

Seed Broadcast



Spring 2014

"Encapsulated in each seed is a story—a story held in a state of rest until released. Only with significant patience and effort can we interpret this language, which gradually is revealed as the cotyledons, or first leaves, unfold from a seeds invisible center."

SCOTT CHASKEY, SEEDTIME

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SeedBroadcast



"Though I do not believe that a plant will spring up where no seed has been, I have great faith in a seed. Convince me that you have a seed there, and I am prepared to expect wonders."

HENRY D. THOREAU, FAITH IN A SEED



3rd Edition SeedBroadcast Journal THE DEADLINE FOR SUBMISSIONS IS **AUGUST 31ST 2014**

Send submissions to seedbroadcast@gmail.com

We would like to thank all who generously contributed to our 2nd 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 3rd edition that will be published in the Autumn of 2014. 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 as each of you holds a wisdom and it is this wisdom we hope to share.

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 on our website seedbroadcast.org and follow our blog at seedbroadcast.blogspot.com

We want to thank our fiscal sponsor LittleGlobe and the Kindle Project Fund of the Common Counsel Foundation, the McCune Charitable Foundation, and many individuals for their continued support. Lacey Adams for graphic design, Marita Pradoni for editing, and all of our local and national partners. For a list of our partners, go to: SeedBroadcast.org/SeedBroadcast/SeedBroadcast_Roots.html

SEED=FOOD=LIFE

SEEDBROADCAST holds the belief that it is a human right to be able save our seeds and share their potential, to be able to grow our own food and share this abundance, and to cultivate grass-roots 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, held in the Spring of 2013, 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 loudly and clearly, "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.

As the soils warm, the birds begin to return and our seeds slowly emerge from dormancy, SeedBroadcast is gearing up for the coming spring season.

The conversations and seed stories that have been shared with us this past year have informed and shaped our intentions for this coming SeedBroadcasting season, and we are thrilled to be adding some new creative initiatives.

We will roll out our first "**SWAP Grow Kit**" (see more on this on pages 6 & 8). We are in conversation with many new emerging community partners such as the Santa Fe Art Institute and their Food Security residency and educational program, Dancing Earth who are creating a performance based in traditional native seed stories (see pages 19 & 20); Telluride Mountain Film Festival; Tewa Women United for their Gathering for Mother Earth and Seeds: A Collective Voice (see more on page 17); and many other vibrant community groups.

You can contact us at seedbroadcast@gmail.org or come and find us at the following:

(this is a list of confirmed engagements at the time of print so please go to our website for updates:

SEEDBROADCAST IS A COLLABORATIVE PROJECT INITIATED BY CHRISSIE ORR AND JEANETTE HART-MANN.

WE MET THREE YEARS AGO 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.

"When we do our harvesting it is very special that we talk to our plants and do not just pull them out. It is important to give thanks to the seventh plant. Without these we would not have our medicine."

JUDITHANN PONCHO

SEEDBROADCAST MET JUDITHANN AT THE 2013 GATHERING FOR MOTHER EARTH IN POJOAQUE, NEW MEXICO. TO HEAR MORE FROM JUDITHANN:

SOUNDCLOUD.COM/SEEDBROADCAST/JUDITHANN-PONCHO-TALKS-ABOUT



CALENDAR OF ENGAGEMENTS

TBA

ANTON CHICO SEED EXCHANGE
Anton Chico Community Center
Anton Chico, New Mexico

Wednesday, March 12, 4-7pm

SANTA FE SEED EXCHANGE
with Home Grown New Mexico & City of Santa Fe Parks Division
Frenchy's Field Barn
2001 Agua Fria,
Santa Fe, New Mexico

Saturday, March 22, 11am-2pm

JUAN TABO SEED LIBRARY OPENING
with Albuquerque Public Libraries
Juan Tabo Library
3407 Juan Tabo, NE
Albuquerque, New Mexico

Sunday, April 6, 12pm

MORA SEED EXCHANGE & SEED-SAVING WORKSHOP
with Mora Grows
Tapetes de Lano
HWY 518 and HWY 434
Mora, New Mexico.

Tuesday, April 22, 10am-2pm

UNM 6TH ANNUAL SUSTAINABILITY EXPO & LOBO GROWERS' MARKET
with UNM Sustainabilities Program
Cornell Mall, UNM
Albuquerque, New Mexico

Saturday, April 26, 12-4pm

HOME: EARTH DAY
with Railyard Stewards, Art and Nature & many more community organizations
Railyard Park
Guadalupe & Cerrillos
Santa Fe, New Mexico

May 21-27
May 22-25

NORTHERN NEW MEXICO & COLORADO TOUR TELLURIDE MOUNTAIN FILM FESTIVAL
With Telluride Mountain Film Festival,
Telluride Institute, New Community Coalition
Telluride, Colorado

Saturday, June 21, 10am-2pm

POLLINATOR DAY
Albuquerque BioPark
903 10th St SW,
Albuquerque, New Mexico.

Saturday & Sunday, September 27 & 28

GATHERING FOR MOTHER EARTH
with Tewa Women United
Pojoaque, New Mexico

SEEDBROADCAST @ "EXUBERANT POLITICS" ACTIVIST ART ON THE MARCH AT PS1/CSPS IN IOWA CITY AND CEDAR RAPIDS

An international exhibit, "Exuberant Politics," will open in two corridor locations in March. Gallery-goers can see political art and artistic activism on display with gallery openings at the new PS1 space in Iowa City and at Legion Arts gallery at CSPS in Cedar Rapids.

The show was put together by an exuberant group of artist-activists who've brought together politically-charged music videos, computer games, prints, sculptures, paintings, murals, and stories culled from nearly 400 entries from every continent except Antarctica.

The group, who call themselves "The Exubernauts," are an amalgam of academics and students, local artists and musicians, lecturers, revolutionaries, and thought-criminals. Among their non-hierarchical ranks are agnostics, atheists, and anarchists. Each has a passion for fighting for causes, but their techniques vary from loving-kindness to the rough stuff.

The group will march forth on March 4 with a film night. The event is the first of several taking place in the newly occupied PS1 gallery and performance space at the Wesley Center, 120 N. Dubuque St. in Iowa City. More info can be found at exuberantpolitics.uiowa.edu.

Opening receptions at each end of the corridor will take place Thursday, March 6, and Friday, March 7, at Legion Arts in CSPS gallery and PS1 respectively.

Dancer and choreographer Esther Baker-Tarpaga will perform at 7pm at the PS1 opening which runs from 6-8pm.

Pittsburgh environmental artist-activist Jenn Myers will have her work about fracking, "Protect Our Parks Pass It On," staged at PS1 by on-site director Willie Barbour with a group of local actors. The work addresses hydraulic fracking on public land.

On March 24, visiting artist Laurie Jo Reynolds and members of Tamms Year Ten, an all-volunteer grassroots prison-rights group that worked to shut down the supermax prison in Illinois, will speak at the Ulowa art department. Reynolds describes herself as a "legislative artist" and will screen her short film, "Space Ghost," the following night.

Finally, the exhibit will close in Iowa City on April 8 with a performance from Illinois artist Deke Weaver who will perform "Wolf" at PS1.

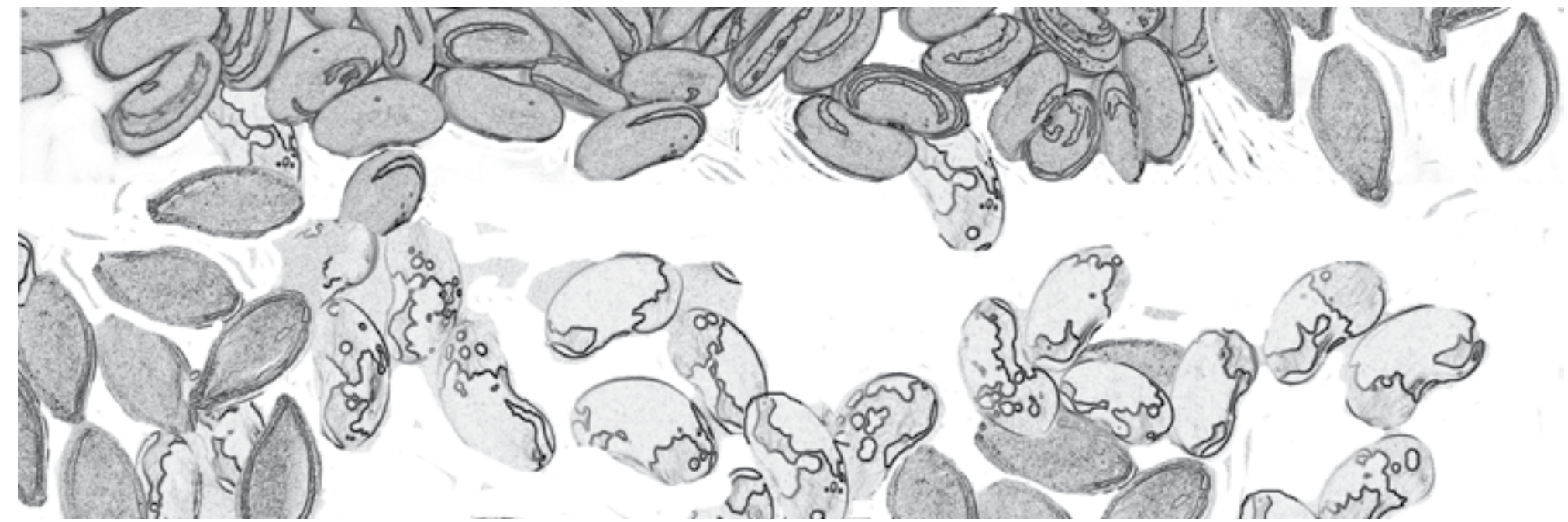
A guerrilla curating class taught by Ulowa art prof Sarah Kanouse is organizing a portion of the project and has been helping to paint walls and

clean the basement hall at PS1 with volunteers and artists.

