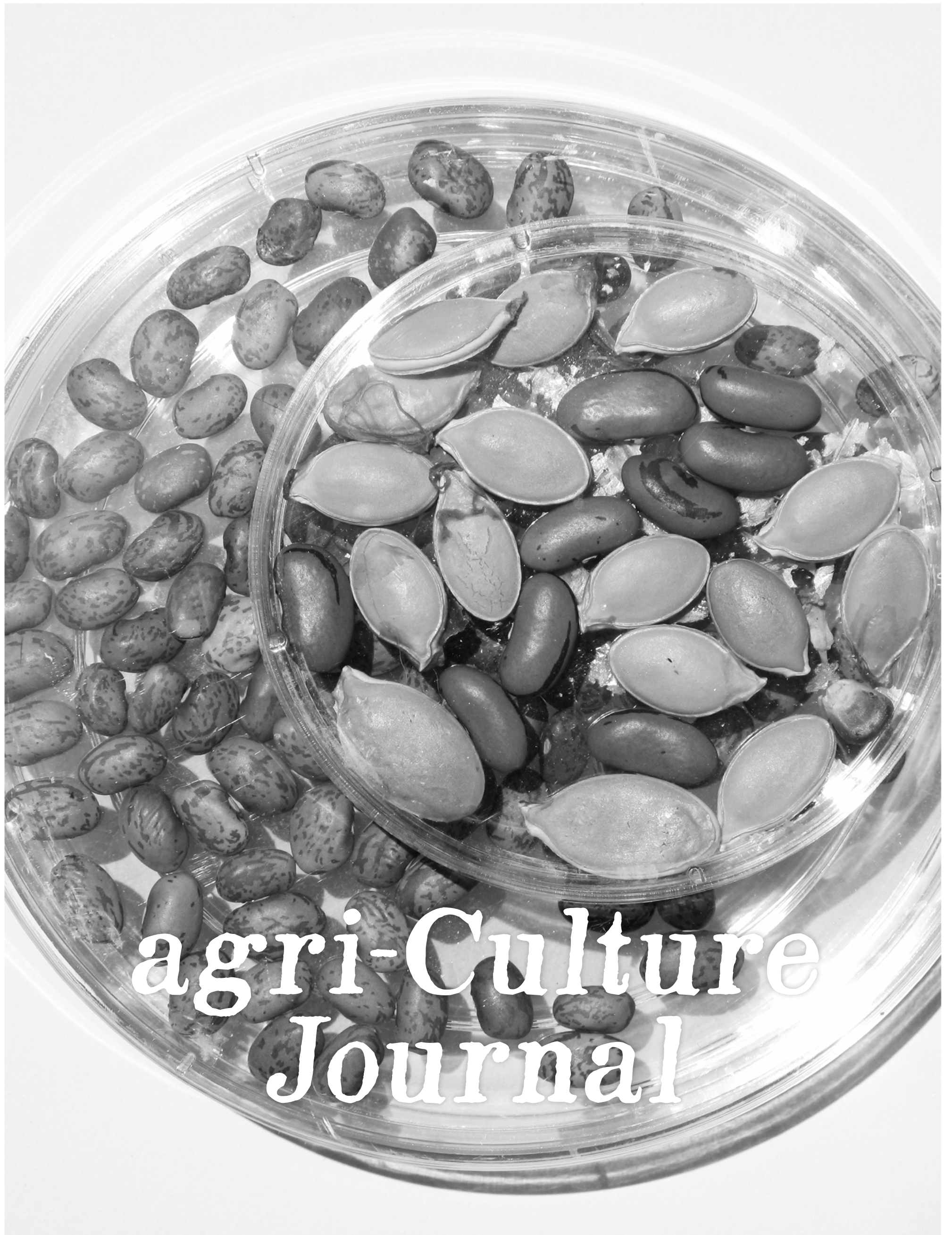


SeedBroadcast



agri-Culture
Journal

Cultivating Diverse Varieties of Resilience #6



Seed Broadcast

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IMAGES CLOCKWISE FORM TOP LEFT:

ROCKY MOUNTAIN SEED SCHOOL

RUBÉN OLQUÍN

MARCH AGAINST MONSANTO

"But the sower going forth to sow sets foot into time to come, the seeds falling on his own place. He has prepared a way for his life to come to him, if it will. Like a tree, he has given roots to the earth, and stands free."

Wendell Berry



6th Edition SeedBroadcast Journal

We would like to thank all who generously contributed to our 6th 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 7th edition that will be published in the Autumn 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.

THE DEADLINE FOR SUBMISSIONS IS AUGUST 15TH, 2016

Send submissions to seedbroadcast@gmail.com

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 LittleGlobe, the McCune Charitable Foundation, Robert Rauschenberg Foundation Climate Change Solutions Fund, Santa Fe Art Institute, to our 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, Rubén Olquín, rubenolguinarts.net 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

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 AND NOW INCLUDES RUBÉN OLQUÍN.

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

SEEDBROADCAST holds the belief that it is a human right to be able to 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.

In 2016 SeedBroadcast will be launching our partnership with Native Seed/SEARCH to explore the impact that climate change is having on our farmers and their seeds. Funding for this work comes from an award from the Robert Rauschenberg Foundation Climate Change Solutions Fund. This partnership will allow us to take time to be with growers here in New Mexico and to follow and learn from their practices from the time of planting, cultivating, to harvest and seed- saving. We will also be co-ordinating workshops and farmer field days in Northern New Mexico and Patagonia, Arizona, where the Native Seed/SEARCH farm is located, to bring growers together to learn from one and other and strengthen seed networks. Anyone who is interested in seeds and local food production are welcome to join us and participants will have the option to share their stories with SeedBroadcast.

In the southwest our seeds are held in reverence as they hold nourishment not only for our bodies but our spirits. They store the stories that guide us through these vast fast-paced modern times and bring us back to our earth-based wisdom. With the rapid shift in our climate nothing is the same, our planting times are different every year, the pollination of the corn cannot be predicted, the monsoons perhaps will come or perhaps not, and with these changes we are losing some of our crop diversity and are wondering how we will continue to feed our families and communities. So we have to make sure that our seeds and our ways of growing food can have time to adapt to these changes. Our arid land farmers are aware of this and have been for generations, we have a lot to learn from them.

So this year will be one of gathering and dispersing this wisdom, making sure that there is a connectivity between farmers, urban gardeners, schools, and the community at large to open up the conversation about our locally sourced food production, food security and climate change.

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

You too can be part of this action:

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.

We are delighted to announce that Rubén Olquín is joining SeedBroadcast. Ruben is New Mexico based artist working in earth materials and electronic media and his work draws from his mixed Pueblo and Spanish heritage. His sculptures incorporate traditional/hand processes and incorporate sound and electronic elements.

"My practice focuses on spending as much time in the desert as in the computer lab." Welcome Rubén!

FOR MORE INFORMATION AND TO GET INVOLVED
PLEASE CONTACT SEEDBROADCAST@GMAIL.COM
OR MATTHEW KOST CONSERVATION MANGER AT
NATIVE SEED/SEARCH, MKOST@NATIVESEEDS.ORG

TO FOLLOW OUR SEED PILGRIMAGES GO TO
SEEDBROADCAST.BLOGSPOT.COM
WWW.FACEBOOK.COM/SEEDSHARE

CALENDAR OF ENGAGEMENTS

Saturday February 6, 11–3:30pm	Albuquerque Seed Exchange <i>Albuquerque Main Library, Hosted by the ABC Seed Library 501 Copper Ave NW, Albuquerque, New Mexico</i>
Thursday February 25, 1–3pm	IAIA Student Leadership Summit with Winona LaDuke <i>Campus of the Institute for American Indian Arts, 83, A Van Nu Po, Santa Fe, New Mexico</i>
Saturday March 5, 10–1pm	Anton Chico Seed Exchange and Garden Get Together <i>Anton Chico Community Center Anton Chico, New Mexico</i>
Saturday March 5, 10–5pm	Mora Seed Exchange <i>Mora Growers Broad Old Cleveland Clinic Mora, New Mexico</i>
Thursday March 17, 3–7pm	Santa Fe Seed Exchange with Home Grown New Mexico and City of Santa Fe Parks Division <i>Frenchy's Field Barn, 2001 Agua Fria, Santa Fe, New Mexico</i>
Saturday March 19, 10–2pm	Taos Seed Exchange with Taos County Extension of NMSU <i>Juan I. Gonzales Agricultural Center, 202 Chamisa Road, Taos, New Mexico</i>
TBA	Pueblos y Semillas Seed Exchange
April 6–11	SPRING 2016 SOUTHERN TOUR
April 6–9	El Paso and the Border
Sunday April 10, 2–4pm	Silver Seed Day <i>Grant County Volunteer Center, Silver City Food Co-op, and High Desert Organic Gardeners, 501 East 13th Street, Silver City, New Mexico</i>
TBA	Patagonia Field Day
Saturday April 16, Sunday April 17	Seed School and Field day <i>Tesuque Pueblo</i>
Thursday April 21st 10:30–2:30pm	UNM Growers Market <i>UNM Campus Albuquerque, New Mexico</i>
Friday April 22, time TBA	Escuela del Sol Seed Day <i>Harwood Arts Center 1114 7th St NW, Albuquerque, New Mexico</i>
Saturday April 23, Sunday April 24	Seed School and Field Day <i>Acoma</i>
Opening Friday April, 29 4–6pm <i>Exhibition runs until August 5</i>	SeedBroadcast Hub at The Ecozoic Era: Plant Seed Soil <i>New Mexico State Capital Building, Paseo de Peralta and Old Santa Fe Trail, Santa Fe, New Mexico</i>
Saturday May 28, 5–8pm	March against Monsanto <i>The Second Bees and Seeds Festival Tractor Brewery Wells Park 1800 4th St NW, Albuquerque, New Mexico</i>

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](http://seedbroadcast.org/SeedBroadcast/SeedBroadcast_Donate.html)

Or contact our fiscal sponsor Littlelobe for other payment options:

Phone: 505.980.6218

Email: info@littleglobe.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 2016 and beyond!

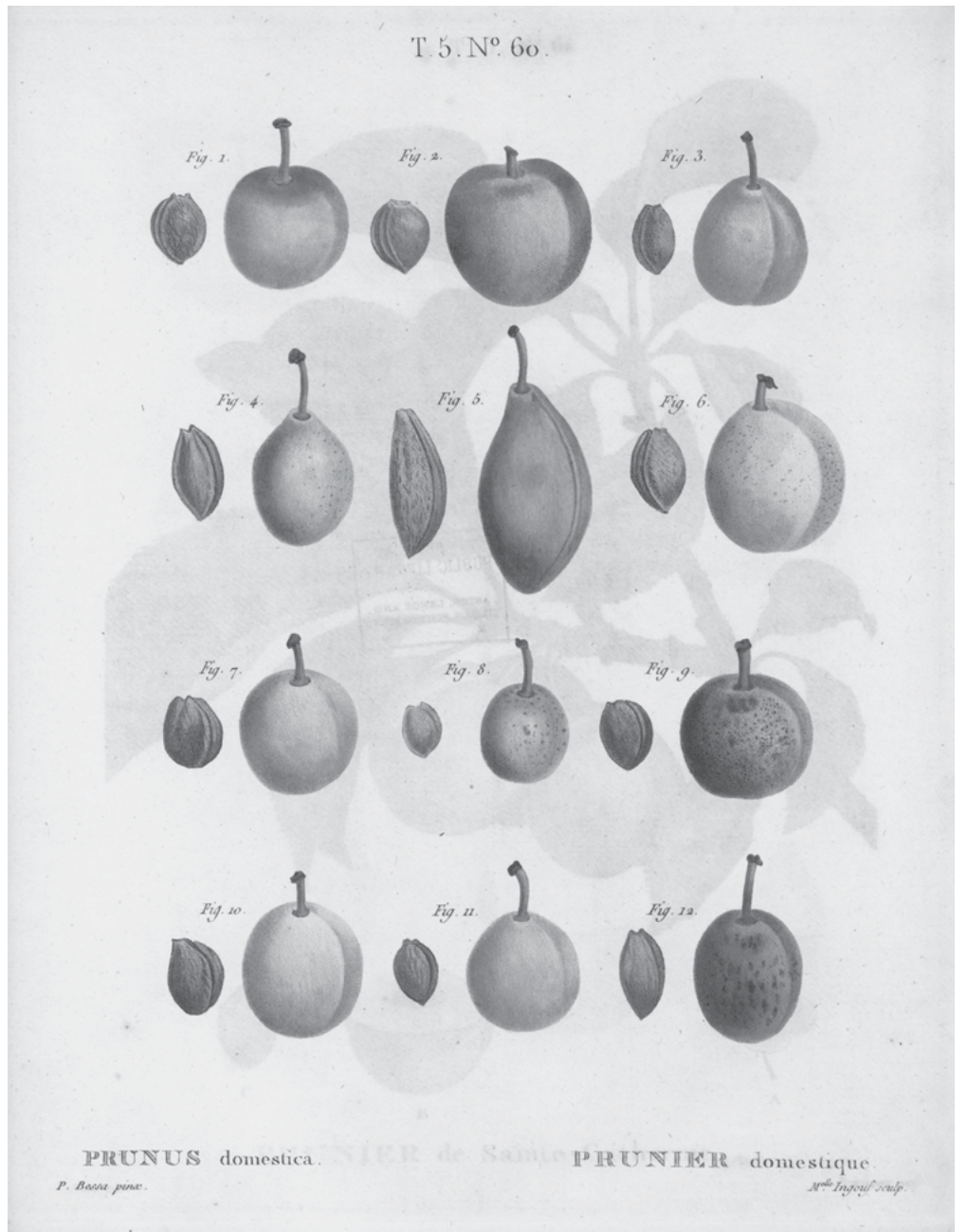
SeedBroadcast has been and continues to be funded by in-kind donations of time, labor, and money from collective SeedBroadcasters. Additionally, in 2012–2016 SeedBroadcast received generous grants from the Kindle Project Fund of the Common Counsel Foundation, McCune Charitable Foundation and the Robert Rauschenberg 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 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!

"A seed is really something spiritual as much as it is something material. It contains a life spark that allows the regenerative process to happen. We need seeds because they are the physical manifestation of that concept that we call hope."

