, to carry the old ways of
Peace, the teachings of Corn Way

~making tamales together

~kindly laughing at the table for a lifetime,

~patting the Tortilla round, teaching children the Nahuatl Story of a round

& spiraling Cosmos

~grinding grains together in stone Metates, strength to shoulders in the sun

~braiding corn & midwinter wreathes & brooms with grandpa,

~planting corn in a window on Solstice Day w/ Chalo,

~Comanche Dancers on the porch, dancing door to door in the snow

you can feel your bones growing stronger, with the corn & beans

giving strength for the digging & mounding up on the corn roots

life vocational mantra circling back on itself - charging up

in the late afternoon sun – not alone ~ with a garden choir

pulling the roots chakra up from the ground = Asanas

stretching in the Corn Field at dawn

healthy beyond Yoga

peace beyond meditation

whistling with the birds in their language

in the sand by the spring

As we push the fishes buried strength toward the bamboo-like grass-roots

on the river shore

Fattening the seed into = oh Wow TeoCinte, Tio Cintle! Uncle of Corn!

Wow, so good to see you – It's been a long time

Come In, Lets talk about it all!

•Hey, I just remembered an old Inca song, that is a Quechua Cornfield
chant! Want to hear it? A Thousand years old at least, and still Top 10 in
the backlands behind Cochabamba in the Corn Villages, the backlands of
agri~cultural Earth

In the "Apus" =The Grandfather mountains

"Sumachta Sara, Parwaycha Parwaycha"= "Beautiful Corn, I am Planting/
It makes "

That's it ~ an ancient field chant ~ you can hear a version for free at
allspeciesmusic.wordpress.com

~ I learned this as a flute song from a horny clown Kokopelli-like character
in a village field ~

above Cochabamba back in the old villages

As they danced with small Bombo drums & Chicha

and tied colored yarn on the ripe corn & on the ears of the Llamas,

Now that old song vine grew this far north here, far from it's roots ~

I'm singin it to the Milpa: Red Corn this year ~Yellow Summer Squash ~

Scarlet Runner Beans - Sumachta Sara!

The young farmer students in Cochabamba in 2000 during the water wars
parades sang Corn-planting songs ~

When the Grandmother's kicked out the military and Bechtel, by

surrounding them with Confrontational Love,

But that's another story ~

~`Whew! – that was along hall - like 7000 years - I'm thirsty~ time for

Chicha! a big bowl of fresh Corn Cider - ha - sing on - dance on - Ahorale!

Dale ,Kokopelli, manito ya se va el sol ~

Plantamanos esta y Ya! Sumachta Sara ~

A la Fiesta ~ Ay! Yai! Yai! ~ Canta no Llore!

Corelo ~ Bendinciones ~ CAW~CAW



CHRIS WELLS IS A MUSICIAN AND ECO WARRIOR. HE IS THE FOUNDER OF
ALL SPECIES DAY NOW SPENDS HIS TIME PLANTING ANCIENT VARIETIES OF
CORN IN OAXACA AND NEW MEXICO.

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Cycles Eco-Mural

TIFFANY SINGH

This project began with a self-examination and reflection upon past works with healing foods and flowers for the installation component of my practice which reflects my academic enquiry of the role of the scared in contemporary society. Often using natural elements to draw on healing frequencies and vibrations to articulate the beauty of nature's bounty. I do this to connect with an audience in a real and visceral way, often using Social Practice to engage audiences in the ephemeral nature of projects in order to create works that evoke spiritual and personal connectedness.

In the spring of 2015 I began a thematic residency at Santa Fe Art Institute, which encouraged creative minds to come together and examine the territory of food justice. Bringing together artists, food growers and scientists to ask how can we use diverse creative practices to confront inherent social, cultural and economic problems in our food system? Further, how can we bring together insights from creative fields, environmental sciences, sustainable agriculture, critical theory and food studies to have local, national, and international impact?