The Exubernauts began meeting in 2012 after a discussion with University of Iowa Museum of Art director Sean O'Harrow about a political art exhibit. The museum, with dozens of other Ulowa departments and some Iowa City groups, have lent their support to bring visiting artists, film screenings, and other local happenings to Iowa City and Cedar Rapids under the banner of "Exuberant Politics."

One of the organizers, Adam Burke, said the group is excited to bring political art and events to the area, "We received nearly 400 submissions from artists around the world, including every continent except Antarctica. The entries came in the form of video, sound, performance, conceptual pieces, written texts and poetry, sculpture, video games, prints, paintings, plays, posters, and more. We are thrilled to open the show at the new home of Iowa City's most energetic and exciting arts organization, PS1."

EXUBERNAUTS FORMED IN 2012 TO EXPLORE WAYS TO BRING POLITICAL ART AND ACTIVISM TOGETHER. INSPIRED BY THE AIDS-ACTIVISM OF ACT-UP OF THE EARLY 1990S, WTO PROTESTS IN THE LATE 1990S, AND ANTI-WAR DEMONSTRATIONS DURING THE SECOND GULF WAR AND ONGOING AFGHANISTAN OCCUPATION, THE EXUBERNAUTS HAVE GATHERED LABOR, PEACE, AND ENVIRONMENTAL ACTIVISTS WITH IMMIGRATION REFORMERS AND OTHERS SEEKING SOCIAL JUSTICE THROUGH ART TO CREATE AN ONGOING EXPERIENCE OF JOYFUL AND MEANINGFUL ACTIONS AND EVENTS.



SEEDBROADCAST & EXUBERANT POLITICS SCHEDULE OF EVENTS

Sunday February 23, 2-4pm

BACKYARD ABUNDANCE EDIBLE FORREST COMMUNITY VISIONING
Iowa City Public Library
123 S Linn St.
Iowa City, IA

Thursday March 6, 6-8pm

EXUBERANT POLITICS OPENING RECEPTION
Legion Arts Center
1103 3rd St. SE
Cedar Rapids, IA

Friday March 7, 6-8pm

EXUBERANT POLITICS OPENING RECEPTION
PS1
129 N Dubuque St.
Iowa City, IA

Friday March 7, 7-8pm

SEED SWAP EVENT
West Branch Public Library
300 N. Downey
West Branch, IA

Join the West Branch Public Library for their Seed Lending Library Kick-Off. Interested and knowledgeable speakers & free refreshments provided by New Pioneer Co-Op.

Saturday March 8, 9am-12pm

FARMER'S MARKET
Ely Public Library
1595 Dows St.
Ely, IA

Saturday March 15, 10am-2pm

WINTER MARKET
New-Bo City Market
1100 3rd St SE
Cedar Rapids, IA

Saturday March 22, 3-5pm

SPRING GARDEN SCHOOL + SEED SWAP
Seed Savers Exchange
3094 North Winn Road
Decorah, IA

Prepare yourself for the growing season with workshops on garden design, seed starting, soil preparation and seed-saving: swap seeds and scionwood with gardeners and archarists in anticipation of Spring planting.

Sunday March 30 10am-1pm

WINTER MARKET
Iowa City Market Place (Sycamore Mall)
1660 Sycamore St.
Iowa City, IA

SWAP

March 5-April 6 2014 **SWAP**
Legion Arts
1103 3rd St. SE
Cedar Rapids, IA

Public Space One
120 N. Dubuque St.
Iowa City, IA

During 2014, SeedBroadcast will be implementing a project called SWAP, as a series of travelling Seed Story pollination pop-ups with multiple partners around the United States. These experimental "grow kits" will enable the cultivation of radical seed action where participating organizations and individuals are performative agents, growing and broadcasting seed stories in their local communities, and through the SeedBroadcast media network.

We are pleased to announce that first partners in SWAP are The Exubernauts!

During their bi-city event called Exuberant Politics, in Iowa City and Cedar Rapids, Iowa, SWAP will be located in both cities for visitors to engage, exchange seeds, post local seed and food news, share, and listen to seed stories through an in-house audio feed.

And we would like to welcome Carolyn Scherf as an Iowa SeedBroadcaster! Carolyn is a farmer and creative worker cultivating a joyous flight from corporatized definitions of value and success in Iowa agriculture.

She will be mobilizing one of the SWAP kits and partnering up with local organizations, farmers, and gardeners to reach out to a broad network of seed resilience. Carolyn will be recording local seed stories and posting the stories and blogs from these events at: seedbroadcast.blogspot.com/search/label/iowa.

Stop by and join in SWAP, bring seeds to share, take seeds home to plant, post events, activities, and how to's on the SWAP bulletin board, and come by to listen to seed stories!

TO FOLLOW SEEDBROADCAST IOWA AND FIND LOCAL SWAP EVENTS: [FACEBOOK.COM/SEEDBROADCASTIA](https://www.facebook.com/seedbroadcastia)

FOR MORE INFORMATION ABOUT EXUBERANT POLITICS GO TO: EXUBERANTPOLITICS.ART.IUIOWA.EDU

CAROLYN SCHERF IS A FARMER AND CREATIVE WORKER CULTIVATING A JOYOUS FLIGHT FROM CORPORATIZED DEFINITIONS OF VALUE AND SUCCESS IN IOWA AGRICULTURE

THE FOOD SERIES

BOBBE BESOLD

Food is our most direct and immediate connection to the earth. Yet most Americans have no clue where their food comes from, nor do they seem to care. This disaffection encourages the loss of small farms, farmers, and ranchers (and their integral importance in our communities), the indiscriminate use of pesticides, herbicides, chemical fertilizers and genetic engineering in agribusiness, loss of diversity, hunger, obesity, and a lack of appreciation for the miracle of food and thus the miracle of life.

We can live about 3 to 4 weeks without food.

I began the Food Series in 2003 (which continues to the present).

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. [BOBBEBESOLD.COM]

COUNTER CLOCKWISE FROM TOP

FARMERS HANDS: LEONA AND JAKE WEST, JAKES' MELONS

FARMER'S HANDS: DON BUSTOS, SANTA CRUZ FARM

FARMER'S HANDS: MONTE VISTA FARM

FARMER'S HANDS: GEMINI FARM



FALL ANNIE HAVEN McDONNELL

We churn in this ripening:
a turn in the air, wet red leaves
on the road, the first sycamore
whispers of the storm. We sift
by the woodstove, sift seed and hull
blow across the wide wooden bowl.

The old grey truck parked in the open
field by the river, you
on your knees cutting bamboo
I wrap in bundles with orange twine
And look at your back
And the slow curve of the river behind you.

Spent stalks of Codonopsis, Lion's Tail,
Lobelia. And beneath the rattle,
Paper dry husks – tiny specks
Hold giant memory of earth.
We spread the harvest of seeds on clean
white paper across the barn floor.
Thick bands of light through the cracks.
Dark wood air, always cool.
A bull snake we found sleeping,
a giant coil in the hay.

Here is our arriving –
And arriving,
those ghost green
wings of the luna moth pressed
flat against the screen.
both of us down there close,
your face, my face.
As if the delicacy of our breath
might penetrate that impossible color.

ANNIE HAVEN McDONNELL WAS FIRST IMMERSSED IN THE WORLD OF SEEDS WHEN SHE WORKED AS A FARMER GROWING MEDICINAL HERBS FOR SEED AT ELIXIR FARM IN THE OZARKS OF MISSOURI. SHE HAS BEEN ENCHANTED WITH THE MYSTERY AND IMPORTANCE OF SEEDS EVER SINCE. ANNIE IS AN ASSISTANT PROFESSOR AT THE INSTITUTE OF AMERICAN INDIAN ARTS WHERE SHE TEACHES ENGLISH AND SUSTAINABILITY COURSES. HER WRITING EXPLORES THE COMPLEX AND PERMEABLE BOUNDARIES BETWEEN HUMANS AND THE MORE-THAN-HUMAN WORLD.

AN UNCERTAIN FUTURE SARAH WENTZEL-FISHER



We live in unpredictable times. Weather patterns, economies, resource availability have all begun to behave in ways that don't follow the patterns we know and rely on to be able to plan ahead. Culturally, geographically, and demographically, we have become disjointed, which further compromises our ability to make good decisions about how to ensure a basic quality of life for all the living beings in our communities, now and in the future. Particularly in the US, many believe we can have luxury and sustainability, that some how we will be able to take a finite amount of resources and make them into more and make them stretch further than we have been able to in the past.

Whose responsibility is it to navigate the challenging scenarios created by these circumstances? We must look to our elders to help guide decisions with experience and wisdom. We should look to the idealism and flexibility of youth. We need to rely on the endurance and strength of those who fall somewhere in between. And, we must recognize and respect the knowledge held in the water and land that feed us. But the current state of our agricultural systems says that we have failed at doing our best at working together and at being realistic about what we have to work with.

A complex set of circumstances—including an aging farmer population, inflated land values, shrinking availability of open-pollinated seeds, drought, and a growing schism between urban and rural cultures—make planning for a reliable food supply more complicated than following the patterns of the past, or adapting them to accommodate cultural or technical changes. Never have we had a greater need for collaboration, good communication, creativity, adaptability, and a culture fundamentally rooted in sharing.