GARY PAUL NABHAN



CLOCKWISE FROM TOP LEFT: WATERCRESS. 1820 ENGRAVER THOMAS LORD BUSBY | MAKING A GOOD SEED BED: TRACTOR DRAWING DOUBLE DISC AND THREE-SECTION TOOTH HARROWS. SOUTH DAKOTA. | PRUNUS DOMESTICA: PIERRE JOSEPH DEDOUTÉ | SELECTING SEED CORN

CONTINUING THE CONVERSATION

LUPITA SALAZAR

Winter is an interesting time to begin conversations. The weather is cold, things are asleep. It is a time of drawing in, telling stories, and a time to rest. It is also a time of contemplation, dreaming and planning for the year to come. We remember how the weather patterns, animals, and plants interacted, and try to use that knowledge to create the best resting place for the baby seeds that patiently await their time of planting.

What I am finding is the necessity of keeping a conversation going. The earth may be resting. But there is an understanding one can get from walking the land. Seeing how the water moves on the surface. Which areas melt snow the quickest. Where the tracks of animals demonstrate how they move over the snow.

And there is a reciprocity that has to occur if it has not already. In thanksgiving for the harvests,

we must also give the soil nutrients to stay healthy. Be it compost, animal manure, cover crops or mulch. To blanket and shield it and the microorganisms that lie underneath and help it through the cold winter months and the bitter winds to come. It is this conversation that we've grown accustomed to ignoring in our ever fast paced and technologically connected world. And if we wish to inhabit the land in a good way we must continue to communicate.

Winter brings with it a necessary resting period for a farmer, during which I consistently grow restless. It is this conversation that I enjoy continuing through the year. It's quiet. Like a whisper. Listening for what the landscape wants to teach me, and being quiet enough to hear it. It keeps me connected to the land and what I am doing, and prepares me and the land for another growing season.

LUPITA IS A RECENT GRADUATE OF NORTHERN ARIZONA UNIVERSITY'S SUSTAINABLE COMMUNITIES MA PROGRAM WHERE SHE FOCUSED ON TRADITIONAL AGRICULTURE AND SUSTAINABILITY. SHE HAS A BA IN THEATER FROM THE UNIVERSITY OF SOUTHERN CALIFORNIA. SHE RECENTLY MOVED BACK TO HER FAMILY'S RANCH IN NORTHERN NEW MEXICO TO WORK THE LAND, AND IS CURRENTLY EMPLOYED BY THE NORTHERN YOUTH PROJECT AS THE AGRICULTURAL PROGRAMS DIRECTOR.



SOMOS SEMILLA:

A COMMUNITY SEED LIBRARY IN MEXICO
JENNIFER UNGEMACH
SOLEDAD SABURIDO

SOMOS SEMILLA (We are Seeds) is a community initiative that began in 2015 with the objective of conserving seeds in San Miguel de Allende, Guanajuato (Mexico). We are working to create a well-organized and catalogued Community Seed Library that will give the region access to varieties that are adapted to local conditions and will be the first seed library in the country. This Seed Library will be mobile, and we will be able to take to isolated rural communities. We are a diverse group of women and men of different ages, professions and nationalities. Our key objective is to raise awareness on the importance of saving seeds throughout the community, and as such, create a Seed Library as well as carry out actions in regards to seed saving in rural and urban areas.

We are fortunate that seed saving is taking place in the region (principally corn, bean and squash). We face climatic change (here in the region we see changes in rain patterns, increased weather extremes, and temperature differences.) The arid highlands that are our microclimate are not a priority for large seed breeding programs. We have the responsibility to be the caretakers of the varieties (both local and adapted) that thrive in our extreme conditions. By saving seeds from plants acclimatized to our region, we are safeguarding from an uncertain future with climate change. We are saving seeds from plants raised with uncertain weather patterns, likely shortage of water, accustomed to high altitude, and so on and so forth. We are literally "breeding resilience." This project looks to increase the diversity of the seed saved in the region and to inspire new seed savers.



JENNIFER UNGEMACH HAS A DEGREE IN PEACE AND CONFLICT AND A MASTER IN AGROECOLOGY AND SUSTAINABLE AGRICULTURE. IN THE SOMOS SEMILLA PROJECT, SHE COORDINATES WORKSHOPS AND THE NETWORK, COMMUNICATION AND FUNDRAISING.

JUNGEMACH@GMAIL.COM

SOLEDAD SABURIDO IS A PLANT BIOLOGIST WITH A MASTER IN ENVIRONMENTAL AGROBIOLOGY AND DOCTORATE IN PLANT GENETICS. IN THE PROJECT, SHE LED SOCIAL NETWORKING COMMUNICATIONS, FUNDRAISING AND PROJECT DESIGN.

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WWW.FACEBOOK.COM/SOMOSSEMILLASMA

SOMOSSEMILLASANMIGUEL.WORDPRESS.COM



PHOTO CAPTION: THE LAST SOMOS SEMILLA SEED SWAP, CELEBRATED ON FEBRUARY 6TH IN SAN MIGUEL DE ALLENDE

RESILIENCE IN THE FACE OF ADVERSITY:

CONSERVING BIO-CULTURAL DIVERSITY IN PERU

DANIELLE JOHNSON



What do you do with 700 varieties of potato? You could make a serious amount of gourmet vodka, or, you could follow in the footsteps of six communities in Peru's Cusco State and create a potato park! The Parque de la Papa is a community-based 'in-situ' conservation project that is home to a rainbow of bio-cultural diversity. Storing plant genetic material within seed banks—an approach known as 'ex-situ' conservation—is very important, however, on-farm, in-situ conservation has the potential to enhance local ecological and cultural resilience, and contribute to social justice for and empowerment of rural populations. During this short piece, we will explore how the Parque de la Papa has worked to ensure benefits like these for the Cusco area.

The Andes is known as a center for origin of potatoes, which were domesticated from approximately 20 wild varieties. Around 2300 native Peruvian potato varieties now exist, with some 700 being grown, conserved, consumed and celebrated at the Parque de la Papa. In 2003, the Parque was formed after several neighboring native Quechua communities merged their land to create a Community Conservation Area (CCA). Around 400 varieties of potato were obtained by the communities from the International Center for the Potato (CIP) in Lima, and repatriated to lands within the CCA, where they were originally developed. Within the Parque, community members steward their potato heritage by employing traditional farming methods - such as intercropping with other potato and wild flower varieties - to ward off pests and diseases and maintain extremely high levels of agrobiodiversity. Alongside conservation activities, the Parque is home to several initiatives that employ local knowledge and resources to attract revenue, including the Gastronomy Group (which offers potato-inspired modern Andean cuisine to visiting tourists), Sipa Swarmi (a herbal product collective) and a textile cooperative.

Parque de la Papa is particularly interesting because of its' success in promoting localized ecological and socio-cultural resilience. Resilience is the ability of a system—geo-physical or human—to absorb shocks or challenges and continue without suffering adverse reactions or changes. As T Garret Graddy points out, in some scenarios, ex-situ conservation can involve plant material being extracted from its' naturalized environment and interned within vaults which are inaccessible to the communities who helped create plant diversity, but used freely by research scientists from the biotechnology industry

to create new 'improved' seeds or starts, which are eventually marketed back to the original community (2014: 429-431). In this (worst-case) scenario, where conservation takes place in the absence of local landscapes and peoples, both ecological and socio-cultural processes can become destabilized and disrupted. As

Resilience is the ability of a system—geo-physical or human—to absorb shocks or challenges and continue without suffering adverse reactions or changes.

diversity is increasingly located within ex-situ conservation facilities, ecosystems that previously relied upon a plethora of species to complete complex functions may change to the point where resilience is weakened. Socio-cultural well being and resilience may also be threatened as food security, livelihoods and customs tied to plant diversity begin to diminish, and the power to control and organize community resources is lost. By contrast, in-situ biodiversity conservation often encourages strong, balanced and complete systems that afford resilience, equity and dignity.

As a Community Conservation Area, Parque de la Papa is managed according to the needs, assets, customs and philosophies of the local Quechua community. This means that conservation activities work to sustain, enhance and celebrate the Quechua way of life and connection to the land. In combination with an array of ecological benefits such as species preservation, habitat protection and the prevention of soil erosion, the in-situ conservation activities within the Parque ensure far-reaching socio-cultural impacts. The cultivation of hundreds of locally adapted crop varieties works to strengthen regional food security, by ensuring access to sufficient amounts of nutritional and culturally appropriate foods, but also goes some way to heightening food sovereignty – the control over one's food supply – through the reassertion of Quechuan land rights and the invocation of traditional knowledge and custom associated with land management, agriculture and food preparation. The cultivation of crop biodiversity within the Parque has also allowed the development of economic ventures such as the Gastronomy Group, which provide an income for the community, but also foster Quechua knowledge and custom. The combination of access and control over food systems, the achievement of a level of economic independence, and the preservation of Quechua practices within the Parque has fostered a resilient and equitable society, which is, to an extent, materially and culturally secure.

The maintenance of traditional knowledge, custom, practice and belief is central to sustaining cultural vitality and resilience. Because traditional knowledge and belief systems have evolved over a long period of time in a specific locale,





they often embody locally appropriate wisdom which allow their users to respond effectively to challenges and adverse physical and social conditions. In addition to farming, gastronomic and economic activities which honor Quechuan culture, the management and organization of Parque de la Papa is exemplary in its' commitment to protecting and respecting local knowledge systems and ways of living.

Management of the land and activities within the Parque is directed by the Andean cosmivision and incorporates the principles of reciprocity, equity and balance, which are fundamental to local social organization. As the website for Parque de la Papa explains, "for native Andean peoples, everything in nature including human beings, plants, earth, water and valleys is intimately connected as one unit of cultural and spiritual meaning known as Pachamama (mother earth)" (www.parquedelapapa.org/eng/). Acting with respect for Pachamama is a fundamental concept which runs through all aspects of the Parque de la Papa project. Throughout the year, special events including traditional festivals – such as Santuruma Tinkay, which invokes Pachamama to ensure a good harvest – are observed in order to celebrate the sacred connections and equality between all beings, however daily tasks and activities

The maintenance of traditional knowledge, custom, practice and belief is central to sustaining cultural vitality and resilience.

also bear witness to these beliefs. For example, reciprocity (or Ayninikuy as it is locally known) is practiced in the organization of labor such that all community members offer mutual support to one another in the knowledge that each will share in the returns, while all community members are given fair and equal access to resources in order to ensure equity and balance (Chaninchay) of social and natural systems.

In the current era, we face a high degree of uncertainty: climatic and economic conditions are becoming increasingly unstable, access to and control over fresh and nutritious food is unlikely to be guaranteed, and knowledge that may present locally-appropriate solutions to some of the most pressing problems is lost every day. Parque de la Papa is an inspirational project that demonstrates the power of communities to address these issues, and support the creation of resilient, adaptable systems, based on equity and respect.

REFERENCES

www.parquedelapapa.org/eng

T Garrett Graddy 2014. *Situating in Situ: A Critical Geography of Agricultural Biodiversity Conservation in the Peruvian Andes and Beyond* in *Antipode* 46 (2) Pp 426-454

DANIELLE IS AN ASPIRING SEED GUARDIAN WHO CURRENTLY LIVES IN TUCSON, ARIZONA. SHE IS AN ANTHROPOLOGY GRADUATE STUDENT AT THE UNIVERSITY OF ARIZONA, AND IS INTERESTED IN THE RELATIONS BETWEEN COMMUNITIES, BIODIVERSITY CONSERVATION, SEED SOVEREIGNTY AND CLIMATE CHANGE.

ALL IMAGES CREDITED TO PARQUE DE LA PAPA



ICE RECEDING/BOOKS RESEEDING BASIA IRLAND



SEED SCRIPT AS RIPARIAN RESTORATION TEXT

Plants along rivers sequester carbon, mitigate floods and drought, pollinate other plants, disperse seeds, create soil regeneration and preservation, act as filters for pollutants and debris, supply leaf-litter (for food and habitat), promote aesthetic pleasure, hold the banks in place (to slow erosion), and provide shelter/shade for riverside organisms including humans. Stream ecologists, river restoration biologists, and botanists help to ascertain the best seeds for each specific riparian zone. The seeds form a language of the river, a restoration text. The calligraphic sentences of seeds slide from the melting pages of the translucent volumes into the water to be carried to shore.

This project presents a lyrical way to promote positive actions that may have constructive results in helping restore streams anywhere in the world and provides a model that can be replicated. River water is frozen, carved into the form of an open or closed book, embedded with riparian seeds, and placed back into the stream. The site-specific seeds are released as the ice melts in the current.

Ice Receding/Books Reseeding emphasizes the necessity of communal effort, scientific knowledge, and poetic intervention to deal with the complex issues of climate disruption and watershed restoration through the release of seed-laden ephemeral ice sculptures into rivers, creeks, and streams.

IMAGES FROM LEFT TO RIGHT

CLEO READING TOME I. RÍO GRANDE.
PHOTOGRAPH BY CLAIRE COTE

COTTONWOOD TEXT WITH WILD GRASS
FOOTNOTES. 2014



BASIA IRLAND IS AN AUTHOR, POET, SCULPTOR, INSTALLATION ARTIST, AND ACTIVIST WHO CREATES INTERNATIONAL WATER PROJECTS.

THROUGH HER WORK, IRLAND OFFERS A CREATIVE UNDERSTANDING OF WATER WHILE EXAMINING HOW COMMUNITIES OF PEOPLE, PLANTS, AND ANIMALS RELY ON THIS VITAL ELEMENT. SHE IS PROFESSOR EMERITA, DEPARTMENT OF ART AND ART HISTORY, UNIVERSITY OF NEW MEXICO, WHERE SHE ESTABLISHED THE ARTS AND ECOLOGY PROGRAM. SHE OFTEN WORKS WITH SCHOLARS FROM DIVERSE DISCIPLINES BUILDING RAINWATER HARVESTING SYSTEMS; CONNECTING COMMUNITIES AND FOSTERING DIALOGUE ALONG THE ENTIRE LENGTH OF RIVERS; FILMING AND PRODUCING WATER DOCUMENTARIES; AND CREATING WATERBORNE DISEASE PROJECTS AROUND THE WORLD.

BASIA WRITES A BLOG FOR NATIONAL GEOGRAPHIC ABOUT INTERNATIONAL RIVERS, WRITTEN IN THE FIRST PERSON, FROM THE PERSPECTIVE OF THE RIVER. IN NOVEMBER 2015 – FEBRUARY 2016, SHE HAS A MAJOR RETROSPECTIVE EXHIBITION, "READING THE RIVER," AT THE MUSEUM HET DOMEIN, SITTARD, NETHERLANDS, CURATED BY ROEL ARKESTEIJN.