I collaborated with local artist and muralist Nanibah "Nani" Chacon. As Nani's work centers around site specificity often aiming to create a dialogue between the murals she creates and the landscape they reside in. Nani's recent work is centered around the beauty and healing properties of regional and common plants often referred to as "weeds". Nani created two mural works in the summer of 2015; One in homage to long time Albuquerque herbalist Maclovía Zamora and the other created by students of Washington Middle School. The students have studied plants regarded as "weeds" in their community learning the properties of the plants from Maclovía, this research has resulted in the children creating contemporary artworks with this subject matter. The works are in the community of Barelás in Albuquerque where Maclovía Zamora's Pharmacy and Washington Middle School reside.

The current collaboration continues the essential dialogue around our vital relationships with the natural world, in a commentary about the

current commodification of natural resources and the intrinsic value of plant life. Using methodologies of the ephemeral and my plant based aesthetic combined with the narrative aesthetic of murals. This bridge of practices then birthed the land based Cycles Eco-Mural, in an environmental partnership with the Los Jardines Institute.

In essence, a earth mural with an image created from an assortment of compostable elements, whose function is to provide a living regional based herb garden with a categorical reference to identify common plants that exist and flourish in our lands and communities.

The imagery is centered around a "Mother" archetype acting as a reference to religious beliefs and mythology centered around the notion of "Mother Earth". The design and plant elements are formed in a centrifugal design utilizing pattern and concentric circles to articulate the continuous cycles we partake in which govern our existence and interaction with the world around us.

As a part of the artwork a reference guide was created which will serve as a comprehensive educational tool supporting the garden. This contains the medicinal properties of the plants used, common names, Ethnobotanical information along with recipe's for nutritious dishes or helpful and useful remedies. The guide is seen by the artists an essential component to bridge the importance of the plants and their applicable uses.

It is our hope that the garden and reference guide will serve as awareness tool that continues to perpetuate the dialogue around the importance and forgotten wisdom knowledge associated to these plants. Especially in a time where the state of the U.S. Medical System is in constant insecurity, we aim to generate both works as a tool for empowerment. As these plants are the most accessible resources in our given communities we see the Cycles Eco-Mural as being a living artwork that functions as a social practice project to aid identification and awareness, whilst providing sustainability, physical, mental and spiritual nourishment through learning and sharing the beauty of these plants.



TIFFANY IS A SOCIAL PRACTICE ARTIST AND SHE WAS A RESIDENT AT THE SANTA FE ART INSTITUTE FOR THEIR FOOD JUSTICE RESIDENCY THEME. TIFFANY LIVES IN AUCKLAND NEW ZEALAND.

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What Are You Waiting For?

KAI SIEDNEBURG

What powerful seeds
lie dormant
deep within you,
longing
to break through
the surface
and reach
their slender stems
toward the light?

What tender buds
are swelling
inside you,
yearning to unfurl
their radiant petals
and reveal their
breathtaking beauty?

What fruits
are ripening,
longing to share
their sweet nectar?

What songs and stories
are swirling
deep within
your breast?

What wild
and magical dreams
are stirring your soul?

What are you
waiting for,
dear one?

The world is hungry
for your beauty,
calling you
to bring forth
your deepest gifts.

The seeds
have been patient
for so long,
waiting
for just a few drops of rain,
a few rays of sun,
a few kind words...
don't deny them that.

Don't wait
until it feels safe
to break open—
that day
may never come.

KAI SIEDNEBURG IS A NATURE CONNECTION GUIDE AND WRITER WHO HELPS PEOPLE CULTIVATE INTIMATE, MINDFUL, AND JUICY RELATIONSHIPS WITH THE NATURAL WORLD. SHE OFFERS GROUP PROGRAMS AND INDIVIDUAL SESSIONS, AND IS WRITING A PRACTICAL AND POETIC GUIDE TO CONNECTING WITH NATURE FOR MODERN HUMANS.

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**“It is not enough to save heritage seeds.
The culture of those people to whom each
seed belongs must be kept alive along with seeds
and their cultivation.
Not in freezers or museums
But in their own soil and our daily lives.”**

Martín Prechtel. *The Unlikely Peace at Cuchumaquic.*