New Mexico has the highest average age of farmers of any state in the country at around sixty-years-old. For every farmer under the age of thirty-five, there are five over the age of sixty-five. In the next decade, around thirty percent of agricultural land will go on the market. Farmers' children have gone off to college and moved to the city, and no one has stayed home to take the reins at the farm. A growing number of urbanites, tired of cog-work with intangible results, aspire to a rural life on a farm, but often have a hard time making this transition.

Will farmers choose a high dollar value for their farmlands, selling them to industry and development, putting the responsibility of humans' relationship with the land in the hands of a very few? Or will they choose an agricultural value, selling them to families and communities committed to keeping them in food production, and allowing for more people to participate in an active communion with ecology? Will the coming generations of farmers have the knowledge, economic capacity, sheer numbers, and vision to ensure that there is enough for everyone (and every being) to eat? Will we prioritize nutrition over fuel?

For those of us who see the world primarily through the systems that provide us sustenance, looking to the past to be able to make educated guesses about the future is fundamental. We must be creative, flexible, and willing to redefine the circumstances that make for an abundant and full life. We must also be willing to make sacrifices and look hard at how we prioritize our resources. How we plan for the future, particularly as it applies to producing food, means we must begin a hard but important conversation about our values. Finally, we must work, talk, and make decisions together, old and young, as we plan for an unpredictable future.

SARAH WENTZEL-FISHER WORKS TIRELESSLY TO FEED HER FRIENDS, FAMILY, AND COMMUNITY. SHE ADVOCATES LOCAL FOOD AND ECONOMY BY PARTICIPATING IN PLANNING PROCESSES FOR DEVELOPMENT OF STRONGER LOCAL FOOD SYSTEMS, AND CONTRIBUTING IN A VARIETY OF WAYS AT EDIBLE SANTA FE THE MAGAZINE, LA MONTANITA CO-OP, AND THE RIO GRANDE FARMERS COALITION

"Seeds are the memory of life. They have their own stories and those stories have to be told every year so they do not get forgotten."

ISAURA ANDALUZ

SEEDBROADCAST MET ISAURA AT THE ALBUQUERQUE BIOPARK. TO HEAR MORE FROM ISAURA: [SOUNDCLOUD.COM/SEEDBROADCAST/ISAURA-ANDALUZ](https://soundcloud.com/seedbroadcast/isaura-andaluz)



SEED HYMN CHRIS WELLS

Seed of a bright new day
Sun seed—the blessing way
Seeds of the forest of the sky
Seeds of the mountain high

Seed in the rolling sun
Seed of the heart that's spun
Breathing seed
Seed Divine

Seed of the spiraling of the stars
Seeds on the wind
Seed of the beginning
And the beginning again

Seed in the motion
Of the ocean
On the waves
Seed of tomorrow
Seeds of yesterday

In these times
Will you return to us
Bring your flowers
And your fields

Hold tight these ancient
Ones

Health and flavor
Prove the yield

Let our children
Learn to grow

We are not just here
To fight

The way the earth
Provides for us

If we treat her right

Seed of the spiraling of the stars
Seeds on the wind
Seed of the beginning
And beginning again

Seed in motion
Of the ocean
On the waves

Seeds of tomorrow
Seeds of yesterday

Sprout of maple
Limb of oak
Stone of peach

May our people bring you within reach

Grain of corn
Blossom of squash
Ovum of bean

Sing them strong and pure

Standing ancient free

TO READ MORE ABOUT CHRIS AND LISTEN TO THIS HYMN GO TO: [SEEDBROADCAST.BLOGSPOT.COM](https://seedbroadcast.blogspot.com)

CHRIS WELLS IS A MUSICIAN AND ECO WARRIOR. HE IS THE FOUNDER OF ALL SPECIES DAY [[ALLSPECIESPROJECTS.COM](https://allspeciesprojects.com)] AND NOW SPENDS HIS TIME PLANTING ANCIENT VARIETIES OF CORN IN OAXACA AND NEW MEXICO



PLANTING HOPE AMANDA RICH

Vandana Shiva said that, "Seeds are our mother," and indeed we are far more reliant on them than we realize. As the spring draws buds from the branches and we begin to look to our backyard gardens, bare and brittle from last season, the need for seeds arise. Where do we find them? Are they saved from last year's tomatoes and squash? Do we thumb through glossy catalogs? Or impulse buy from the display at the local grocery store? However these tiny mothers come to us, we feel the pull of spring as well, drawing us outside to find the soil that can birth our future gardens.

To plant seeds is an act of faith. It requires the ability to dream, imagine, and hope. How else can you place an object so small in the large earth and expect a miracle? While placing peas in a furrow, I was struck by how they resembled the head of a newborn. Remembering a young girl's comment last year at Farm Camp who remarked that, "Everything has a seed, even people have a seed. It's one cell." The seeds and the young people call us to be present. Any gardener will tell you that plants who get our attention thrive better. If planted too deep they will not rise. Without water they will wither. Each seed needs care, attention, and commitment.

In the 2013 Stella Natura Biodynamic Planting Calendar, John Burns writes, "A seed... has withdrawn from the stream of time. Often tiny, hard, dry, closed off from the world, to all appearances 'dead,' seeds carry the life of a plant through the death of winter." To think of seeds as small time capsules that hold information as ancient

as the Anasazi or Egyptians makes them a treasure. We help the seed awaken with water, soil, and light. However, planted too early, the seed will wait, knowing by its own nature, when the perfect time to germinate is. I watch for the delphiniums sprouting in my yard for a sign to plant cold, hardy wild flowers. When the amaranth and the lamb's quarters come up, I know it's safe to plant lettuce and other non-native greens outside. When we perceive seeds as the keepers of wisdom, we can look to them with the reverence they deserve. They can be our teachers.

How do we treat our mothers and our teachers in today's world so focused on money and technology? Well, we "engineer" them, splicing ancient wisdom with our shortsighted human objectives. On a recent drive through the Midwest where trains snake around the "amber fields of grain" and tin man silos tower on the horizon, we tried to identify the crops as they blurred by: wheat, soy and America's indigenous grain, corn. How many of these fields host seeds that are Roundup Ready? And where are these crops going? The myth of corporate agriculture and GMOs is that they feed the world. But we know that these soybeans are processed into ethanol and that the corn is engorging cows in the feedlots in Texas. Or perhaps it will be processed into corn syrup or other staples for highly processed foods. Precious water and soil are being devoted to fuel cars with gasoline and fill soda and candy machines. Tonight, 17 million children will go to bed hungry. Sometimes, I feel like we are living in a kind of "dark age" that neglects the most essential parts our communities: children and seeds.

If we choose to nurture our seeds, listen to their wisdom like a teacher, revere them like a mother, and treasure them like our children, perhaps we can choose to plant a new world. Maybe dormant for a time, the seed rises, full of the wisdom that was always there.

As we dream of our gardens this spring, let us also dream of world where everyone eats, and our food is something our ancestors would recognize. Let us imagine, as we leave this winter of neglect, that our actions can birth a community founded on the respect for all living things. Our commitment to change starts with a tiny seed of hope.

AMANDA RICH IS AN ARTIST AND FARMER LIVING AND WORKING IN ALBUQUERQUE, NEW MEXICO. SHE IS PART OF THE ERDA GARDENS AND LEARNING CENTER COMMUNITY [ERDAGARDENS.ORG]

SEEDBROADCAST MET AMANDA AT SEEDS: A COLLECTIVE VOICE. TO HEAR MORE FROM AMANDA: [SOUNDCLOUD.COM/SEEDBROADCAST/AMARANTH-EVERLASTING](https://soundcloud.com/seedbroadcast/amaranth-everlasting)



WHITNEY RICHARDSON
FOR PUEBLO SEMILLA

RADISH BEETS RADISH BEETS RADISH BEETS FRIENDS FOREVER: LIVE LONG

A radish keeps a beet feeling hot/phat/fly/cool. A beet keeps a radish grooving.

A radish holds up a mirror to the beet, offering words of encouragement. "You are a beautiful beet! Say it with me!" And so they take turns, like this, chanting words of encouragement to each other. "You are a beautiful radish! The sun loves you!"

Sometimes they will go out dancing together, and the beet will bring a nasturtium flower to pin on the radish's pelt, encouraging the radish with the might of the awfully extremely tasty. The silage of beets on the soil reverberates love and health, leaving gems in its wake.

"Funny, they look like sisters."

"Well, they come from the same roots."

RÁBANO REMOLACHA RÁBANO REMOLACHA RÁBANO REMOLACHA AMIGOS PARA SIEMPRE: VIDA LARGA

Un rábano ayuda a una remolacha a mantenerse caliente, fantástica y fresca. Una remolacha ayuda a rábano a mantenerse en onda.

Un rábano sostiene un espejo frente a la remolacha y le da palabras de aliento. "Tú eres una hermosa remolacha! Repite conmigo! "Y así se turnan, cantándose palabras de aliento la una a la otra. "¡Tú eres un hermoso rábano! El sol te ama! "

A veces se van a ir a bailar juntos. La remolacha le trae una flor Nasturtium para fijarla en la peñe del rábano, animándole con el fuerza de lo tremendamente sabroso. El despertar de la remolacha por fuera la tierra reverbera amor y salud, dejando gemas a su paso.

"Es curioso, parecen hermanos."

"Bueno, vienen de la misma raíz."