BASIAIRLAND.COM

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 Espanola Farmers Market in Espanola, New Mexico. She sees a creative connection between artists and farmers and wanted to send artists onto 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 are from both incarnations of THE FARM SHOW. Gabriela Silva interviewed Bill Orr; Gabriela is a teacher and market vendor selling her herb and flower based soaps, salves and jewelry. Poet Beata Tsosie-Pena interviewed Josie Gallegos and Jose Velasquez. Beata also collaborates with the Tewa Women United projects for the Market's community fields. Sabra Moore interviewed Bernie and Rudy Cordova and also Mary Trujillo and her partner Elias Gomez for the 2003 stories. We regret the unexpected loss of Mary Trujillo, who died this past Christmas Day.

JOSIE GALLEGOS & JOSE VELASQUEZ

Jose is a seasoned farmer who is carrying on the agricultural legacy of his father Antonio, who passed away tragically in a tractor accident last year. "Me gusta," he says when asked about his relationship to farming. He has been doing this work since he was seven years old. He likes to help neighbors and people in his community work the land. You can often find him helping out the viejitos in their gardens in the afternoons. In the fall/winter, he prunes trees, and helps with getting farmland prepared for the next season. He would never leave this work; he's doing his father's work, what he died doing.

Josie has been involved in farming for about 5 years now, and is the one who introduced Jose to the Española Farmers Market. They also sell at local markets in Dixon and Pojoaque. She explains that, "I don't like to sell our vegetables by the pound. I like to help people with affordable produce. I know a lot of people in Española, and I enjoy seeing them at the market. It's hard to charge a lot, because I know how hard it is for the people."

Josie goes on to say that, "Farming is important because you live longer when doing farming work. It's better for your health to be outside working hard, and when you can eat fresh vegetables. I have lost 16 lbs. since I have been eating what I grow." She looks at Jose, and says, "It's hard work, especially for Jose, he's up at 5:00 am every morning."

Jose and Josie are really proud of their chicos and green chile and say those are their most successful crops. They make their chicos in an underground horno. Josie says that, "The local chile is the best, the one from Las Cruces doesn't taste as good!" They even have a demand for it in Colorado and Texas, and get orders for it a year in advance. They have also grown lettuce, eggplant, calabacitas, cherry tomatoes, yellow sweet corn, cabbage, sandia (watermelon), Halloween pumpkins, pinto beans, and small potatoes.

Some challenges that they face are the rising cost of living. "Everything is getting more expensive. Seed is \$18 lb. So they save their own seed. Jose saves corn seed in a can with holes to let it dry. Their seed was originally brought from Mexico. They are also faced with water

shortages. They are also concerned with GMO's and the use of chemicals, which is something they don't use. "I don't think it's healthy, we don't spray, I don't think chemicals are good for anything." They also place importance on having good relationships with other farmers. "You have to get along," Josie says, "You don't have to be jealous, I'm happy to help them, and if I can't, I'll help them find what they're looking for."

You can find Jose and Josie tending their garden in Velarde, where they have an acre of chile, or at their 2 acre, white cornfield in Rio del Oso, where the corn can get 9 ft. tall.

INTERVIEW BY BEATA TSOSIE-PEÑA, 2014

BILL ORR

As you go north to Taos take a left on Highway 74 into the San Juan Pueblo you will cross the bridge over the Rio Grande. Take the first right and go north again for exactly 5.92 miles where you will find Bill and Mary Orr's berry farm.

The entrance has a chicory bush on the right with lovely light blue flowers that stand out in front of the lush green trees and tall grass. Next to the bush is a wooden box with different size holes that looks like a house for a swarm of bees or maybe mail if the mailman dares lifting the top to see what might come out.

The driveway is lined with rows of berry bushes.

Bill and Mary moved out along the river here some 20 plus years ago. When they first started, their place was land for grazing. It took Bill some time to get the land ready for growing berries. The reason he wanted to grow berries is to relive his childhood in Houston, Texas picking berries alongside the railroad. He grows several varieties of berries- Chesters, Triple Crowns, Blackberries, and Chokecherries. This is more than he can manage.

Cultivating berries also allows Bill to cultivate insects. As a child, he helped his mother tag Monarch butterflies as part of a nationwide effort to discover their migratory route and help preserve the species. One of the butterflies he tagged ended up being found dead on a sidewalk in Mexico by a local teacher and led to scientists being able to locate the forest where the Monarchs clustered at the end of their long journey.

Bill works on his farm from six to eleven in the mornings and also makes an assortment of jams and jellies that are a treat for the refined palette. He produces jams called Blue Charm Blackberry or Thunder & Lightning Chokecherry that are some of our tastiest sweets to save for the winter months. He makes an incredible apricot jam if the late winter does not freeze the blossoms.

Bill Orr, farmer of berries & herbs, teacher and fly fisherman- his colorful stand is always a pleasant sight to see at the Espanola Farmers Market.

INTERVIEW BY GABRIELA SILVA | 2014



RUDY & BERNIE CORDOVA

The house in Hernandez is right by the road now. The state expanded the two lane road to a four-lane black top in 2002, separating the acre that Bernie Cordova inherited from her parents, Gusman and Tonita Vigil, from her kin's house on the other side of the road. We waited to speed across, then drove down the narrow lane as Bernie pointed out her mother's fine peak-roofed adobe, and a small flat-roofed house just before the irrigation ditch, "the house where I was born. My sister lives there now." Her son, Tomas, an architect, is restoring the house next door. Bernie and her husband Rudy Cordova farm on his nine acres and another neighbor asked Rudy to use his fields as well. The neighbor has given up on farming but doesn't want his fields to lie fallow.

Rudy is the farmer. They met while both were working in Los Alamos, Rudy as a truck driver and Bernie as a cook. That was 46 years ago. They started farming in 1979. Rudy's mechanical skills are evident as we cross the sturdy cement bridge he constructed across the acequia. The brown Chama River water is flowing swiftly. Huge cottonwood and elm trees have taken advantage of the water and shade the ditch where we cross. The little lane was tightly built with the houses of generations of families, but beyond the ditch, there are only fields. I could make out the distant thickets of willows where the Chama River flows. Rudy has planted eat rows of chiles, tomatoes, cabbage, cucumbers, calabacitas, zucchinis, ornamental corn, sweet corn. Beyond the garden areas are fields for hay and alfalfa. "Let's go this way and see the apples." Bernie picked her way through the tall weeds, moving with difficulty. She retired after a serious car accident in 1982. We come to the orchards along the path and admire the green apples and dusky pears. They also grow cherries, grapes, peaches and plums.

Bernie worries about the new four-lane highway. "Rudy must cross two roads on his tractor and baler. Sometimes in the summer he stays in the fields until 9:30 at night, then has to watch for traffic and cross the road."

Bernie grew up in Hernandez and Rudy in Velarde, both raised by farm families. Rudy's parents were Alfredo and Catarina Cordova. Bernie described how people would sell their surplus corps in Colorado. Rudy's father would take fifty sacks of chile to La Jara; Bernie's dad would take apples, plums, and peaches to Colorado and trade for potatoes, grain, or barley.

Bernie and Rudy have two sons, an adopted daughter, six grandchildren, and an affectionate little Chihuahua dog. When her grandchildren were young, they would come with her to the farmers' markets. She pulled out a thick file of newspaper clippings, showing Bernie in an assortment of beautiful sunbonnets, or Rudy standing erect behind a mound of vegetables, selling from their market stand. None of the grandchildren are interested in farming, I asked her to give advice for young farmers. "They need to learn."

Rudy's fieldwork starts in February. The first seeds in the ground are peas. "Our vecino is eight-six. He watches the moon and comes over to say, 'it's time to plant.' " They separate out the big red native chiles in the fall and save those seeds. He plants the chile around May 3rd. They also order seeds. "Rudy loves to look at the Rocky Ford seed catalogues." During the summer, he works long hours in the field, eating his big meal at breakfast. "But he doesn't get tired while he's working, then he comes home, sits down and passes out."

INTERVIEWED BY SABRA MOORE IN 2003

MARY TRUJILLO & ELIAS GOMEZ

Mary Trujillo was looking for a photo of her mother and father from 1939. "Dad was gathering the wheat and Mother was sweeping." Her father was a Romero and her mother an Espinoza from Chimayo. Mary was born in Chimayo, but her family moved to Truchas when she was ten. They were living there when someone photographed them harvesting wheat. Her father would ask someone to come with goats, to pound down the ground and create a hard dry place where they could wash the wheat before driving it to the grist mill in Rio Lucio.

"We did everything with horses and wagons then; we had no trucks. You remember how Ralph Trujillo always hollers at me at the market. 'Did you bring the Horseman form Truchas?'"

Her family planted in high mountain fields that stayed wet; they did not have to irrigate the rich soil. They grew all kinds of beans, including garbanzos and favas. Mary Trujillo and her partner Elias Gomez sell dried fava beans now at the Espanola Farmers Market, which Mary has seasoned with a special chile spice. You

can eat them like peanuts. She learned as a child how to dry beans properly, on the roof.

"It's the hardest job in the world, being a farmer. You have to be outside, in the sun, you have to irrigate and hoe. People want to have things to sell; they think it's easy. But it isn't easy. You are selling a bag of chile for \$20 and people complain. But you have to turn the dirt, you have to plant the chile, you have to clean the plant, it takes a lot of time."

"Growing up, if we didn't have corn, if we didn't have wheat, we didn't have tortillas. We ate the food we grew from the farm."

Mary's partner, Elias Gomez, is from a ranch near Guanajuato, Mexico. They met in Espanola in 1981. Elias also comes for a family of farmers. Their fields were in the steep hills; they would plant corn and beans in holes along the hillside then wait for the rain to water the plants. Mary recalls hearing Elias talk about a terrible drought in 1957 when the corps all failed and people went hungry.

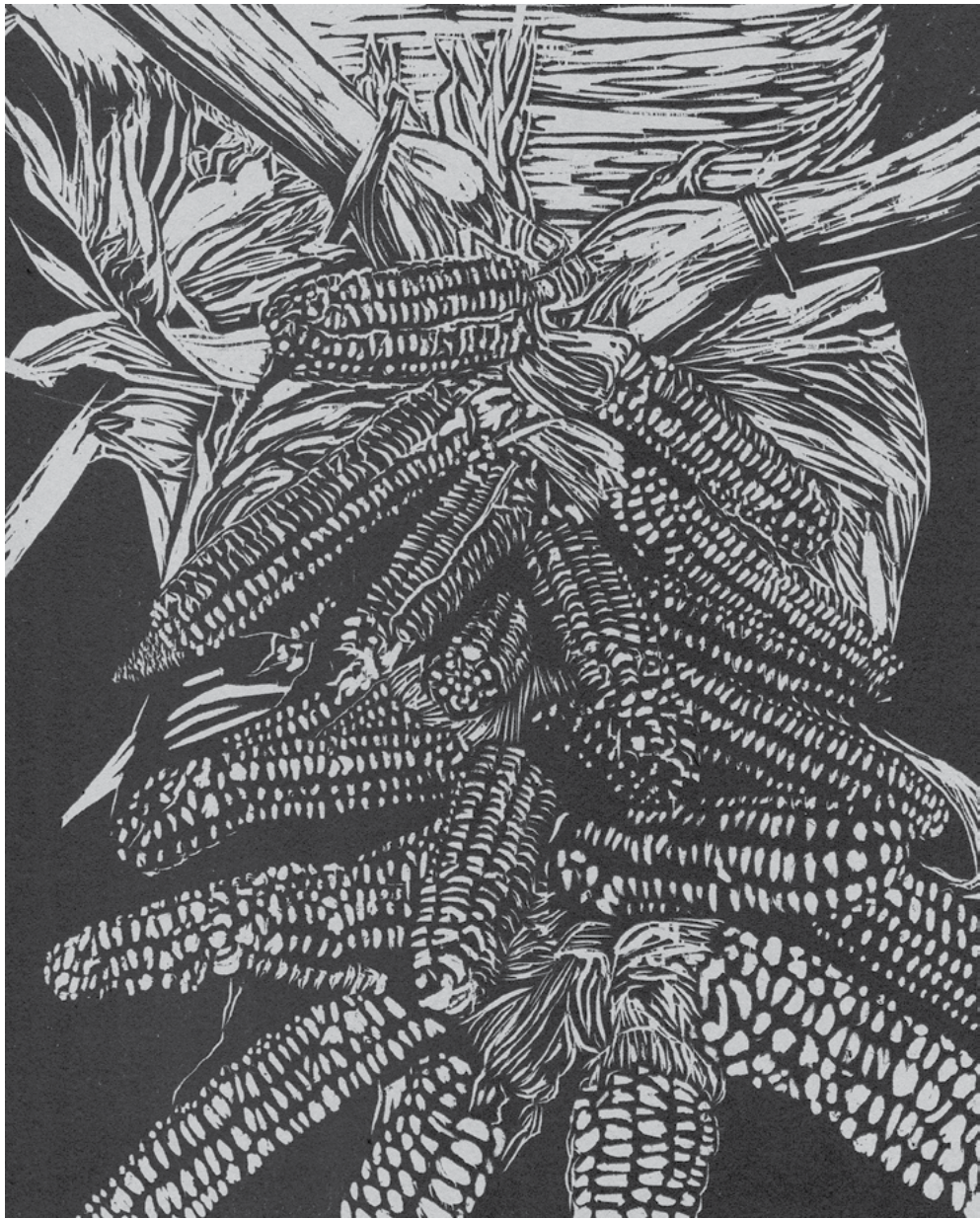
Today, Elias grows corn, chile, quelites, apples, zucchinis, onions, cherries and other produce on a farm in Alcalde; Mary uses her childhood skills to dry apples, beans, and zucchinis; she also dries chicos and prepares red chile powder. This year, the racoons and skunks have been getting their corn fields and breaking the plants.

Mary and Elias are usually the first farmers to set up at the Espanola Farmers Market, their blue striped canopy a sitting room for Elias' three grandchildren who often accompany them on market days.