WHITNEY RICHARDSON WRITES, READS, BREATHES, FLIES. SHE COLLECTS SEEDS, GROWS IN COMMUNITY GARDENS, AND CONNECTS IMMATERIAL THROUGH MATERIAL. SHE IS CURRENTLY ENROLLED IN THE ARCHEWORKS SUSTAINABLE URBAN DESIGN PROGRAM AND ENGAGED WITH VARIOUS NEIGHBORHOOD GARDEN NETWORKS IN AND OUT OF CHICAGO. SHE REPRESENTS TRU BLOOMS CHICAGO, DIRECTS THE KITE COLLECTIVE & NO LIGHTS NO LYCRA CHICAGO.

[SHAREABLE.NET/BLOG/SEEDS-OF-THE-PEOPLE-GROWING-LOCAL-KNOWLEDGE](https://shareable.net/blog/seeds-of-the-people-growing-local-knowledge)

DRAWING: MAUREEN WALRATH



JAMES HOLBROOK



"In the old days from El Rancho all the way down to Otowi Bridge there was not a field laying idle. We all helped each other, native and Spanish, we had respect no matter what nationality."

RAMOS SANCHEZ

SEEDBROADCAST MET RAMOS AT THE 2013 GATHERING FOR MOTHER EARTH IN POJOAQUE, NEW MEXICO. TO HEAR MORE ABOUT THE OLD DAYS FROM RAMOS: [SOUNDCLOUD.COM/SEEDBROADCAST/RAMOS-SANCHEZ-SHARES-A-SEED](https://soundcloud.com/seedbroadcast/ramos-sanchez-shares-a-seed)



OPPOSITE PAGE, CLOCKWISE FROM LEFT:

FIDEL GONZALES, SOUTH VALLEY FARMER

KUAUTLETL WITH CARROTS

LAYING IRRIGATION TAPE

LEFT:

CHICOMECOATL, AZTEC CORN GODDESS

JAMES HOLBROOK HAS BEEN A FINE ART PHOTOGRAPHER FOR FORTY-PLUS YEARS, HIS PRIMARY INTEREST IS IN PHOTOGRAPHING PEOPLE IN ANY SOCIAL SETTING THAT ILLUSTRATES THE HUMAN CONDITION. "PHOTOGRAPHY IS A PORT HOLE THROUGH WHICH I CAN WITNESS OTHER REALITIES". HE IS THE EVENT PHOTOGRAPHER FOR ¡GLOBALQUERQUE!, AND HAS WORK IN COLLECTIONS IN THE US, RUSSIA, AND MEXICO, AND SHOWS WORK NATIONALLY.

KEYHOLEVIEWPHOTOGRAPHY.COM

SEEDS ANNIE HAVEN McDONNELL

Seeds carry ecological and cultural knowledge of adaptations over thousands of years. This knowledge, embedded in heirloom open-pollinated seeds, is irreplaceable and necessary for the diversity and resilience needed as we enter more and more climate disruption. For Native peoples, seed and food sovereignty is one of the most powerful and practical avenues of decolonization. With the growing threats in many communities of GMO contamination, old varieties of open pollinated native seeds carry cultural knowledge and medicinal-traditional foods that are helping sustain and revitalize Native communities. As Vandana Shiva explains, "The seed is the embodiment of culture because culture shaped the seed with careful selection . . . That (the seed) is a convergence of human intelligence and nature's intelligence. It is the ultimate expression of life, and in our language, it means, 'that from which life arises on its own, forever and ever and ever'" ("Freedom Starts With a Seed" p.51). To keep alive the ecological and cultural diversity held in heirloom seeds, seeds need to be accessible to farmers and gardeners who can grow, save, and share these seeds. In this way, seeds continue to adapt to climatic and environmental changes. Seed libraries represent a growing movement to do just this—gather, make available, and share native seeds in the same spirit as other resources are shared in a public library. And

seeds are a bridge—growing native seeds can help create more connections between people and food, between people and the land, and between cultures and the land-based knowledge each culture holds.

For Native peoples, protecting native seeds from GE contamination is an issue of protecting cultural knowledge and life itself. Winona LaDuke and the White Earth Land Recovery Project have fought to protect wild rice from GE contamination and the Association for Hawaiian 'Awa has fought for the protection of their Taro from genetic engineering. The New Mexico Seed and Food Sovereignty Alliance was created in 2006 with the following mission: "To continue, revive, and protect our native seeds, crops, heritage fruits, animals, wild plants, traditions, and knowledge of our indigenous, land- and acequia-based communities in New Mexico for the purpose of maintaining and continuing our culture and resisting the global, industrialized food system that can corrupt our health, freedom, and culture through inappropriate food production and genetic engineering." Seed libraries in New Mexico are important sites for supporting this food and seed sovereignty mission. With climate change and the growing threats of GE contamination, protecting, sharing, growing, and collecting heirloom seeds is more important than ever.



ANNIE HAVEN McDONNELL WAS FIRST IMMERSSED IN THE WORLD OF SEEDS WHEN SHE WORKED AS A FARMER GROWING MEDICINAL HERBS FOR SEED AT ELIXIR FARM IN THE OZARKS OF MISSOURI. SHE HAS BEEN ENCHANTED WITH THE MYSTERY AND IMPORTANCE OF SEEDS EVER SINCE. ANNIE IS AN ASSISTANT PROFESSOR AT THE INSTITUTE OF AMERICAN INDIAN ARTS WHERE SHE TEACHES ENGLISH AND SUSTAINABILITY COURSES. HER WRITING EXPLORES THE COMPLEX AND PERMEABLE BOUNDARIES BETWEEN HUMANS AND THE MORE-THAN-HUMAN WORLD.

SEEDS: A COLLECTIVE VOICE ISAURA ANDALUZ AND JADE LEYVA

Artwork, films, food, seeds, laughter, poetic words, and bits of new knowledge were scattered throughout the Downtown Contemporary Gallery on May 4th, 2013 in Albuquerque, New Mexico. It was the inaugural opening for "Seeds: A Collective Voice". This collaborative effort brought together farmers, seed savers, families, artists, poets, and musicians to celebrate the gift of seeds.

People's voices from around the world were represented by their artwork. All shared space with voices of local poets and farmers, who urged everyone to take an active role to keep seeds in the hands of people. Even more urgent, is the need to keep seeds free from genetically engineered contaminants.

New Mexico's long tradition of seed-saving has maintained a staple diet for many of its people. This includes crops like corn, beans, chile peppers, and squash that have been replanted year after year. These varieties are often called *landrace* as

they have continued to acclimate to the environment, developing highly desired characteristics such as drought tolerance and resistance to disease and pests. The subtle differences in taste of each variety represent the soil in each region.

The creative project of creating a multimedia exhibit has now evolved into an inspired and inspiring educational project called "Community Seed Mural Project" part of "Seeds: A Collective Voice." The murals have been brought into several schools and public events. They are accompanied by talks by seed preservationist Isaura Andaluz on such topics as organic eating, farming and the importance of ancient seed preservation for future generations. The children and other members of the communities create the hands-on "paint by seed" murals by placing colorful seeds, matching the patterns on large format boards. A vital part of the mission is to bring the project to underserved communities most in need of the arts and hope. This spring, the project expands to youth at the Bernalillo Youth Detention Center



ISAURA ANDALUZ IS THE EXECUTIVE DIRECTOR OF CUATRO PUERTAS WHO HAS NEW MEXICO'S LARGEST COLLECTION OF NATIVE AND DROUGHT TOLERANT SEEDS. – THE ARID CROP SEED CACHE. ALIBI.COM/FEATURE/33043/CROP-ART.HTML

NOEL CHILTON WORKS WITH COMMUNITIES TO CREATE WORKS OF ART WITH ENVIRONMENTAL THEMES. SOME OF HER COLLABORATIVE PROJECTS DEAL WITH SUCH ISSUES AS PRESERVING NATIVE SEEDS, CONSIDERING ALTERNATIVE ENERGY SOURCES, AND RESPECTING ALL PARTICIPANTS IN OUR REGIONAL AND GLOBAL ECOSYSTEMS.

MAGICAL REALISM ARTIST JADE LEYVA HAS BEEN CREATING ART SINCE SHE WAS A YOUNG GIRL IN MEXICO CITY. HER INFLUENCES RANGE FROM PRE-COLOMBIAN TO POST-MODERN. IT IS AT TIMES WHIMSICAL, CELEBRATORY, AND REFLECTIVE, YET ALWAYS THOUGHT PROVOKING AND EXPRESSIVE - A VISUAL "MAGICAL REALISM". THE CENTRAL THEMES OF HER WORK ARE LOVE, UNITY, AND OUR FRAGILE RELATIONSHIP TO MOTHER EARTH.

TO HEAR MORE FROM: [JADE SOUND CLOUD.COM/ SEEDBROADCAST/JADE-LEYVA-TALKS-ABOUT-HOW](https://www.soundcloud.com/seedbroadcast/jade-leyva-talks-about-how)

TO HEAR MORE FROM ISAURA: [SOUND CLOUD.COM/ SEEDBROADCAST/ISAURA-ANDALUZ](https://www.soundcloud.com/seedbroadcast/isaura-andaluz)

in Albuquerque, New Mexico, who will work on a complete mural. The Collective will display the completed works through a Mural Tour among the participating schools and partners. Several murals will be created; we are now starting the second one. By touching the seeds, learning from where food comes, and displaying the sections of the mural together, everyone becomes linked through the seeds into a united community.

There are also plans for a public art installation with the seed murals. Other locations for the "Community Seed Mural Project" are to be announced. Among them is UNM February 19, and April 22. Stay tuned to follow the project on Facebook, [[facebook.com/events/168484949960045/](https://www.facebook.com/events/168484949960045/)]. For more info about participation on seed murals please e-mail Jade Leyva at: jadeleyvart@yahoo.com.