INTERVIEWED IN 2003 BY SABRA MOORE

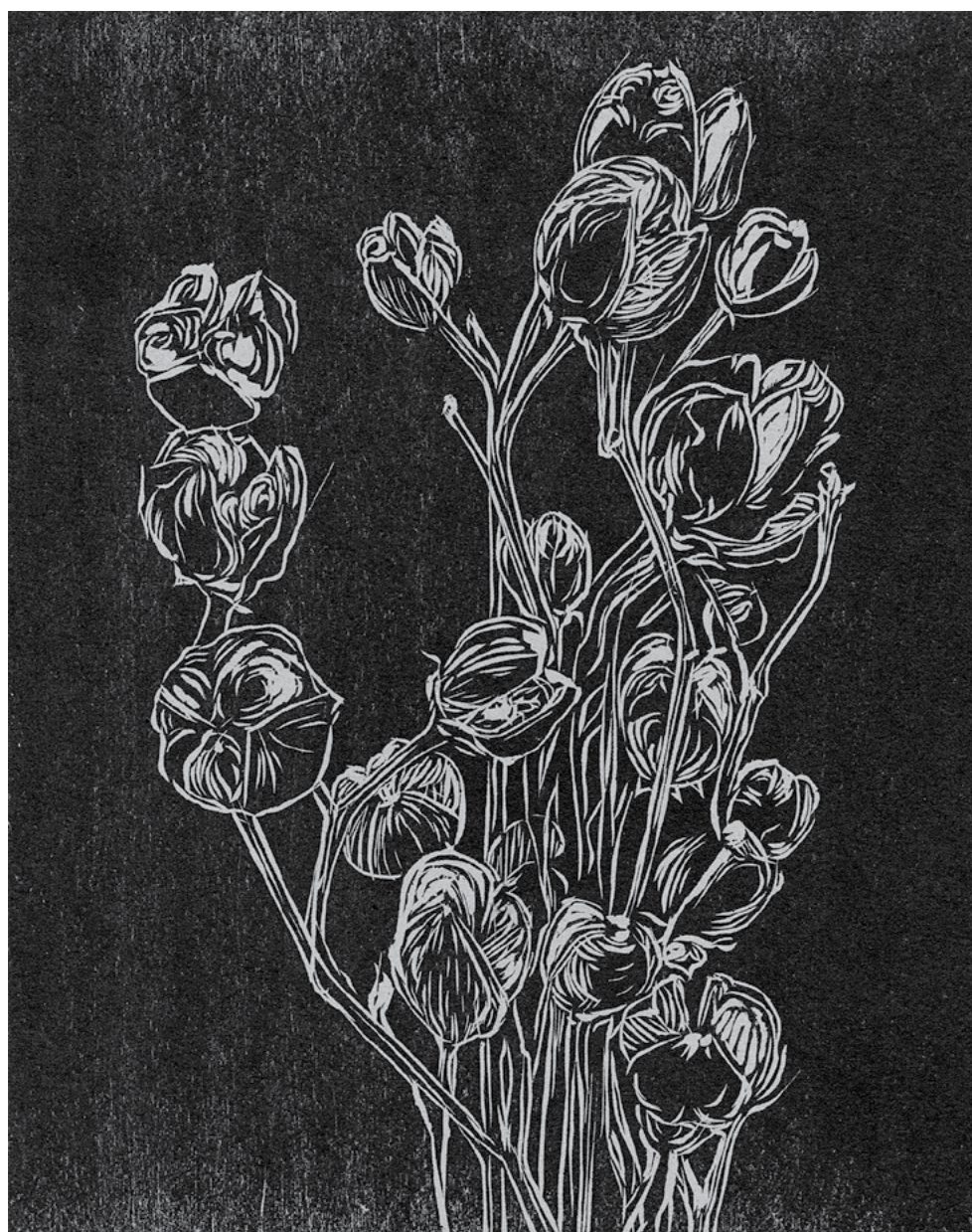


SABRA MOORE IS AN ARTIST LIVING IN ABIQUIU, NEW MEXICO WHOSE ART PRACTICE OFTEN INCORPORATES COLLABORATION WITH OTHER ARTISTS OR COMMUNITY MEMBERS. SHE IS THE LONG TIME MANAGER OF THE ESPAÑOLA FARMERS MARKET AND FEELS ARTISTS AND FARMERS SHARE CREATIVE ENDEAVORS.



SEED STORIES
MELODY OVERSTREET





This first series of woodcuts was created in response to a Seed Seva Immersion with Rowen White at Sierra Seeds Cooperative—

"Braiding Mother Corn's Hair" is inspired from a photograph that Rowen White's daughter, Maizie, took of her hands as she was braiding corn.

"Sifting Sacred Kapoor Tulsi Basil Seeds" is based off of a photograph that I took of Rowen White during a Seed Seva Immersion.

"Sitting with the Wild and Cultivated World" is based off of a photograph that I took of my dear friend Krisha Hernandez while at Sierra Seeds.

"Wild Cotton," and "Cultivated Cotton," -- were made in honor of the long-held relationship between people and plants. A nod to our ongoing co-evolution!

MELODY OVERSTREET IS AN ARTIST AND EDUCATOR THAT IS INTERESTED IN THE MICROSCOPIC AND MACROSCOPIC DETAILS OF OUR WORLD, AND HOW THAT INFORMS OUR RELATIONSHIP TO EACH OTHER AND TO PLACE. SHE IS A BEGINNING SEED SAVER THAT SEEKS TO ASK QUESTIONS AND TELL STORIES, INVESTIGATING WHAT IT MEANS TO LIVE WELL IN A PLACE.

VAPORYSEDIMENT.COM

GROWING CULTURAL FABRIC IN MEDELLÍN

ARLENE GOLDBARD

I arrived in Medellín, Colombia in early December, a few days after a man who claimed to be acting with divine guidance killed three and wounded nine at a Planned Parenthood clinic in Colorado Springs. The very next morning I learned that 14 people had been killed and 22 seriously injured at an attack on a holiday party at the San Bernardino County Department of Public Health.

Many people in the U.S. like to think of Americans as civilized. I can't count the number of times I've heard someone righteously condemn the barbarism of another society without noticing the scale of our own. So I can't imagine a better place than Medellín—whose name evokes in the minds of my fellow citizens images of the narco-terrorism that allowed drug lord Pablo Escobar to hold sway over the city until he was killed in 1993—to explore the question of how to transform a society in the grip of fear and violence into a functioning civil society.

Are you surprised that the answer is art and culture (which definitely includes community gardening)? For decades, I've been asking people to envision the commitment to communal creativity fully expressed in public programs, to dream into a future shaped by their largest vision. Are you surprised when I tell you that in Medellín, I saw this future and felt as if I had walked into a dream, the extraordinary made real?

Medellín is widely recognized as a city that has successfully launched its transformation from a place terrorized by drug lords and their gangs, in which going out at night was basically not an option, to one explicitly and assertively aligned with its own remaking, for instance, Medellín was named Innovative City of the Year in 2013, particularly for its new transportation infrastructure.

I promise you I am not romanticizing: Medellín is a city of 2.5 million with a significant share of poverty, gangs, and crime. For some of the poorest, Escobar was seen as a Robin Hood and "civil society" doesn't exactly ring a bell. The challenges of class, race, and gender privilege persist. I am not claiming to have discovered heaven on earth, but something almost as extraordinary for an observer coming from the U.S. circa 2015: a public sector that has embodied and supported the public interest in culture with tremendous forethought, intentionality, and caring; and results to match that intention.

I was invited to Medellín to deliver a keynote at a congress of networks in music, dance, theater, and visual arts supported by a municipal public sector that devotes nearly forty percent of its



budget to education and culture. (New York comes close, with nearly one-third of its budget allocated to education, plus a small fraction for culture, but most U.S. cities fall far short.) Why do they invest so heavily in these areas. As my host—Ana Cecilia Restrepo, the director of La Red de Escuelas de Musica de Medellín, that Colombian city's network of music schools that are much more than schools—told me: "The central idea is that you create civil society through participation, that the cultural aspect of life is directly linked to citizenship, to a civic culture." To repair the damage done by a culture of violence and terror, they had to reweave social fabric, bringing people out of their homes and into public space to play and work together.

When I wasn't offering a talk or a workshop, I was taken to visit a series of cultural centers in the city's poorest neighborhoods, high on hillsides surrounding the central city.

As she drove, Ana told me one of the city's famous rejuvenation stories. Below, I share it with you. But first I want to tell you about my visit to an amazing cultural center in Medellín.

When we think "cultural center" in the U.S., often what comes to mind is a special-purpose space: maybe a concert hall and a smaller performance space, some meeting rooms or classrooms. Quite a few of our centers stand empty much of the time, waiting for scheduled events such as concerts to fill them up.

But the Casa de la Cultura I visited, Los Alcazares, is being used in every possible way. I entered the courtyard from a residential street. The first thing I saw was a green wall, where plastic bottles have been repurposed as planters suspended in front of the bricks, a vertical garden. (At the end of this article, you'll find a link to a video by Agroarte showing—among other things—how local people create such gardens.) Leaning against another wall was a bicycle equipped to carry gardening tools and seedlings, created for the mobile planting project by artist Giovanni Sáenz T, who won a municipal competition for an artist residency in the city's cultural development centers.

If there's one word for Los Alcazares, it's integrated. In the space of a morning, I sat in on a weaving workshop and a yoga class, met a bunch of volunteers and program leaders, had a delicious

outdoor lunch prepared by neighbors who used produce from the center's community gardens to make dips for the homemade bread another neighbor brought, and toured several gardens in the neighborhood. Los Alcazares' director, Javier Burgos—a painter, cyclist, and environmental activist—told me that the driving goal for all this creative and generative activity is to bring people into relationship—in effect, to create the warp and weft of social fabric in the community not as a byproduct of producing or presenting arts and recreational activities, but as a first purpose.

For example, the mode of gardening I saw is organic in two senses—the first being the usual sense of natural, not chemical-intensive. The second sense is a kind of gradualism: they aren't ripping out vast lots, but pacing themselves. The gardening seems organic to the neighborhood. A little at a time, people have dug up the weeds or shrubs lining nearby sidewalks and planted edible greens and herbs along with flowers. I visited a remarkable garden created and maintained in containers on a bathtub-sized patch of sidewalk a few streets away from Los Alcazares. The inspired and enthusiastic gardener had created one of the most compact and efficient

are donated by the most famous Colombian architect, Rogelio Salmona—it's the last design that he makes before he dies. An anonymous foundation donates all of the material and all of the manual labor and this amazing center gets built. And on top of that, the principle of this cultural development center is we're not going to run it ourselves, we're going to ask allies to come and run it with us."

A key ally was what Ana called a compensation union (I think credit union would be the closest U.S. translation)—one of many workers' cooperatives that have historically contributed to social welfare through job training, daycare programs, medical and dental services, and loans. The compensation union issued an open invitation to the neighborhood to program the new cultural development center.

The Zona Norte neighborhood, Ana told me, is predominantly Afro-Colombian, including many coastal people, so the programming included "Afro-Colombian dance, hip hop, a lot of capoeira, a lot of Colombian dance, gastronomic classes, circus skills, and clowning. There's a lot of intersections around that area, which used to

At that moment, we stopped at a traffic light. Two young men ran into the crosswalk carrying lit torches. Lickety-split, one jumped on the other's shoulders and began juggling the torches. This entire show took place with enough time to spare before the light turned green to run between the rows of cars collecting coins.

Since the Moravia center was built, Ana told me, "this whole area has become one of the most important streets. It has the botanical gardens, the planetarium, the park of wishes. All of these things have grown up around it. So the public and private spheres coming together, it was like making a wonderful new dish. Now, years later, I think it's contagious!"

The identification with and sense of common ownership of the city I experienced in Medellín goes way back, long before the present era of conscious cultural development. People even have an expression for things they consider typical of the northwest region of Colombia, especially Antioquia province, with Medellín at its center: *paisa*, they say, when a gesture, a dish, or an experience seems essentially local. That sense of identity is nourished now by



vermiculture composting operations I've ever seen, where kitchen and garden scraps pass through a succession of black plastic bags and worm-filled bins to emerge looking and smelling like fine, fresh loam. He said the neighbors were skeptical when he first began digging the beds in front of his house, but they've been won over by the results.

Working with people throughout the city, the people I met that day are creating a network of community gardens. There's a directory listing plants and their uses, and a map keyed to find the public and private gardens springing up across Medellín. The network offers a regular bicycle tour of more than 30 gardens in communes 11, 12 and 13.

One of Medellín's greatest success stories in the Moravia neighborhood. "There used to be a waste dump," Ana told me as she drove, "and on top of it, Pablo Escobar built a ton of housing. For a long time, people venerated Pablo Escobar because he'd given them a home. In 2005 the initiative comes together where the local government gets funding to build a cultural development center there in Moravia. The designs

be the end of the city. It's where the recyclers live. [Note: These *basureros* or trash prospectors extract usable material from the enormous mountain of rubbish in the El Morro neighborhood and reuse or sell it to live.] They need to make a living doing shows in the traffic, so they learn clowning, juggling and everything."

LINKS:

Agroarte video:
youtu.be/Uw64SNu3dRA

Mobile Planting Project:
giosaez1225.wix.com/agroclela

Medellín's Network of Community Gardens:
redhuerteros.org/e50

The Network's Facebook page:
www.facebook.com/groups/522589197880451/?ref=ts&fref=ts

A bicycle tour of urban gardens in Medellín:
descubre.mdeinteligente.co/huertas-urbanas-red-de-huerteros-medellin-sostenibilidad-soberania-alimentaria/

NextCity article about the rebirth of the Moravia neighborhood: nextcity.org/daily/entry/reborn-from-a-trash-heap-with-women-at-the-helm

the willingness of its arts networks, community gardeners, and Casas de la Cultura to offer—and make good on—sincere and open invitations to the community to make them their own. What would it take to spread that way of operating here, making it not a rare exception but a daily delight?

ARLENE GOLDBARD IS A WRITER, SPEAKER, CONSULTANT AND CULTURAL ACTIVIST WHOSE FOCUS IS THE INTERSECTION OF CULTURE, POLITICS AND SPIRITUALITY. HER TWO NEWEST BOOKS—THE WAVE AND THE CULTURE OF POSSIBILITY: ART, ARTISTS & THE FUTURE—WERE PUBLISHED IN SPRING 2013. SHE IS CHIEF POLICY WOKN OF THE US DEPARTMENT OF ARTS AND CULTURE AND PRESIDENT OF THE SHALOM CENTER. SHE WAS NAMED A 2015 PURPOSE PRIZE FELLOW FOR HER WORK WITH THE USDAC.
WWW.ARENEGOLDBARD.COM
WWW.USDAC.US

IMAGES: JAVIER CARDONA SHOWING VISITORS HIS GARDEN, ESPACIO VITAL

GMO-FREE NEW MEXICO

CHRIS PERKINS

Hello—my name is Chris Perkins and I am part of GMO-Free New Mexico. We are a grass-roots organization formed with an inspiration from March Against Monsanto and the desire to eat clean food.