Members of "Seeds: A Collective Voice" team are artist, founder, and creator Jade Leyva, artist and environmentalist Noel Chilton, and seed preservationist and educator Isaura Andaluz.

Among other projects that are happening under the *Seeds: A Collective Voice* umbrella is a book by Jade Leyva in partnership with photographer James Holbrook (see pages 14 & 15), featuring captivating images of farmers, bee keepers, and seed lovers as well as artists and poets and their seed-inspired works from throughout New Mexico, México, and around the world. The book's photography will be accompanied by original prose and poetry.

There are more multimedia exhibits coming up as well. The next one is to honor our sacred corn, so stay tuned! This seed has sprouted and keeps on growing.

RULAN TANGEN IS AN INTERNATIONALLY ACCOMPLISHED DANCE ARTIST AND CHOREOGRAPHER. SHE IS THE FOUNDING ARTISTIC DIRECTOR AND CHOREOGRAPHER DANCING EARTH, AND T NATIVE ARTS AND CULTURES FOUNDATION'S FIRST DANCE FELLOW FOR ARTISTIC INNOVATION.

HER WORK VALUES MOVEMENT AS AN EXPRESSION OF INDIGENOUS WORLDVIEW, INCLUDING THE HONORING OF MATRIARCHAL LEADERSHIP, DANCE AS FUNCTIONAL RITUAL FOR TRANSFORMATION AND HEALING, THE PROCESS OF DECOLONIZING THE BODY, AND THE ANIMISTIC ENERGETIC CONNECTION WITH ALL FORMS OF LIFE ON EARTH. SHE HAS RECRUITED AND NURTURED A NEW GENERATION OF INDIGENOUS CONTEMPORARY DANCERS AND HOLDS THE BELIEF THAT "TO DANCE IS TO LIVE, TO LIVE IS TO DANCE".

CLOCKWISE FROM LEFT >>

"TREE"
DANCERS: SERENA RASCON AS TREE, EAGLE YOUNG AS TRUNK.
© PAULO T. PHOTOGRAPHY

"SHAWL DANCE REMINISCING BUTTERFLIES"
DANCER: ERIKA ARCHER
© PAULO T. PHOTOGRAPHY

"INNER LIFE OF SEEDS BENEATH SNOW"
DANCER: RULAN TANGEN
HAIR BY: KALIKA TALLOU
ASSISTANCE: HENRY JAKE FOREMAN
© PAULO T. PHOTOGRAPHY

PAULO T. IS AN AWARD WINNING, INTERNATIONALLY PUBLISHED PHOTOGRAPHER BASED OUT OF SANTA FE, NEW MEXICO. FOLLOW HIM ON FACEBOOK AND/OR GOOGLE+ TO SEE HIS LATEST AND PAST WORKS - PAULO T. PHOTOGRAPHY.

Sprouting SEEDs in DANCING EARTH RULAN TANGEN

In the light of a winter morning, I remember that like many trees, flowers, butterflies, and antlered beings, my natural new year begins in springtime. But in January ten years ago after an arduous battle with cancer, I gained a different sense of cycle by returning to dance.

When does a dark season end? Is it the moment of the last chemo session? Or when your hair grows back, or when you can swallow food, or walk, or the first all-clear checkup? For me it was when, by sheer force of spirit, I managed to dance in a performance that felt more like a ritual of rebirth and shared with the world my gratitude for life.

Soon after this ritual in January 2004, a young musician and his breakdancing buddies joined with me as the founding members of DANCING EARTH, an indigenous contemporary dance company birthed from the inspiring force of that moment in January. Our company's transformative, multimedia, and functional ritual is my purpose for being alive on Earth, and a vital and innovative cultural force that expresses the great spirit in motion.

This year, having completed a myriad of rich cultural activities in 15 states and 5 countries, we celebrate our tenth anniversary by focusing our creativity on the themes of seeds, roots, plants, and foods. Just as Native eco-philosophies have inspired modern day permaculture, Dancing Earth seeks to embody these philosophies, sharing creative workshops and artistic presentations that awaken us to indigenous worldviews.

In the 1800s Metis leader Louis Riel prophesied, "My people will sleep for one hundred years, but when they awake, it will be the artists who give them their spirit back." We are responding to this old prophecy, as well as to the recent outcry of the Basque Farmers who received last year's US Food Sovereignty Alliance's global prize. They called upon artists to awaken communities in a deeper understanding of how their food is sourced, BECAUSE ONLY ART CAN CREATE THIS DEEP AWAKENING. Regardless of your cultural background, SEED is a theme deeply relevant to you. Through it, DANCING EARTH is showing a way out of this dark season of environmentally destructive industrial food production and nutrient poor diets.

I begin this new wave of creative work in the Four Corners, California, and Canada. At each location I will be sharing dance with Native elders, youth, food justice organizers, farmers, gardeners, and all who believe that we are what we eat. By using embodiment exercises developed across Dancing Earth's last 10 years, we will unearth

stories about what we cultivate, and what nourishes us. Watching the techniques of traditional trackers and hunters inspired one of these methodologies, which I call "land dancing." It's also rooted in my long hours of powwow dancing in many regions (woodlands, grasslands, mountains, and desert) and feeling the different energies through the soles of my feet.

(Especially) When the company doesn't have access to indoor studio space (i.e. when funds are low), we relish the opportunity to have rehearsals and class outside, which brings out a very different physicality. For example, in a studio, I love to use the floor-rolling, crawling, and sliding, but when dancing outdoors that is only possible on snow or ice, or sometimes inadvertently in mud! Land that is rocky or with many hidden cactus spines inspires a different way of walking; landscape with trees allow one to slip easily between being visible and invisible, as in grasslands where a drop to your belly allows crawling low in the grass. Especially when actively observing it, landscape shifts every nuance of our movement, including the quality of breath and the gaze that scans the horizon. DANCING EARTH will bring all of these "land dancing" techniques to bear in its SEED events, workshops, choreographic process, and performances.

For me, it's like searching for dormant seeds, carrying them from one location to the next, sharing stories and dances and energies. I plan to gather these stories together, interpret them along with DANCING EARTH's indigenous dance artists, and produce a new full-length performance.

I hope every performance can be preceded by a seed exchange with community members! If you live in any of these locations, you're invited to witness this work evolve, and even participate during this year's creative process: Santa Fe, NM; San Francisco, Riverside, CA; Durango, CO; North Bay Ontario.

We invite your thoughts, participation, stories, songs, recipes, even food for the dances to be a part of this creativity! If you'd like to get involved or learn more through updates please see our facebook page: facebook.com/DancingEarthCreations?ref=br_tf or send a note to dancingearth2012@gmail.com

DANCINGEARTH.ORG



"When the Spanish arrived in Mexico they banned the growing of amaranth because of its power. In Nahuatl it is called Huanhtli and people are reclaiming the amaranth and recognizing its properties as a powerful grain."

JENNIE LUNA

SEEDBROADCAST MET JENNIE AT THE 2013 GATHERING FOR MOTHER EARTH IN POJOAQUE, NEW MEXICO. TO HEAR JENNIE TELL HER STORY OF THE AMARANTH: SOUNDCLOUD.COM/SEEDBROADCAST/JENNIE-LUNA-SHARES-A-SEED

SEED DIARIES

THE ART OF STORYTELLING

DANIELLE JOHNSON



An okra was smuggled into the US inside a 1940s camera by a Texan saloon owner; a gourd was used as a rattle during Mayo deer dance ceremonies in Northern Mexico; and a sweet corn was collected in 1868 by a prospector travelling through the Native American communities of the Southwest. These were some of the stories that college students have recently brought to life through the Seed Diaries project. Working in collaboration with the Tucson based non-profit, Native Seeds/SEARCH, an illustration class at the University of Arizona has created seed-centric artworks that highlight the cultural, historical, nutritional, and ecological associations of certain seeds in the Native Seeds/SEARCH collection.

Inspired by the work of her artist friend Tony Foster, Deputy Director of Native Seeds/SEARCH, Belle Starr, invented the concept of Seed Diaries. Foster is a painter who tells the stories of the environments he visits by depicting the landscape, accompanied by a series of objects that are imbued with a sense of place. For example, a painting of the red rocks of Sedona, Arizona, might be framed by a soil sample or a ceremonial spear used by local indigenous communities. Native Seeds/SEARCH stewards a collection of desert adapted, culturally significant heirloom seeds originating from the Southwestern United States and Northern Mexico. While an increasing number of people are paying attention to the genetic and nutritional benefits of growing heirloom seeds, the socio-cultural importance of keeping these unique varieties alive is often overlooked. Each seed grows into a plant that has a story to tell, whether it is used as a medicine, a dye, in important rituals, or is linked to a specific person. Bringing attention to these "forgotten stories" is one of the most important missions of the Seed Diaries project.

In the course of preparing Seed Diaries, extensive research was conducted into the ethnobotanical importance of twenty-five selected seed varieties. Using a mixture of ethnographical texts and the original collection records, Native Seeds/SEARCH intern, Danielle Johnson, put together a series of seed stories, which were then selected by students, according to their interests.

Over a four-week period, the students produced outstanding artworks in a variety of mediums such as painting, drawing, textiles, and graphic design. One student dyed a cushion grey with the seed kernels of the Hopi Black Dye Sunflower and embellished the surface with illustrations of the canary yellow flower heads to demonstrate the use of this plant by Hopi people as a dye for clothing and basketry materials. Another succinctly told the history of Sonoran White Wheat on the front of a mocked-up beer bottle label, which depicted the Franciscan Mission to reference Eusebio Francisco Kino, who brought the wheat to Arizona in the 1700s. The importance of the Sonoran chiltepin harvest to generations of Mexican families was delicately depicted by a watercolor rendering of a woman picking the fruits with her child, and the exchange of the Bisbee Black Cowpea between a truck driver and a Native Seeds/SEARCH supporter was cleverly illustrated in a film strip style narrative.

It is hoped that Seed Diaries, which has been generously funded by the Southwestern Foundation, also in Tucson, will grow into a larger, ongoing project. Native Seeds/SEARCH plans to continue collaborating with students in the community, with the goal of creating a collection of artworks that can be displayed at various Arizona locations in

order to introduce a wider public to the incredible heritage contained within these very special seeds.

DANIELLE JOHNSON HAS A BACKGROUND IN SOCIAL ANTHROPOLOGY WITH A SPECIFIC INTEREST IN ETHNOBOTANY. SINCE GRADUATING, SHE HAS WORKED ON VARIOUS ORGANIC GARDENING AND SEED-SAVING PROJECTS IN NEW ZEALAND, AND MOST RECENTLY, TOOK PART IN THE NATIVE SEEDS/SEARCH APPRENTICESHIP PROGRAMME BETWEEN APRIL AND NOVEMBER 2013.

BELLE STARR IS DEPUTY DIRECTOR OF NATIVE SEEDS/SEARCH. SHE IS COFOUNDER OF THE ORGANIZATION'S EDUCATIONAL FLAGSHIP PROGRAM, SEED SCHOOL ALONG WITH HER HUSBAND, NS/S EXECUTIVE DIRECTOR BILL MCDORMAN. SHE HAS 30 YEARS EXPERIENCE IN MEDIA, MARKETING, EVENT PRODUCTION (SOLFEST, NORTHERN CAL), GRANT WRITING AND COMMUNITY ORGANIZING. IN HER PREVIOUS CAREER SHE WAS A BROADCAST JOURNALIST IN SAN FRANCISCO AND PHOENIX. WHAT SPARE TIME SHE HAS SHE DEDICATES TO YOGA, BIKING, HIKING AND HER FAITHFUL COMPANION, HER DOG AGGIE.

NATIVESEEDS.ORG

TO HEAR MORE FROM BELLE:
SOUNDCLOUD.COM/SEEDBROADCAST/
BELLE-STARR-DEPUTY-DIRECTOR-OF

TO HEAR MORE FROM DANIELLE:
SOUNDCLOUD.COM/SEEDBROADCAST/
DANIELLE-JOHNSON-TALKS-ABOUT



BECK'S GARDENVILLE OKRA

BOTANICAL NAME: *Abelmoschus esculentus*

REFERENCES: KEW.ORG/PLANTS-FUNGI/
ABELMOSCHUS-ESCULENTUS.HTM

COLLECTION SITE: Peaceable Kingdom, San Antonio, Texas. Co-ordinates 29.42992, -98.52457, 198m altitude.

COLLECTION DATE: 1994

HISTORICAL ORIGINS: The origins of okra are disputed. It may have come from South Asia, West Africa, or Ethiopia. It is believed that okra travelled from the Middle East, through Europe, to the Americas. In 1658 okra arrived in Brazil via the slave trade, and by the early 1700s had reached the Southern states of North America.

CULINARY USES: Okra is used in many dishes from the Southern United States, such as Gumbo, a thick stew whose main ingredient is thinly sliced okra pods. Okra pods are also coated with cornmeal or flour and fried in Southern cuisine. The leaves of okra can be used as a soup-thickener and a pickle can be made from the immature pods.

NUTRITIONAL BENEFITS: Okra is high in fiber, vitamin C, and folate. It is a good source of antioxidants, calcium, and potassium. Okra seed oil is high in unsaturated, heart-healthy fats such as linoleic acid.

MEDICINAL USES: Okra can be used for its mucilaginous properties which relieve inflamed mucous membranes. The leaves have traditionally been made into a poultice for aiding with pain relief, to induce sweating, prevent scurvy, and help with urinary tract infections. The high amount of fiber in the cooked pods can help to reduce cholesterol levels.

CRAFT: A fiber can be extracted from okra bark, which in West Africa is spun into yarn, rope, and

sacking for fishing lines, game traps, and hammocks. Paper and cardboard may also be constructed from okra fiber.

SOCIO-CULTURAL IMPORTANCE: Beck's Gardenville Okra was sent into Native Seeds/SEARCH by Hans Hansen in 1994, who at the time ran the Southern Grasslands Seed and Plant Exchange. This okra was available through Hansen's organisation in 1993, and was described as a 'Texas heirloom' with an intriguing story to tell. In a letter that arrived with the okra seed, Hansen described how this variety had been stewarded by Malcolm Beck of San Antonio—a "local organics legend"—for over 30 years. The story goes that in 1968, Malcolm Beck purchased a farm where he found a strange okra growing wild. Unable to identify it, Beck contacted Sam Cotner, the Texas A&M vegetable specialist. Dr Cotner could not distinguish the variety, and so sent it to the research station in Rio Grande Valley, but the resident okra specialist there was not able to provide an answer either. Unsatisfied, Malcomb Beck decided to do his own detective work. Asking around the area, Beck discovered from two separate sources that the okra had been brought to the United States from Germany before World War Two, by the man who owned Buckhorn Saloon in San Antonio. It was said that the seed was smuggled into the country inside a camera. The saloon-owner gave some of his okra to a man with a farm North East of San Antonio. This farmer grew the okra and then passed the seed to neighbouring farms, one of which Beck eventually purchased.

CULTIVATION TECHNIQUES: Beck's Gardenville Okra is productive even under drought conditions, and grew wild for many years in the Southern United States. Okra likes full, hot sun.

HOPI RED DYE AMARANTH

BOTANICAL NAME: *Amaranthus Cruentus*

REFERENCES:

KEVIN DAHL. NATIVE HARVEST. AUTHENTIC SOUTHWESTERN GARDENING. 2006. WESTERN NATIONAL PARKS ASSOCIATION: USA.

BERTHA P DUTTON. THE PUEBLOS. INDIANS OF THE AMERICAN SOUTHWEST. 1975. PRENTICE HALL: USA.

GARY PAUL NABHAN. GATHERING THE DESERT. 1985. THE UNIVERSITY OF ARIZONA PRESS: USA.

GARY PAUL NABHAN (ED). RENEWING AMERICA'S FOOD TRADITIONS. SAVING AND SAVORING THE CONTINENT'S MOST ENDANGERED FOODS. 2008. CHELSEA GREEN PUBLISHING COMPANY: USA.

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JONATHON D SAUR. AMARANTHS AS DYE PLANTS AMONG THE PUEBLO PEOPLES. 1950. SW JOURNAL OF ANTHROPOLOGY (6) PP 412-415.

TOHONO O'ODHAM COMMUNITY ACTION WITH MARY PAGANELLI VOTTO AND FRANCES MANUEL. FROM I'TOI'S GARDEN. TOHONO O'ODHAM FOOD TRADITIONS. 2010. BLURB: UK.

LOCAL HOPI NAME: Komo

COLLECTION SITE: Lower Moenkopi, Hopi Reservation, Arizona. Co-ordinates 36.13421, -111.2417, 1,494m altitude.

COLLECTION DATE: 1979

HISTORICAL ORIGINS: Amaranth is native to the Americas, and is believed to have been wild harvested before being domesticated around 4000 BC. Evidence of domesticated amaranth seeds dating from this time was found during excavations of Caxcatlan Cave in Mexico's Tehuacan Valley. Amaranth is said to have spread to the Southwestern United States via ancient trading routes.

CULINARY USES: The pink bracts of Komo are soaked in water overnight, and mixed into cornmeal the following day to colour dough for making Hopi piki bread, which consists of a rolled-up wafer that is cooked on a thin stone slab, oiled with reverchonchia arenaria or the ground seeds of squash or watermelon. The Zuni also use the pink bracts to dye he'we or maize wafer bread. The black seeds of komo can be popped, and the leaves of this amaranth are eaten in the Sierra Madre region of Mexico as part of a summer ritual feast for the planet Venus, who is believed to aid crop growth.

NUTRITIONAL BENEFITS: Amaranth grain possesses large amounts of protein, beneficial fats and minerals, and is easily digestible. The leaves contain calcium, iron, niacin, phosphorus, riboflavin, and vitamins A and C in high levels.

MEDICINAL USES: In the Southwestern United States and North West Mexico, Amaranth has been used as a curative for heart, lung, liver, and speech disorders.

CRAFT USES: Not recommended as a dye for fabric. Decorative bracts can be used in flower arrangements.

SOCIO-CULTURAL IMPORTANCE: Amaranth was extremely important to the Aztecs, who not only received amaranth tribute payments from provinces surrounding their empire, but also believed it to be the food of the gods. The leaves were ritualistically ground up to make tamales to be offered to Xiuhtecuhtli, the fire god, and the seeds were crushed and mixed with honey, agave sap or blood, formed into the shape of idols, and ceremonially eaten. Owing to this tradition, the Spanish attempted to ban the cultivation of amaranth in the Americas. Wild amaranth greens continue to be harvested by indigenous peoples throughout the Southwest and in Northern Mexico, their flourishing leaves being a symbol of the monsoon rains. For the Hopi, pink piki wafers are associated with the katsinas, the "benevolent beings who dwell in the mountains, springs, and lakes, and who are the bringers of blessings, particularly rain, crops, and well-being" (Dutton 1976:43). Katsinas give gifts of piki to Hopi children when they visit the pueblos and dance in the fields to bring in the monsoons.