The March Against Monsanto movement began four years ago and since then Albuquerque has been protesting in solidarity with the rest of the world. This year GMO-Free New Mexico is changing things up. There will be three events scheduled in May that are all part of the awareness campaign.

The first event is ArtFight at Tractor Brewery in Wells Park. At ArtFight, artists of all kinds come to create art – live – while you drink beer and

watch. At the end of the fight, the top pieces go up to auction. The auction sounds like a car auction but in this case, the items going up were made in just hours and were created right before your eyes.

Then, on Saturday, May 21st, people all over New Mexico and the world will gather as part of a Global March Against Monsanto. The intention of this march is to raise public awareness and bring increasing political pressure to bear regarding Monsanto's corporate farming

“Monsanto is bankrupting famers, causing soil infertility, mono-cropping, loss of biodiversity, and bee hive collapse. Furthermore, their practices pose a very real threat to organic farming and loss of native plants. It is causing dependency on a centralized food system. In aggregate, this is a recipe for global famine,” warns long-time activist and member of the Gateway Greens, Daniel Romano.

and business practices and to fight for bans of foods that contain genetically engineered or modified materials. It has been estimated that 38 countries spanning 6 continents and 428 cities will be participating in the Global March Against Monsanto for a peaceful, non-violent, informational protest.

Finally, on Saturday May 28th, 2016 the second Bees + Seeds Festival will take place in Albuquerque, NM at Tractor Brewery Wells Park!

The Bees + Seeds Festival is a family-friendly learning and interactive environment open to all. The free event will feature information and education on pollinators, seeds, food sustainability and environmental awareness. There are many activities for children including making seed murals with Seeds: A Collective Voice, planting seeds to take home and children's art activities! The Seed Broadcast Truck will be on site to record your seed story and be sure to bring extra seeds for a seed exchange. The event also includes live music by Mondo Vibrations, Keith Sanchez, Element37 and others to be announced! The event will begin with guest speakers and will include poetry, art and other performances.

Organizers with GMO-Free New Mexico want to raise awareness about honeybee Colony Collapse Disorder and the dangers of herbicides to bees and all other pollinators in a family-friendly environment that has many activities for children and adults. Come to Tractor Brewery in Wells Park to celebrate pollinators, seeds, farmers and the healthy local foods that nourish us. The free event will also feature information on bee keeping, gardening, a kids corner, information tables, Seed Blossoms Art, free seed bombs, and free plant starts. More to be announced in the coming weeks!



CHRIS WAS BORN IN ALBUQUERQUE AND HAS SPENT HIS ENTIRE LIFE IN THE RIO GRANDE VALLEY. HE DISCOVERED HE HAD A THIRST FOR FOOD KNOWLEDGE AND THROUGH THAT, HE DECIDED TO TAKE ACTION. HE AND HIS PARTNER DECIDED TO WORK WITH A SMALL GROUP OF PEOPLE AND CREATE THE EVENT BEES + SEEDS FESTIVAL IN ALBUQUERQUE, NM. CHRIS ALSO ENJOYS GROWING VEGETABLES IN HIS YARD ON THE SOUTHWEST MESA OF ALBUQUERQUE.

WWW.FACEBOOK.COM/GMOFREEMM



SQUASH WITH SEEDS, 2015

NANCY SUTOR

NANCY SUTOR LIVES IN AGUA FRIA VILLAGE AND HAS BEEN IN NEW MEXICO SINCE 1977 AND IS A GARDENER, ARTIST, EDUCATOR AND CURATOR WITH A PARTICULAR INTEREST IN THE CYCLE OF THE SEASONS.

NANCYSUTOR.COM

WAITING FOR THE RAPTURE MARITA PRANDONI

Here in Santa Fe, Rocky Mountain winters can be tough, even at the southernmost end. And when the tulips are stunted by snow in mid-May, the wait for spring can be even more punishing. But by then there are also signs of hope in the garden, like asparagus spears, garlic sprouts, and the chubby, rosebud-like tips that poke up from the rhubarb roots. As the dark leaves unfurl atop coral stalks, a lush little oasis emerges among the sparse beds.

Often, after hearing the morning news and mulling over the world's insanity, my husband goes to the garden to ruminate. He rants out loud until he notices a little miracle, like cilantro coming up among the carrots. His leprechaun-like grumbling morphs into praise, and once again it's not the gardener who transforms the garden, but the garden that transforms the gardener.

One day this transformation was dramatic. The morning news told of a congregation somewhere in middle America that believed the "second coming" was imminent, and believers would be lifted to heaven while nonbelievers would suffer a miserable demise on earth. This drove my husband to the garden for a good rant. Hours later, he burst into the kitchen proclaiming, "The rapture is underneath the rhubarb!"

When I asked him to explain, he told me that he lay down on the ground to peer up into the rhubarb plant from below. He noticed a lizard resting in its shade and ladybugs crawling up the crimson stalks. It sheltered a veritable microcosm that resembled the most serene old-growth forest. He had experienced paradise down there.



Since that day, rhubarb has occupied a revered status in our garden. This particular plant has been generous for a couple decades, bestowing so much delicious fruit that we donate much of it to our friend who bakes pastries that he sells at the farmers market. Many in Santa Fe have tasted our ruby rhubarb without even knowing its sacred eminence.

Once a California towhee decided to build her nest in the rhubarb plant. Though we refer to these birds as "winged rats" because they snip off the baby basil and other delicate sprouts, we allowed this one to stay, since she built her nest in our presence, indicating that we should learn to coexist. She had three hatchlings, two of which survived. Unfortunately, I was responsible for the tragic loss of her third chick. I unwittingly rested the water hose at full force under the leaves and right in the nest. Not long after the surviving chicks had fledged, I went to the patch to pull some stalks. Out popped a red racer, perfectly matching the red of the stems. Obviously, the snake was more conscious of the nest than I was.

Plants and animals are always trying to cultivate relationships with humans. They realize that our mutual survival is intertwined. Imagining that reciprocity, whether you really believe in their sentience or not, can generate hope and abundance. It can give new meaning to wealth and value—and what's not to value about the earthbound rapture of a happy garden?

Here's my favorite rhubarb recipe that came from my grandmother:

GRANNIE B'S RHUBARB CRUMB CAKE

6 tablespoons of unsalted butter (1 stick minus 2 tablespoons)
 3/4 cup of brown sugar
 1 egg
 1 teaspoon of vanilla
 1/2 cup of sour cream or whole yogurt
 pinch of salt
 2 cups of flour (gluten-free works great for this recipe)
 1/2 teaspoon of baking soda
 2 cups of rhubarb chopped into 1-inch pieces

STREUSSEL:

2 T butter
 1/4 cup brown sugar
 1 teaspoon of cinnamon
 chopped walnuts or pecans (optional)
 Blend ingredients in the order above. Fold in the rhubarb. Spread into a prepared spring-form pan or 9x9 baking dish.

Mix streussel with a fork and sprinkle over the batter. Bake at 350° for 30-35 min. or until medium brown.

For best results, use organic ingredients.

MARITA PRANDONI COOKS, GARDENS AND WRITES AT THE ACADEMY FOR THE LOVE OF LEARNING AS WELL AS AT HOME.

BURNING THE DITCHES

GINGER LEGATO

Three men stand tight to each other
 in a narrow acequia.
 Heads slightly bowed.
 Each has an arm raised and resting
 atop the tall handle of a shovel.
 They gaze intently, yet comfortably
 toward the smoky fire
 burning a mesh of tangled weeds
 that clog the path of water to their lands.
 This quiet pause knits them together
 as if in deep prayer. It is dawn.
 They gather like the fog of the previous night,
 At ease in the long tapering ditch.

Like the 19th century painting
 by Jean Millet, titled *The Angelus*,
 two peasants unbent from their labor,
 stand bowed and silent in soft light,
 pitchfork stuck in ruddy soil,
 a half-full basket of potatoes at their feet,
 wheelbarrow close by
 crowded with full rough sacks.
 Clouds low on the distance horizon
 hang over a modest gray church and village.
 Critics call this canvas 'the painting of a prayer'.
 It is small, perfectly composed,
 potent in its message of stillness.
 We can almost absorbed it
 into the silence of our own bodies.

Three men dressed in rugged Carhartt jackets,
 seed caps on their heads,
 are burning irrigation ditches
 on the first weekend
 after the vernal equinox.
 Will the spark and smoke of their fires,
 like incense to heaven,
 like prayer on the winds of spring,
 call down the rains
 that will press the flow of water,
 like grace, into their alfalfa fields?



GINGER LEGATO IS A POET, ARTIST, BOOK DESIGNER AND RESIDENT OF MEDANALES, NEW MEXICO, WHERE THE BEAUTIFUL CHAMA RIVER FEEDS THE DITCHES OF RIO ARRIBA COUNTY VILLAGES FOR SMALL FARMING, INCLUDING A NUMBER OF ORGANIC FARMS, AGRICULTURE AND GARDENING. AS A MEMBER OF RIO ARRIBA CONCERNED CITIZENS, SHE IS WORKING TO RAISE AWARENESS OF THE DECISIONS OF THE BLM TO LEASE LANDS ABOVE THE RIO CHAMA WATERSHED, WHICH EXTENDS OVER 3,000 MILES, TO THE OIL AND GAS INDUSTRY FOR 'FRACKING'.

GINGERLEGATO.BLOGSPOT.COM

LYING AWAKE AT VALLES CALDERA

DANIEL BOHNHORST



You took from the high shelf a jar
labeled Desert Rain
and watered the first seed
to bed here after the eruption

Millennia later, I lie awake
in the tall grass of this crater
while October nears, and clouds
half-cover the harvest moon

There is a cavern in me
deep as the magma pool
whose pressure opened this valley
where I lay my head

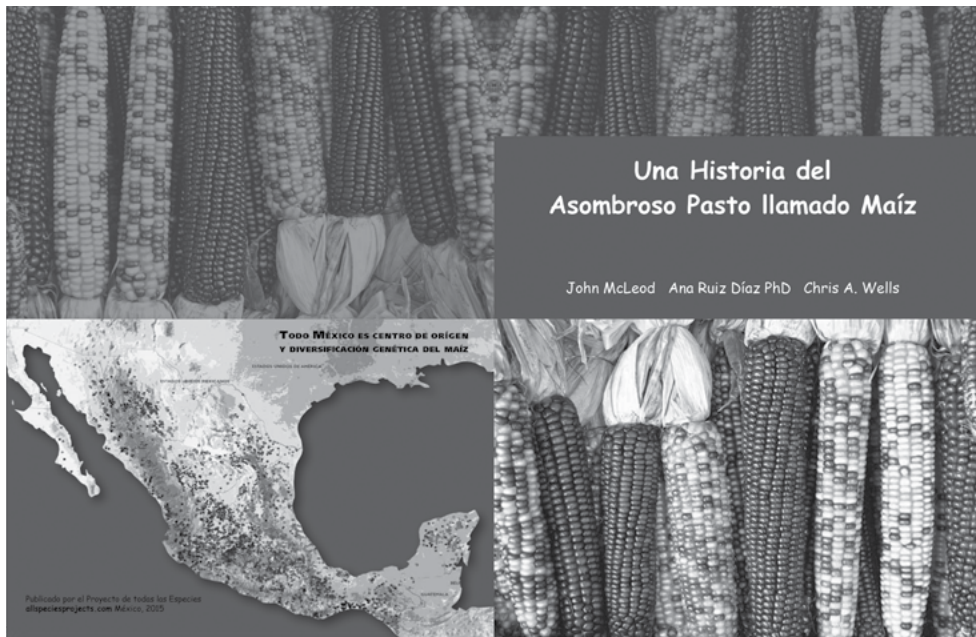
And there are nights I fear
what peace I have is only
a delicate silk that lies above
kindling about to ignite

DANIEL BOHNHORST IS A POET AND ACTOR. HE MOVED FROM MINNEAPOLIS TO SANTA FE DURING THE LAS CONCHAS FIRE. SINCE THAT TIME, HE HAS WORKED CLOSELY WITH TEATRO PARAGUAS IN CELEBRATING AND PRESENTING POETRY IN BOTH ENGLISH AND SPANISH TO AUDIENCES IN SANTA FE AND ALBUQUERQUE.

THE AMAZING GRASS CALLED CORN, A STORY OF MAIZE

JOHN MCLEOD DR ANA RUIZ DÍAZ CHRIS WELLS

These pages are a sample from "The Amazing Grass Called Corn, A story of Maize." This book is dedicated to the children and students of Mexico and New Mexico, and to the future of corn- to inspire and inform a new generation of farmers. This booklet was first written by teacher John McLeod in 2001; it is a story of corn from the USA's perspective; it explains industry's intervention in mono-cultivation, processing and genetic modification of corn. The original text was edited in English and in Spanish by Ana Ruiz Díaz and Chris Wells in order to update the theme of transgenic corns.



BOTH EDITIONS WERE MADE POSSIBLE THANKS TO ALL SPECIES PROJECT AND HAVE BEEN DELIVERED TO HIGH SCHOOLS IN OAXACA, JALISCO AND MÉXICO CITY AS WELL AS IN NEW MEXICO.

THESE EDITIONS WILL BE AVAILABLE SOON TO DOWNLOAD FROM WWW.SEEDBROADCAST.ORG AND ALLSPECIESPROJECTS.COM. CHECK OUR UPDATES AT WWW.FACEBOOK.COM/SEEDSHARE

CHRIS WELLS IS AN OUT OF THE BOX COMMUNITY ECOLOGICAL & MYTHICAL THEATER PRODUCER AND HAS BEEN OBSESSED WITH GROWING NATIVE CORN FOR 30 YEARS. ALLSPECIES@EARTHLINK.NET

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DR ANA RUIZ DÍAZ IS AN INDEPENDENT ADVISOR ON ORGANIC FARMING AND PERMACULTURE AND IS PART OF THE COLLECTIVE THAT SUED FIVE TRANSNATIONALS AND TWO FEDERAL MINISTRIES TO STOP GM CORN IN MEXICO; AS A RESULT OF THIS CLASS ACTION LAWSUIT, PERMITS TO SOW TRANSGENIC CORN ARE BANNED SINCE SEPTEMBER 2013.

WWW.DEMANDACOLECTIVAMAIZ.MX/WP ARUIZDIAZ@PRODIGY.NET.MX

Native people of New Mexico know they have always lived here. They know that the Creator provided them with all they needed to live in this world. They know that the Creator gave them corn. Maize is as their mother. Every day prayers are offered to corn in remembering and honoring their mother.

The archaeologists say about 20,000 years ago hunter gatherers were following mammoths when they crossed a land bridge from Siberia to what is now Alaska. The last Ice Age had just ended and with melting water running, a lot of grasses grew. Many animals prospered eating grasses. Corn would come from the grasses.

These nomads spread rapidly throughout North, Central and South America. For thousands of years people lived off of what they could catch, hunt, dig, and fish from earth and water. Some of these people were so smart that they knew about hundreds of different plants that grew around them. All of the fruits and vegetables that you now eat were once wild plants. Many of them were much smaller, not as tasty, nor easy to cook.



Plants can be pretty smart. They can't walk around but they want to spread their seed. They figured out that if they created a tasty fruit, birds and people would come to them, eat the fruit then walk away. Far from the plant the seeds are pooped out. The seeds then germinate and grow into a new plant. Part of the natural breeding that took place was by humans choosing the best tasting and biggest berries or seeds to eat and "replanting" them for future harvesting. Over hundreds of years, these bushes and grasses developed into species that gave berries and seeds that humans gathered as a main part of their food.

Other stories tell that people back then could understand plants better than we can. They say that some could even communicate with plants. Maybe that's how they learned if they were good to eat, good to heal wounds, burns or relieve pain, and what leaves or flowers put in water made delicious drinks.

Los habitantes nativos de Nuevo México saben que han vivido siempre aquí en el suroeste. Saben que su gente vino desde el inframundo, un lugar muy distinto. Saben que el Creador les dio todo lo que necesitaban para vivir en este mundo. Saben que el Creador les dio el maíz. El maíz es su madre, cada día ofrecen plegarias al maíz para recordar y honrar a su madre.

Los arqueólogos dicen que hace 20 mil años los cazadores recolectores estaban siguiendo mamuts cuando cruzaron un puente de tierra desde Siberia hasta Alaska. La última Era de Hielo había terminado y con todo ese hielo derretido corrió mucha agua y crecieron muchos pastos. Muchos animales pudieron prosperar comiendo los pastos...de esos pastos vino el maíz.

Los nómadas se extendieron rápidamente a través del norte, el centro y el sur de América. Por miles de años vivieron de lo que podían atrapar, cazar, desenterrar, cortar y pescar de la tierra y el agua. Algunos dicen que estas personas eran tan inteligentes que sabían todo acerca de cientos de plantas diferentes que crecían a su alrededor. Todos los frutos y vegetales que ahora tú puedes comer fueron plantas silvestres. Muchas eran mucho más pequeñas, no tan sabrosas y no era sencillo cocinarlas.



Las plantas son muy listas. No pueden caminar pero quieren esparcir sus semillas. Sabían que si hacían sus frutos sabrosos, los pájaros y los humanos vendrían por ellos, los comerían y seguirían su camino. Entonces las semillas salen por la caca, lejos de sus plantas madre. Las semillas germinan y crecen nuevas plantas. Parte de la reproducción natural fue realizada por los humanos al elegir las moras y semillas más sabrosas que se comieron y 'replantaron' para cosecharlas después. Escogieron los frutos mayores y más sabrosos de las plantas nuevas y luego las 'replantaron.' A lo largo de cientos de años, los arbustos y los pastos se desarrollaron hasta ser especies que daban moras y semillas que los humanos recolectaron como parte principal de su alimento.

Otras historias cuentan que la gente podía entender mejor a las plantas que nosotros. Dicen que algunas personas se comunicaban con las plantas... Tal

Botanists have been trying to agree on which plants are the wild relatives of corn. This plant has not been easy to decipher; they ask themselves how was it that a grass could get to give big ears? Corn is really a mysterious plant.

The scientists search now with new tools, they look in caves, they dig under old towns to find leftovers of seeds, animals, poo, wood and fireplaces. They use carbon dating to tell how old they are. They tell us that long ago someplace in central México people were interested in plants and observed the grasses carefully. Two of them caught their attention: we now call them Teocintle and wild Maize. Somehow these two plants cross-pollinated and a new species was created.



Cross pollination is pretty important. In each corn plant there are masculine flowers: the tassel on top of the stalk, and feminine flowers in the cobs, the silvery "silk" strands that need to be fertilized with pollen of the tassels above. Each strand gives birth to a kernel. There can be more than 400 kernels in an ear of corn, and each one is the result of a different pollination event. Even though a corn plant can pollinate itself, if wind blows, the pollen flies far to another plant. This creates different kinds of corn kernels because they have two different parents.

The ones who first planted and cultivated corn must have been good observers of nature because they knew what grasses could be eaten. At first the grains on the corn plant were very small, only the size of the tip of your little finger. They started to choose the best kernels from the best corn plants and replant them the next year...they then continued year after year

vez así fue como supieron cuáles eran buenas para comer, cuáles eran buenas para curar heridas, quemaduras o el dolor, y si se ponían en agua qué hojas o flores hacían bebidas deliciosas.

Los botánicos han tratado ponerse de acuerdo en quiénes son los parientes silvestres del maíz, para ellos esta planta no ha sido sencilla de descifrar, se preguntan cómo fue que un pasto con una mazorquita pudo llegar a dar elotes tan grandes?

Los científicos ahora usan nuevas herramientas, buscan en las cuevas, excavan bajo pueblos antiguos para encontrar restos de semillas, animales, excrementos, madera y fogatas; usan el carbono para saber qué tan antiguos son. Nos dicen que hace mucho tiempo en algún lugar del centro de México los habitantes estaban interesados y observaban con cuidado a los pastos. Dos de ellos llamaron su atención -hoy los llamamos teocintle y maíz silvestre- y en un momento dado estos pastos se cruzaron con polen y fue creada una nueva especie.



La polinización cruzada con polen es importante. En cada planta de maíz hay flores masculinas en la espiga de la caña y flores femeninas en las mazorcas -son los cabellitos plateados que necesitan ser fertilizadas por el polen de las espigas- cada uno está unido a un grano. Puede haber más de 400 granos en una mazorca, entonces cada grano es resultado de una polinización distinta. Aunque la planta de maíz se puede polinizar a sí misma, si sopla el viento, el polen de la flor masculina puede volar lejos hasta otra planta. Esto puede crear diferentes tipos de maíz porque tienen dos padres distintos.

Los primeros que sembraron y cultivaron maíz deben haber sido buenos observadores de la naturaleza porque sabían qué pastos se podían comer. Al principio los granos en las plantas de maíz eran muy pequeños, del tamaño de

during thousands of years and this is still going on today. They must have been pretty patient. These farmers domesticated corn and were the first breeders because they were able to create better plants to help people. If they could get corn to give them abundant food, they would not need to move around all the time, they would be able to settle down.



Staying home. By careful selection of corn, over many generations, a corn was developed that was big and consistent enough that it invented stay-at-home farmers. No longer did everyone have to keep moving to find food. What was great about this new corn was that it could grow almost anywhere, you could eat it fresh; it could be dried, grinded, stored, cooked and eaten in the winter. And it was good food.



la punta de tu dedo meñique. Empezaron a elegir los granos de las mejores plantas de maíz y los replantaron el siguiente año...continuaron año tras año tras año durante miles de años y continúan hasta el día de hoy. Debieron ser muy pacientes. Estos campesinos domesticaron al maíz y fueron los primeros mejoradores de semillas porque lograron crear mejores plantas para ayudar a la gente. Si lograban que el maíz les diera de comer, entonces no tendrían que moverse todo el tiempo, podrían establecerse.



Quedarse en casa. Por medio de la selección cuidadosa del maíz durante muchas generaciones, se desarrolló un maíz lo suficientemente grande y consistente que inventó a los campesinos-que-se-quedan-en-casa. Ya no tenían que moverse todos para encontrar alimentos. Lo que era magnífico de este nuevo maíz era es que podía crecer casi en cualquier sitio, se podía comer tierno, se podía secar y almacenar, moler, cocinar y comer en el invierno. Y era buen alimento.



THE CHUPACABRA CANTINA ALICIA LUERAS MALDONADO

Many of us grew up surrounded by acequias and the rich earth that produced corn, beans, squash, chile and many fruits and vegetables. To plant and harvest native seeds is a ceremony that has sustained us for millennia. This ancient practice is a ceremony that ties us to our Mother Earth and nourishes our mind, body and spirit. As Native New Mexicans we have a connection to the land and to the traditional farming and ranching practices of our ancestors. It is a connection we hold sacred.

We are living in a time when the degradation of our foods and traditional farming practices by the genetically engineered process of biotech corporations is rampant, and our indigenous foods are being threatened by large corporations, who seek to take ownership over our seeds and planting practices.

As artists and organizers, Las Meganenas are committed to raising awareness about the

importance of protecting our native seeds and continuing in the tradition of planting and harvesting our crops. The Chupacabra Cantina was borne out of this commitment.

Las Meganenas ("the big girls") is a troupe of Latina women operating from the core belief that we hold a unique position in society, that of storytellers. We tell stories through performance pieces related to global issues.

I have had the great pleasure of working alongside these phenomenal women as we bring forth stories that give us strength and connect us to our humanity.

We are currently in rehearsals for our original play, *The Chupacabra Cantina*. Our member, Soledad Hindi, wrote this play and after she presented a draft we all quickly became involved in adding our voices and editing the script to get it ready for the stage. We premiered *The*

Chupacabra Cantina at the National Hispanic Cultural Center in March of 2015 as part of their *Siembra: Latino Theatre Festival*. We enjoyed a great response from the community.

We are excited to bring the production back to life, and I took a minute to talk with the playwright about her inspiration behind the play.

ALICIA: What inspired you to write a play about seeds and GMO's?

SOLEDAD: Other than air and water, there is nothing more basic than food and unfortunately we live in a world where all three of these gifts have been greatly compromised. I am a gardener at heart. I find solace and healing in art, silence and the earth. Tilling the soil, watering, waiting for the earth to part and give birth is at the essence of human life. It is simple, pure, and yet complex beyond imagination. It is our past and our future and it must be protected. As an artist / activist, I feel compelled to share essential information through my art.

ALICIA: What role do you think art and artists play in the larger social and political movements like the fight against Monsanto and GMO's?

SOLEDAD: Art and artists are in a unique position to break boundaries that must be torn down for change to happen in the larger social and political world. Information through art can transcend the ordinary and as such, strike at the core of things. Monsanto and GMO's are at the core of what effects the world on a daily basis. People are moved by art at a cellular and soul level, and this is where change happens. To not use the power of art and artists to effect social and political change makes no sense.

ALICIA: How do Las Meganenas work together and with community?


SOLEDAD: Las Meganenas is truly a cooperative performance troupe. We work, play, perform and guide each other through community. The community of the group, not the performing aspect of the group, comes first, and I believe that this commitment to camaraderie extends itself outward into the community. We are committed to using our performance, our voices and our knowledge to speak what must be spoken and effect change whenever possible.

We are working hard to bring this story to life and encourage everyone who can to join us for a performance.

THE CHUPACABRA CANTINA:

Enter the *Chupacabra Cantina* in northern New Mexico, where anti-GMO nuns, a bartender, and an unexpected guest plant seeds of social justice amid the daily chatter of community gossip and Fox News reports blaring in the background. Stories from Tierra Amarilla, Palestine, and around the globe are woven into the fabric of the characters' lives, moving them to question what kind of seeds they are planting, and whether they are feeding the chupacabra. Accompanied by live music and song. Presented as part of Women & Creativity 2016. Written by Soledad Hindi. Directed by Alicia Lueras Maldonado.

LAS MEGANENAS PRESENT
THE CHUPACABRA CANTINA
WRITTEN BY SOLEDAD HINDI & DIRECTED BY ALICIA LUERAS MALDONADO



MARCH 10-13 & MARCH 17-20, 2016
THURS - SAT: 7:30 PM
SUNDAY: 2:00 PM
N 4TH THEATER

TICKETS
\$18 GENERAL ADMISSION
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\$10 THURSDAY SHOWS

WOMEN & CREATIVITY
celebrating artists

North 4th Art Center 4904 Fourth Street NW
Box Office 505.886-1251 | holdmyticket.com

ALICIA LUERAS MALDONADO IS A NATIVE NEW MEXICAN, BORN AND RAISED IN THE COMMUNITY OF ATRISCO. SHE IS A PRODUCER, DIRECTOR, ACTOR AND PHOTOGRAPHER WHO WORKS WITHIN THE INTERSECTION OF ART, POLITICS AND SOCIAL JUSTICE. ALICIA IS THE PRESIDENT AND CEO OF ATLIACO PRODUCTIONS, LLC., A MEMBER OF LAS MEGANENAS AND THE DIRECTOR OF THE CHUPACABRA CANTINA.

SOLEDAD HINDI IS A FOUNDING MEMBER OF LAS MEGANENAS AND THE PLAYWRIGHT FOR THE CHUPACABRA CANTINA AND RIO DE LAGRIMAS. SHE PERFORMS IN THE ROLE OF THE BARTENDER IN THE CHUPACABRA CANTINA, AND IS THE MORAL COMPASS OF THE STORY. SOLEDAD IS A WELL-KNOWN PHOTOGRAPHER FEATURED IN THE PBS-KNME COLORES! BROADCAST, "SOLEDAD, REFRACTIONS OF SOLITUDE."



Poetry

I am full of possibility
spilling over into the soil
A biodiverse seed

A biodiverse seed
Taproot expressing wild connection
Wait and I will yield abundance!