CULTIVATION TECHNIQUES: Komo is generally grown on irrigated terraces by Hopi. It can be successfully grown in arid conditions, and likes full sun. This amaranth attracts pollinators such as bees and birds.

OPEN SESAME

INTERVIEW WITH MARLENE ALFARO OF MORA GROWS



OPEN SESAME: What was your experience at [Native Seed/SEARCH] seed school?

Native Seeds School in Tucson, Arizona was one of the deepest most touching and wholesome experiences I've had in learning anything. It really touched on everything—the physical, the spiritual—they gave us really great advice and there was a certain energy...benevolent and so beneficial to all who were involved in it. I left fascinated and very enthusiastic about saving seeds and getting back on the land. I cannot recommend it highly enough!

OS: What was one of your most memorable moments?

I think one of the most memorable moments I had during that whole week was recognizing that biodiversity is not a bad thing. We had spent hundreds of years trying to breed out certain varieties because we call them land-races or impure and to realize that we're missing a lot of diversity. We're missing strength. It's sort of a metaphor for what we're doing with human beings and education, trying to weed out anybody who is different. I thought, well, we're doing the same things with the plants and missing out on great varieties that could withstand the dramatic weather we're experiencing, and we're causing them to disappear. That was an important moment to realize biodiversity is good, weeds are good.

OS: How are weeds good?

Weeds are amazing in that they fix problems in the soil. Wherever we see weeds, it's because nature is trying to bring in certain nutrients that are deficient in the soil. Also they have a huge variety of medicinal uses. Weeds are plants that we don't know how to use yet.

OS: What have seeds taught you?

Seeds have taught me resilience. Seeds can be in the ground sometimes for years and then come back. Seeds are a source of freedom and power and there are few things in our world that are not related to seeds. Our very existence is related to seeds. Every day I am in contact with life and how it sprouts.

Also at a time when so many of our seeds are being taken by biotech companies, this is our right; we should keep it. This is important, we have had this long-standing relationship with seeds and nobody should come between that.

OS: What will you do differently, now that you've attended Seed School?

Seed School has really changed my perspective on growing food and saving seeds. Now I am also looking at wild seeds, I'm looking at ways that I can share the seed, that I can maybe begin co-operatives and connect people through seed growing and saving. And that's very different from before when I thought I would grow vegetables and fruit for the family to eat, and I started a seed library. I thought that should be enough.

It's really not enough for me now. After seed school, I realized the magnitude of the issue people not knowing how to save seeds and depending on companies to do all the work for them. So now I'm empowered because I can create my own varieties. I'm encouraged to do so, and before I was afraid of tampering with these things. I thought it was best left to experts.

OS: What inspired you to start a seed library?

Starting a seed library is more of a feeling than anything else. When I began exploring the idea of saving seed and planting for myself, I discovered that many people don't save seed anymore, and that many people don't even have money to start their own garden. So starting a seed library was partly to provide that opportunity and to have a platform from which to speak about the guaranteed safety involved in growing your own seed.

What is fascinating is that most people don't know about these things. So the seed library has become a platform from which to share and connect, and I'm very excited. I look at these biotech companies as great teachers. They've given us a great excuse to get together and form seed libraries, seed banks, and cooperatives—seed growing coops. I would not have met hundreds of beautiful people if it hadn't been for GM foods.

OS: What has been the reaction to the seed library so far?

The reactions to the seed library and people have come from many towns in the Southwest, and they felt it was such a blessing. They felt rejuvenated and honored to be part of the opening of a seed library. There was a certain energy, people were craving to connect with each other, to share the seeds, and speak a language that's universal. And everybody feels connected when there are seeds and food. If you have a stomach, and you eat, then seed is your business too, and these people are very active in that. They are so grateful and have come from everywhere, knocked on my door, and offered help. "How can

I help with the seed library?" This is the question I hear the most often.

OS: What was your inspiration for calling your seed library "Mora Grows?"

We called our library the Mora Grows Seed Library in honor of the Richmond Grows Seed Library in California. They have it set up on their website so that anyone with one click has access to all of the info, all of the instructions on how to create your own seed library. So I felt that that's the least we can do to at least name it after them. Our local artist coop and wool mill has been really generous and allowed us to place our seed library there. They host our seed exchanges, and they are going to be hosting our seed-saving classes. More of this is happening in town, thanks to the seed library. A lot of connections are being made, and I didn't want to forget Richmond Grows.

OS: Why did your family leave Florida?

Our family decided to come to the mountains and buy land because we really felt there was something missing in the city, even though we were doing our dream jobs and we had a home. There was something missing and that was the freedom: the freedom to grow in your back yard; to produce your own electricity; to go out for a walk in nature every day; to be away from cell-phone towers. We wanted that experience of self-sufficiency, and to have free water coming from the earth.

That was huge for us, having free water and having fertile land. Florida doesn't really have much fertile land; it's really sand. It would have taken us thousands of dollars to amend that soil and work with it. Here it's right there. You know the land is black, and it glistens with quartz. There's water flowing from the mountains and we're close to the national forest and the life forces. The health that we enjoy now is something unprecedented in our lives—to be able to build our own shelter, live free from bills, and not really have to work so hard. The work of a gardener is intense as well, and yet there's a lot of health that one acquires through that process. I could not say the same thing about an office job.

OS: You mentioned that the *Ringed Cedars* series of books has been a big influence on you. Tell me about the special way that you go about planting seeds.

In the 1940s and 50s there was a scientist by the name of Barbara McClintock, and her work has

gone underground a little bit as happens in the scientific community. Yet it has blossomed as of late and she discovered transposable elements within seeds. These transposable elements are also known as jumping genes.

Especially in corn, she said the plant will mutate, will alter itself genetically, depending on the surrounding input. So it would acquire info from the soil, from the winds, from any patterns, and its surroundings. It occurred to some people that maybe they would also react and alter themselves in a similar fashion.

In doing some investigation, we actually realized that many ancient societies used this technique unknowingly. They had an intuitive knowledge, an inner knowing that the seeds will respond to their input. So they would put several seeds under their tongue and coat them with their saliva. This is DNA sharing via saliva. And so the seed will carry this into itself. One would not water this

seed for about three days, allowing it to really take it in.

You don't need to do it with all the plants. Plants communicate. So you do this with five, maybe eight, and they'll do the rest. They'll receive your DNA and they'll produce exactly the chemicals that our body needs, becoming your doctor, so to speak, your nutritionist. The seed will do it, the plant will do it, so there is no need as we know now to go on special diets and have special supplements. If the seed knows you then it can prepare the package that you need. So it doesn't matter how much organic or biodynamic food we eat. If the plant doesn't know us, there's only so much we can do. I became excited and started experimenting. This idea really took me into the seed world.

OS: What do you say to skeptics?

I would say to those who have a hard time believing this to try it. There's nothing like growing

your own plants and seeing how well you feel. If you don't believe it, try it, and then you can study Barbara McClintock's work, and you can investigate ancient societies like the Hunza people in the valley of Pakistan. These people until recently were only eating exclusively from their gardens. The men could become parents way into their 90s, and this was not a rare occurrence.

I would say to those who don't believe it, go study and see what people are doing around the world. Much has changed in the past 50 years. We've been conditioned to believe to leave this up to experts and nutritionists to deal with our health. Yet the plants have been doing this for 1000s of years.



SEAN KAMINSKY IS AN AWARD-WINNING DOCUMENTARY FILMMAKER WHO PASSIONATELY EXPLORES THE MOST PRESSING ENVIRONMENTAL AND SOCIAL ISSUES OF OUR TIME. HIS PAST WORK HAS BEEN BROADCAST ON PBS AND SUNDANCE CHANNEL AMONG OTHERS. THE FIRST SEEDS HE PLANTED WERE JOHNNY JUMP UPS AT THE AGE OF SIX AND HIS WONDER AT THE MAGIC OF SEEDS HAS NEVER LEFT SINCE.

TO HEAR SEAN'S SEEDBROADCAST:
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MARLENE-ALFARO

QUELITES DELUVINA "VINA" ARMIJO

Deluvina "Vina" Armijo is an 87 year-old, lifelong resident of Las Vegas, NM. She was united in marriage to Leo J. Armijo in 1948. As the family matriarch, Vina is the mother of 10 children and nearly 100 grandchildren, great-grandchildren, and great-great-grandchildren. She has been cooking northern New Mexico traditional Hispanic foods for about 75 years. One of Vina's traditional side dishes is quelites. Quelites are the wild spinach-like plants that grow in fields and yards which are gathered for this traditional dish. Vina points out, "It is important when you gather the quelites not to pull them from the root. You must cut from the middle of the stem so the plants can replenish themselves." Once the quelites are gathered there is a process for cooking them. Vina states she never learned to cook by measuring ingredients, but rather "it's a handful here and a pinch there." She shares her version of cooking quelites:



INGREDIENTS

- 1 pound (10-12 cups) quelite leaves
- Approximately ½ cup water (enough to steam the quelites while they cook)
- 3-4 strips bacon, chopped
- 1/3 of a whole onion, chopped
- 1 tsp. dried red chile flakes and seeds
- Salt and garlic to taste

DIRECTIONS

Take a generous amount of quelites and cut the leaves from the large stems, as an option you may keep and use the small stems connected to the leaves. Discard the large stems or place them into a compost bin. You should have about 1 pound or 10 to 12 cups of the quelite leaves. This may seem like a lot of leaves, but they will cook down quite a bit.

Rinse the cut quelites thoroughly with cold water.

Place the quelites in a skillet with a little water, cover and cook on medium to medium-high heat. Cook the quelites for approximately 15 minutes while stirring occasionally.

Drain the excess water and set the skillet aside, away from the heat.