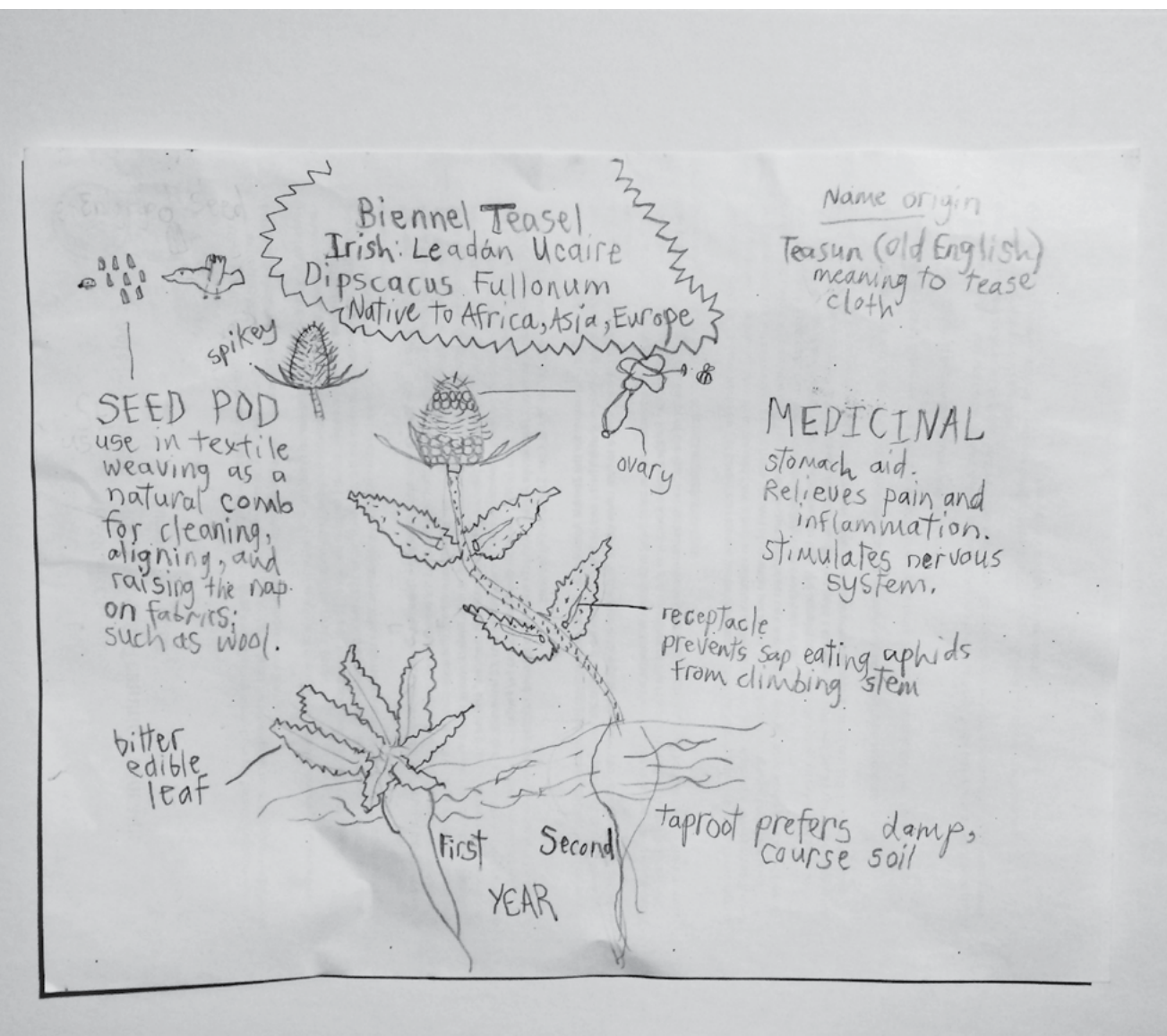
Kuwa Jasiri

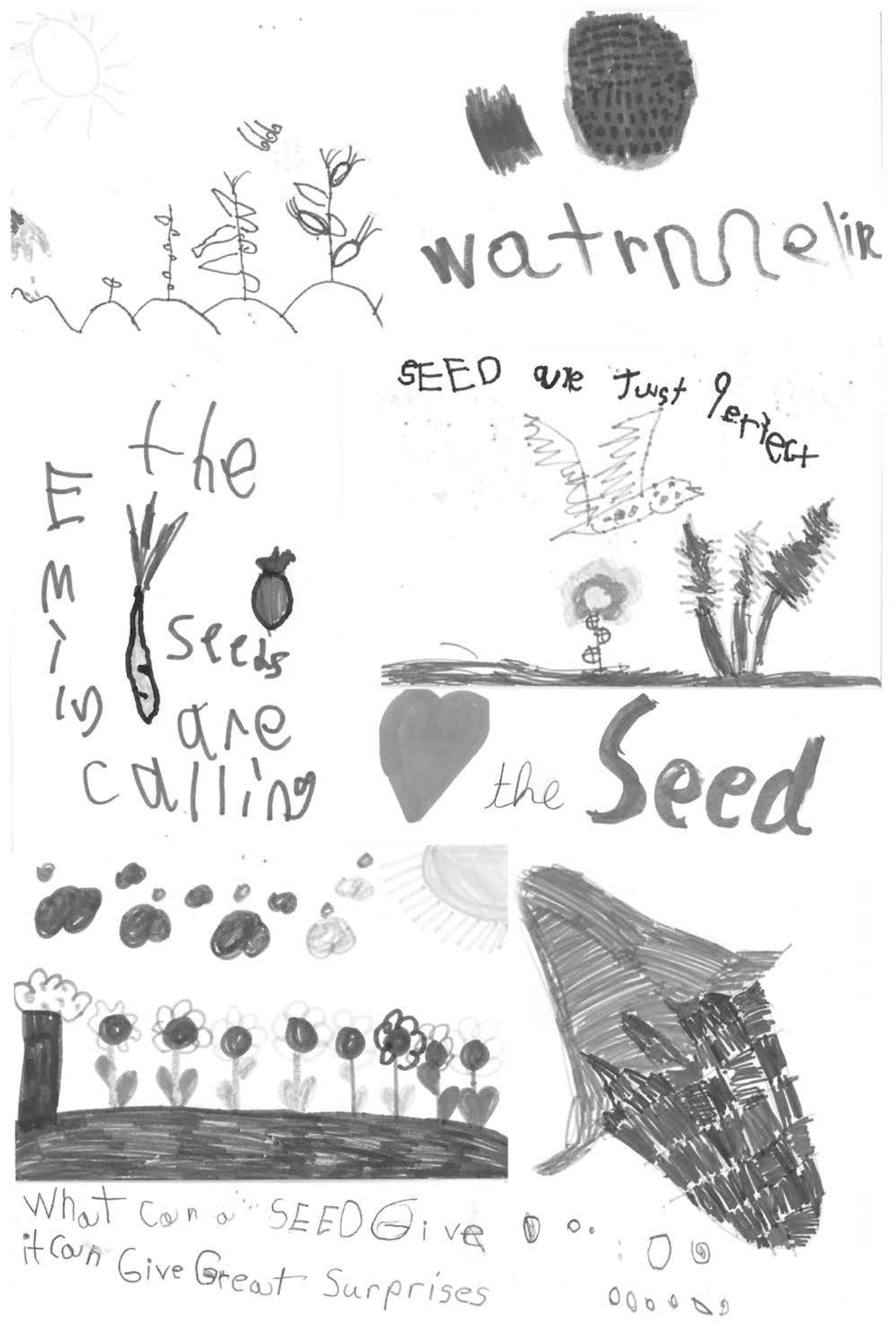
honours and
collects
perennial
seeds while

Seeking a
multi-lingual,
intergenerational
dynamic, wild,
educational
work trade.

BIENNIAL TEASEL
KUWA JASIRI

KUWA JASIRI HONOURS AND COLLECTS PERENNIAL SEEDS WHILE SEEKING A MULTI-LINGUAL INTERGENERATIONAL DYNAMIC, WILD, EDUCATIONAL WORK TRADE.





SEED DRAWINGS

These drawings are a sample from the SeedBroadcast drawing wall, which is in our Mobile Seed story Broadcasting Station. Thank you to all the children that contribute to this ever-growing wall.

THE ECOZOIC ERA: Plant|Seed|Soil

BOBBE BESOLD



I have big problems with the term Anthropocene. While it does address human impact on our Earth, it ignores our interconnectedness with ALL life, allowing us to simply keep increasing our massive, crushing footprint without changing our thoughtless behavior.

Surely there has to be something better, a word or words that reflects this time and how every being, every plant, animal, tree, microbe, raindrop, mountaintop, desert dune, ocean wave... how every thing is linked to each other.

Philosopher Thomas Berry was a "geologist or Earth scholar." He created a biological term to indicate the "integral functioning of life systems in their mutually enhancing relations:" the Ecozoic Era.

Ecozoic : "eco-" derived from the Greek word "oikos" meaning house, household, or home, and "-zoic" from the Greek word "zoikos" meaning pertaining to living beings. The house of living beings. We are all, all, living in the same house.

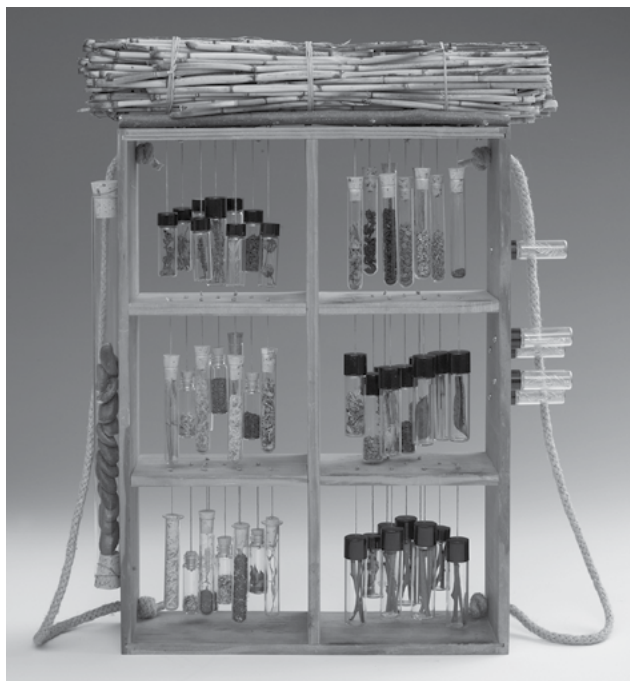
The Ecozoic Era demands that we act as responsible beings, paying attention to how our actions affect others, ALL others, around and under and above us, because we share this house, Mother Earth, with every living being.

The Ecozoic Era: Plant|Seed|Soil is a curated group exhibition of contemporary art that illuminates our connection to the Earth as living

beings - through what nurtures us: plants, seeds, soil. Work in all media will be featured by over 20 culturally diverse visual artists, performers and poets.

The Ecozoic Era: Plant|Seed|Soil will be displayed and presented at the State Capitol Building of New Mexico from April 29 to August 5, 2016. An opening reception will be held on April 29th from 4-6pm.

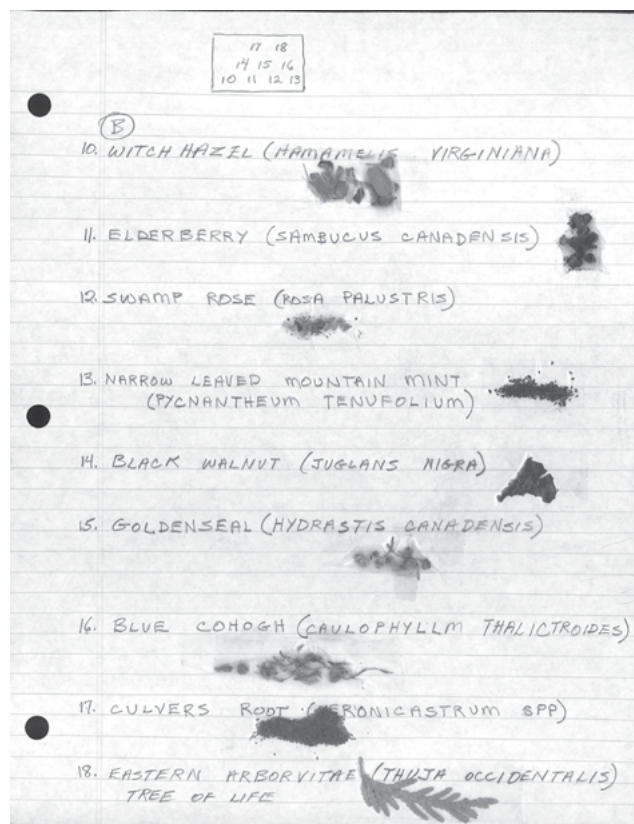
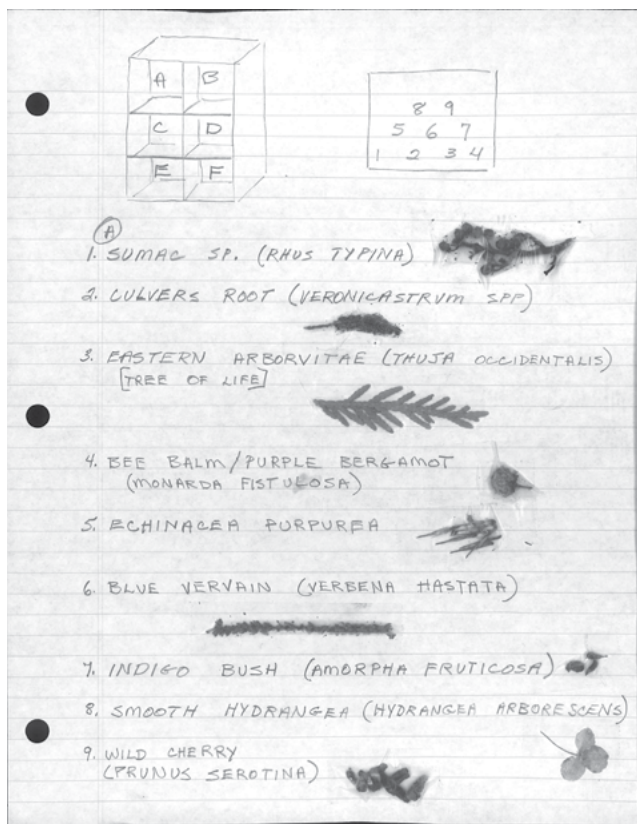
SeedBroadcast will host a participatory Seed Exchange at the opening reception.



The artists :

Margaret Bagshaw	Ruben Olguin
Bobbe Besold	Chrissie Orr
Matthew Chase-Daniel	Halley Roberts
Helen Hardin	Ahni Rocheleau
Jeannette Hart-Mann	SeedBroadcast
Basia Irland	Gabriela Silva
Courtney M Leonard	Penny Spring
Jade Leyva	Nancy Sutor
Amy Lin	Rulan Tangen
Sabra Moore	Marion Wasserman
Larry Ogan	Rick Yoshimoto

BOBBE BESOLD IS AN ARTIST WORKING IN ALL MEDIA (INCLUDING FILM, PERFORMANCE, VISUAL ART, WRITING AND PUBLIC ART), SHE IS A CREATIVE CATALYST AND A COMMUNITY COLLABORATOR, WHOSE WORK FOCUSES ON ECOLOGICAL AND SOCIAL ISSUES.



BOTTOM THREE IMAGES: BASIA IRLAND

OVERHEARD AMONG THE COTTONWOODS

SCOTT CHASKEY

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

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

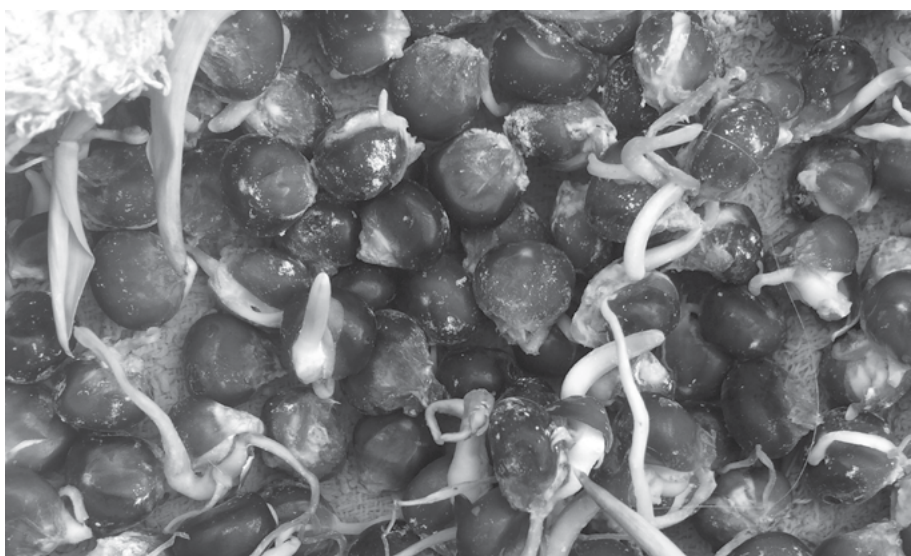
Once, as wind to accompany a river
for the things of spirit that still lack voice.

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, NEW YORK. 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

IN OUR LAST EDITION THE GREMLINS ADDED A FEW WORDS TO THIS WONDERFUL POEM SO WE ARE NOW RE-PRINTING IN ITS ORIGINAL FORM...THE GEMLINS ARE NOT POETS...PLEASE FORGIVE US SCOTT.



SEEDLING HOEDOWN

(FOR SCOTT CHASKEY)
GARY NABHAN

Some of my friends seem transfixed

whenever they encounter

the gorgeousness of seed coat

colors and swirls.

Others go faint when coming upon

the blaze of autumn's incendiary leaves.

But when I catch the highland fling of seedlings

kicking up across the dance floor

of (once) hard-packed dirt,

like battalions of ballerinas reaching center stage,

they might as well be a flock of ducklings

rising from the lake, turning into swans,

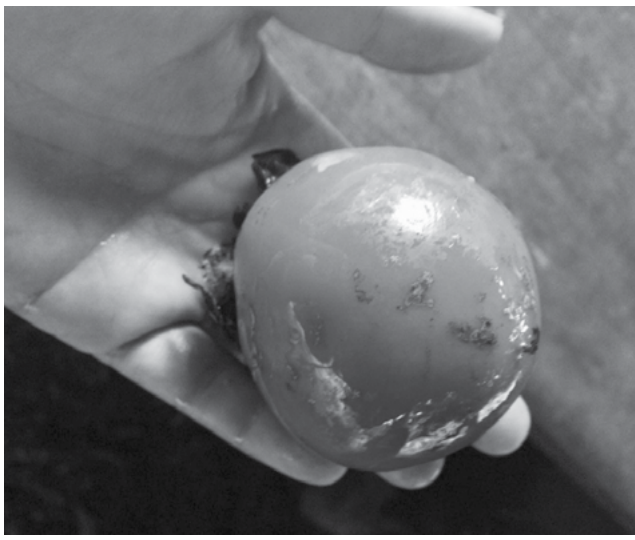
for I cannot help but being smitten as they step into the music

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



HAWAII'S HERITAGE SEED PROJECT

COLLECTING THE STORIES OF PLANTATION ERA VARIETIES

ILANA STOUT

groups, creating a vibrant and exciting mix of ethnicities, traditions and cultures.

Beginning in the 1800s, people began to migrate to the Hawaiian Islands, principally to work in the sugar cane industry. This time period, known as the "plantation era", saw the arrival of over 300,000 people from countries like China, Japan, Portugal, Korea, the Philippines and more. Many of those who originally moved to the islands for work in the cane fields sent for their families and established homes and gardens here. And, as is common when people immigrate, many of these people brought with them the seeds of treasured varieties so they could keep traditions alive in their new homes.

My Master's degree research is a mixed methods study of these seed varieties that came to the islands during the plantation era. Many of these have been passed down in family lines and are not commonly brought to seed exchanges and seed share stations. In order to identify seed keepers in the community, my project works with local schools, senior centers and other organizations to do community outreach. After identifying seed keepers, I interview them to find out about the varieties that they keep and their unique traditions and growing requirements. By documenting

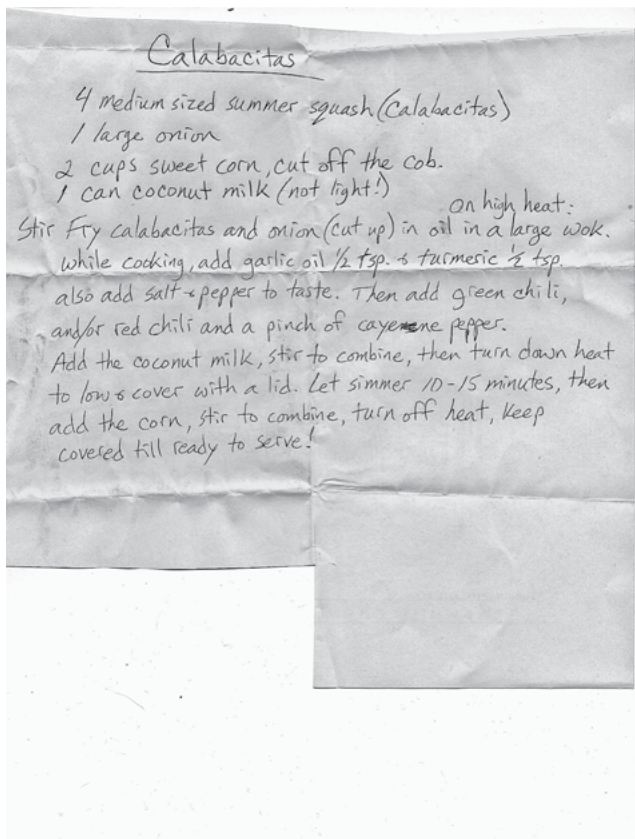
varietal diversity and local adaptations, it is my hope that this project will help both to preserve cultural history and to enhance food security here in Hawai'i.

THIS IS A PICTURE OF A PERSIMMON. THEY WERE BROUGHT TO HAWAII IN 1918 BY A JAPANESE MAN. HE BROUGHT A BAG OF SEEDS WITH HIM ON THE BOAT, PLANTED THEM HERE AND SELECTED FOR THE BEST ONE. IT IS STILL BEING GROWN IN SOUTH KONA.

I love the Hawaiian Islands for many reasons: a year-round growing season, a constant presence of both ocean and mountain, a spectacular variety of plants and ecosystems, Aloha (which is more than just a concept), and a deep sense of connection to the land. But, after living here for 16 years, I have come to realize that my favorite thing about Hawai'i is its diverse people. Here in the islands, the rich cultural history of native Hawaiian peoples thrive side-by-side with those of diverse immigrant

ILANA IS A SUSTAINABILITY EDUCATOR, GRADUATE STUDENT AND ASPIRING FARMER. A FORMER HIGH SCHOOL SCIENCE AND GARDEN TEACHER, SHE NOW WORKS AT HAWAII COMMUNITY COLLEGE AND WITH THE HAWAII PUBLIC SEED INITIATIVE HAWAII. ILANA IS A MASTER'S DEGREE CANDIDATE AT THE UNIVERSITY OF HAWAII AT HILO IN THE TROPICAL CONSERVATION BIOLOGY AND ENVIRONMENTAL SCIENCES PROGRAM. SHE LIVES IN THE PUNA DISTRICT ON THE BIG ISLAND OF HAWAII.

TO LEARN MORE ABOUT THIS PROJECT OR TO SUPPORT US THROUGH EITHER FINANCIAL OR SEED DONATION (WHICH WILL BE USED AS A 'THANK YOU' GIFT TO INTERVIEW PARTICIPANTS), PLEASE SEE HAWAII HERITAGE SEED PROJECT AT GOFUNDME.COM (WWW.GOFUNDME.COM/HAWAIIHERITAGESEED), OR CONTACT ME AT ISTOUT@HAWAII.EDU.



A RECIPE FOR CALABACITAS

FROM THE KITCHEN OF PETER CALLEN

CALABACITAS

4 medium sized summer squash (calabacitas)

1 large onion, cut up

2 cups sweet corn, cut off the cob

1 can coconut milk (not light!)

green chile

red chile

1/2 tsp garlic oil

1.2 tsp tumeric

Pinch of cayenne

Stir fry calabacitas and onion oil in a large wok on high heat. While cooking, add garlic oil and tumeric, also add salt and pepper to taste. Then add green chile, and/or red chile and a pinch of cayenne pepper.

Add the coconut milk, stir to combine, then turn down heat to low and cover with a lid. Simmer 10-15 minutes, then add the corn, stir to combine, turn off heat, keep covered till ready to serve!

I have a small garden, but the Earth is large, and I cultivate 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



The Tusten heritage seed library is a collaboration with the Western Sullivan Public library. The project dedicates a small unused public entrance of the library into a heirloom seed filled antique cubbies it was joyfully launch in late summer 2015 and is now a platform for all gardeners to contribute to the seed exchange and preservation / Photo by Juliette Hermant/

The garden entrance was a summer 2015 landscaping project. The blue stone gravel path takes you to the hemlock gate. Ray mulch the young pollinator friendly flowers surrounding the blue stone boulders who offers seating on a stunning view of the pristine Delaware River / Photo by Brandi Merolla/

GROW YOUR OWN: A COMMUNITY GARDEN IN NARROWSBURG LAURA SILVERMAN

Off the main road leading into the upstate New York hamlet of Narrowsburg, on a quiet corner overlooking an inlet of the Delaware River, is a small plot of land dedicated to the Tusten Heritage Community Garden (THCG). Since its inception in 2012, this edible landscape project centered on education and community engagement has received support and funding from private donors, volunteer efforts and organizations including Sullivan Renaissance and Norcross Wildlife Foundation. The garden offers local residents and business owners the opportunity to grow their own food and serves as an outdoor public meeting forum.

The garden is situated below a small hill where the town library is housed. It currently holds 22 raised beds whose layout was designed by one of the founders, artist Andrea Reynosa. She referenced the I Ching, an ancient Chinese divination text, and used elemental symbols as a template. The beds are arranged in a formation that stands for Earth, Water and Heaven. A passive water collection system, designed

by local architect Buck Moorhead, collects rain-water in a series of five containers up the hill. Gravity provides water pressure to water the beds with a hose and/or a dripping irrigation system.

The surrounding deer and groundhog-proof fence, made of oak post and rough-cut hemlock, was designed by Anie Stanley, a local artisan, and built with wood donated by Hoffer Mill.

THCG is inspired by the indigenous heritage and early settlement days of the Upper Delaware Valley region and was conceived as a healthy, productive and sustainable public green space. One focus of the garden project is reclaiming historic agricultural and culinary traditions through classes and workshops on topics such as seed saving and sharing, sustainable gardening, permaculture, herbal medicine and pollinator species. A wealth of master gardeners, farming experts and experienced naturalists from the area are committed to sharing their knowledge with the community.

Members of THCG follow organic practices and the principles of permaculture to create a

sustainable ecosystem. Local pollinators—bees, butterflies and insects—are considered in the selection of plantings, which produce a wide variety of herbs, flowers and vegetables throughout the growing season. Tomatoes, mint, shiso, calendula and a towering row of sunflowers have been among the many successful crops. Organic seeds are required and heirlooms are strongly recommended; both are available for free at the Tusten Heritage Seed Library just up the hill from the garden. THCG is open from sunrise until sunset in season, and has already been the site of more than one festive community gathering.

LAURA IS A FREELANCE WRITER, CREATIVE DIRECTOR AND MARKETING CONSULTANT, LAURA WRITES GLUTTON FOR LIFE, A LIFESTYLE BLOG THAT EXPLORES CATSKILL LIVING, INCLUDING COOKING WITH SEASONAL AND FORAGED FOODS, GARDENING AND HERBAL HEALING.

GLUTTONFORLIFE.COM



The trellis are made of local hardwood sticks and designed to support the prolific heirloom tomato plants. We created a old fashion style inspired by our native American Indian local ancestry to give the garden a stronger visual commune identity. / Photo by Juliette Hermant/



Joan is using a permaculture technique, mulching over cardboard to help repress the weeds in the garden alleys / Photo by Juliette Hermant/



Early spring Juliette's racks the freshly mulch alleys. The 22 hemlock raised beds are still covered with their winter crop / Photo by Anie Stanley/



ARTWORK

MICHAEL B. SCHWARTZ

Michael B Schwartz is a visual artist whose creative practice includes the production of public art, murals, paintings, drawings, writings in addition to teaching. He has worked the Philadelphia Mural Arts Program, Settlement Music School, Fleisher Art Memorial, International Council of Adult Education, National Audubon Society, Tucson Museum of Art, Teaching Artist Journal and Prescott College. His many awards include the Puffin Foundation and Art Matters Fellowships. He recently founded his own Saturday Art School and he is lead-artist on a series public arts projects in addition to his daily studio practice.

CLOCKWISE FROM TOP LEFT

1) "SEEDS OF KNOWLEDGE", SPREADING SEEDS LIKE DNA TO THE NEXT GENERATION OF SEED STEWARDS. (ACRYLIC ON CANVAS)

2) "SEED THE CITY", 18' X 24" WATERCOLOR AND INK ON PAPER

3) "DNA SEED TEACHERS" AS THEY GATHER THE BOUNTY, AND CARRY ON THE TRADITION OF BRINGING NUTRITION TO THEIR FAMILY AND COMMUNITY. 6" X 10" INK ON PAPER

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“The desire to save seeds comes from an ethical urge to defend life's evolution”

Vandana Shiva



www.seedbroadcast.org