In a separate skillet, fry 3 to 4 strips of bacon until crispy. Remove the bacon from the skillet and chop it into small pieces.

Drain most of the bacon grease from the skillet. With the remaining bacon grease in the skillet, add about 1/3 of a chopped onion and fry it until the onion is brown.

Combine the cooked quelites, bacon pieces and about a teaspoon of dried red chile flakes with seeds into the skillet with the fried onion. Season the ingredients with salt and garlic to taste. Cook over medium heat for approximately 10-12 minutes while stirring occasionally to mix the ingredients.

Your dish is ready to serve! Quelites are usually served with a traditional Northern New Mexico meal of beans, Spanish rice, enchiladas and sopapillas or tortillas. Either a cup of rice pudding or natillas makes for a great dessert to complete this meal. I hope you enjoy preparing and eating your own quelites!!

CORN POSOLE ADRIENNE O'BRIEN

INGREDIENTS

- 2.5 cups dried corn
- pickling lime (calcium hydroxide)
- water
- salt

DIRECTIONS

Pick through the dried corn (up to 2.5 cups dried) and remove the corn chips and the small rocks, then rinse well.

1. Soak the corn overnight.
2. Prepare the lime solution (calcium hydroxide). Pickling lime can be found in most supermarkets, Mrs. Wages brand for example. Place 2 quarts of water in a large stainless steel pot and bring it to a boil. Add 2.5 tablespoons of pickling lime and stir till it is dissolved.
3. Place the soaked corn in the lime water and boil for approximately 15 minutes.
4. Remove the pan from the heat and let it cool about an hour or two.
5. Drain the corn in a colander.
6. Place the corn in a large bowl and rinse very thoroughly by kneading the corn with your hands and occasionally tipping the bowl to pour off any loose material that floats to the top. The corn must be rinsed well to remove the calcium hydroxide.
7. Boil the corn in

Corn Posole preparation courtesy of David Beaupre

SALVADOREAN PAPUSAS ADRIENNE O'BRIEN

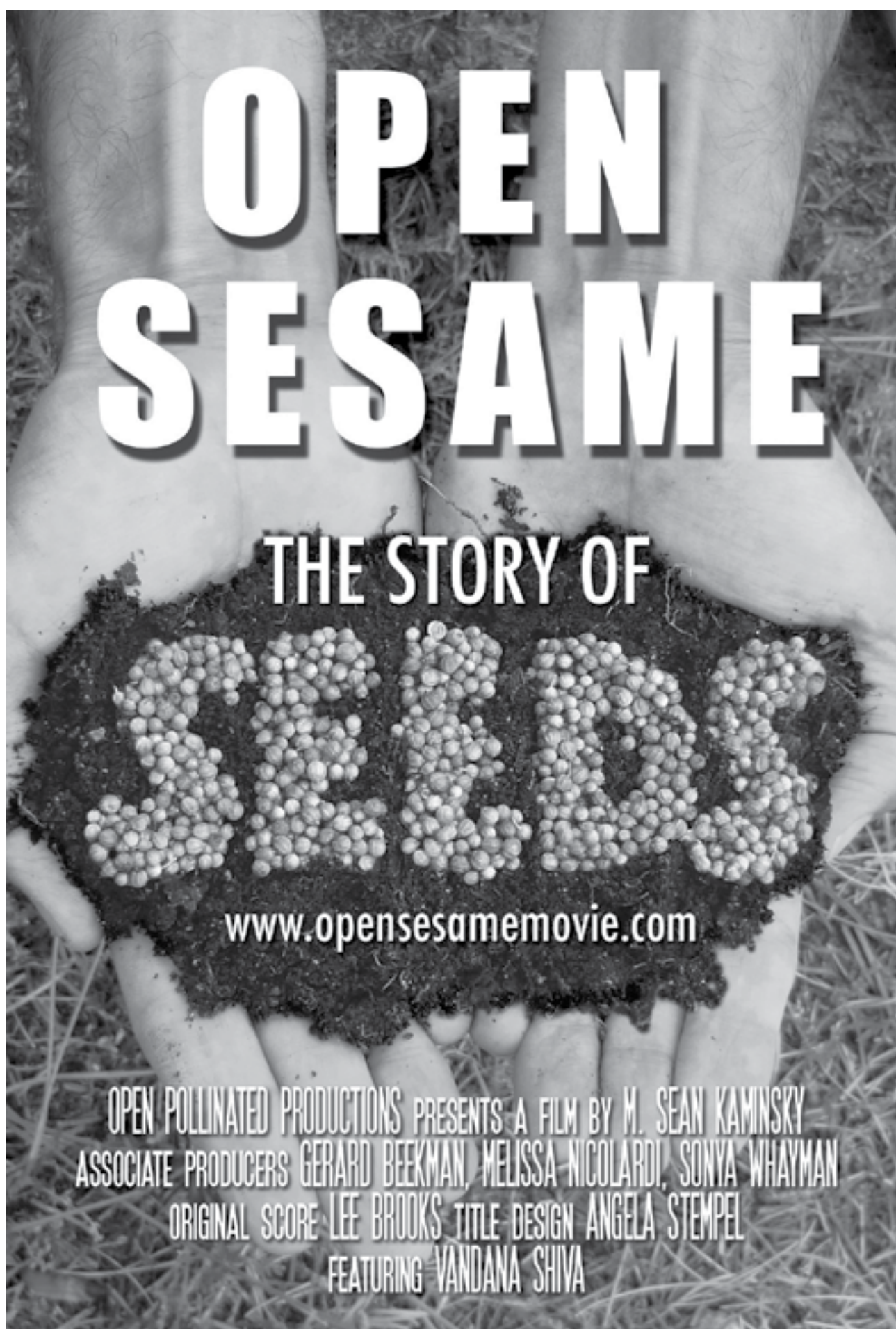
INGREDIENTS

- 2 cups masa harina
- 1 1/2 cups warm water
- 1 tablespoon ground cumin
- salt, to taste
- pepper, to taste
- 6 ounces mild cheese (or the filling of your choice)
- 1/2 cup fresh cilantro, chopped

DIRECTIONS

1. Mix the masa harina, cumin, salt, and water into a dough which is soft but not sticky. Be prepared to add more flour if necessary. If it is too dry, add more water.
2. To make a 3 inch round papusa, take about half a cup of dough and roll it into a ball. Flatten with your hand.
3. Put the filling in the centre [in this case, cheese, cilantro, salt and pepper].
4. Work the edges up over the filling and again form a ball, completely enclosing the filling.
5. Flatten each ball to about 1/4 inch or less and cook the papusas on a hot, lightly oiled griddle for about 3 minutes per side, or until both sides are lightly browned.
6. Serve warm.

ADRIENNE O'BRIEN HAS TAUGHT CULINARY ARTS AT LUNA COMMUNITY COLLEGE, LAS VEGAS, NEW MEXICO, FOR 12 YEARS AND HAS BEEN AN ASPIRING GARDENER FOR THE PAST 7 YEARS.



OPEN SESAME: THE STORY OF SEEDS

SEAN KAMINSKY

One of the world's most precious resources is at risk. This timely and emotionally moving film illuminates what is at stake and what can be done to protect the source of nearly all our food: SEEDS. Seeds provide the basis for everything from fabric, to food to fuels. They are as essential to life as the air we breathe or water we drink...but given far less attention.

According to the FAO (Food and Agriculture Organization of the UN), approximately 90 percent of the fruit and vegetable varieties that existed 100 years ago no longer exist today. Heritage grain is near extinction. Seeds that were lovingly nurtured over decades or even hundreds of years have been lost forever. Maintaining seed biodiversity allows us to breed new varieties that are resistant to pests or thrive in temperature extremes. This is essential in a changing climate.

Meanwhile, corporations co-opt seed genetics using patent law. In the past, seeds were communal. They were a shared resource not unlike the water we drink or the air we breathe. One hundred years ago things started to change. Today, corporate-owned seed accounts for 82% of the world-wide market.

In this film you will meet a diverse range of individuals whose lives center around seeds. Farmers. Renegade gardeners. Passionate seed savers. Artists. Seed activists. This film tells the story of seeds by following their challenges and triumphs as they champion this precious resource.

It's not too late...yet.

FEATURING

Vandana Shiva
Gary Nabhan
Bill McDorman
Diane Ott Whealy
William Woys Weaver
and many other amazing seed stewards.

OPENSESAMEMOVIE.COM

FOR MORE INFORMATION CONTACT: SEAN KAMINSKY AT [KAMINSKYNYC@GMAIL.COM](mailto:kaminskynyc@gmail.com) OR PHONE 212-391-2031

SeedBroadcast

Join in the seedy action and **SWAP**



March 5 - April 5, 2014

Bring seeds to swap, pick-up seeds to grow, post local food and seed news on the SWAP bulletin board, draw your favorite seed story, record and listen to seed stories from the heart of Iowa and around the country.

SWAP will be on the move across Cedar Rapids and Iowa City with sites at:

Legion Arts

1103 3rd St SE, Cedar Rapids

Public Space One

120 Dubuque St, Iowa City

Contact Carolyn Scherf for more information and to get involved locally:
319.471.2575 or email: carolyn.scherf@gmail.com

To find local SWAP events and follow SeedBroadcast:
<http://seedbroadcast.blogspot.com/search/label/Iowa>

SWAP is part of the Exuberant Politics Exhibition and in partnership with The Exubernauts.
<http://exuberantpolitics.art.uiowa.edu/>

“The mystery of action.

We are all seeds.”

FROM SEEDS AND RAIN, RUMI, TRANSLATED BY COLEMAN BARKS

