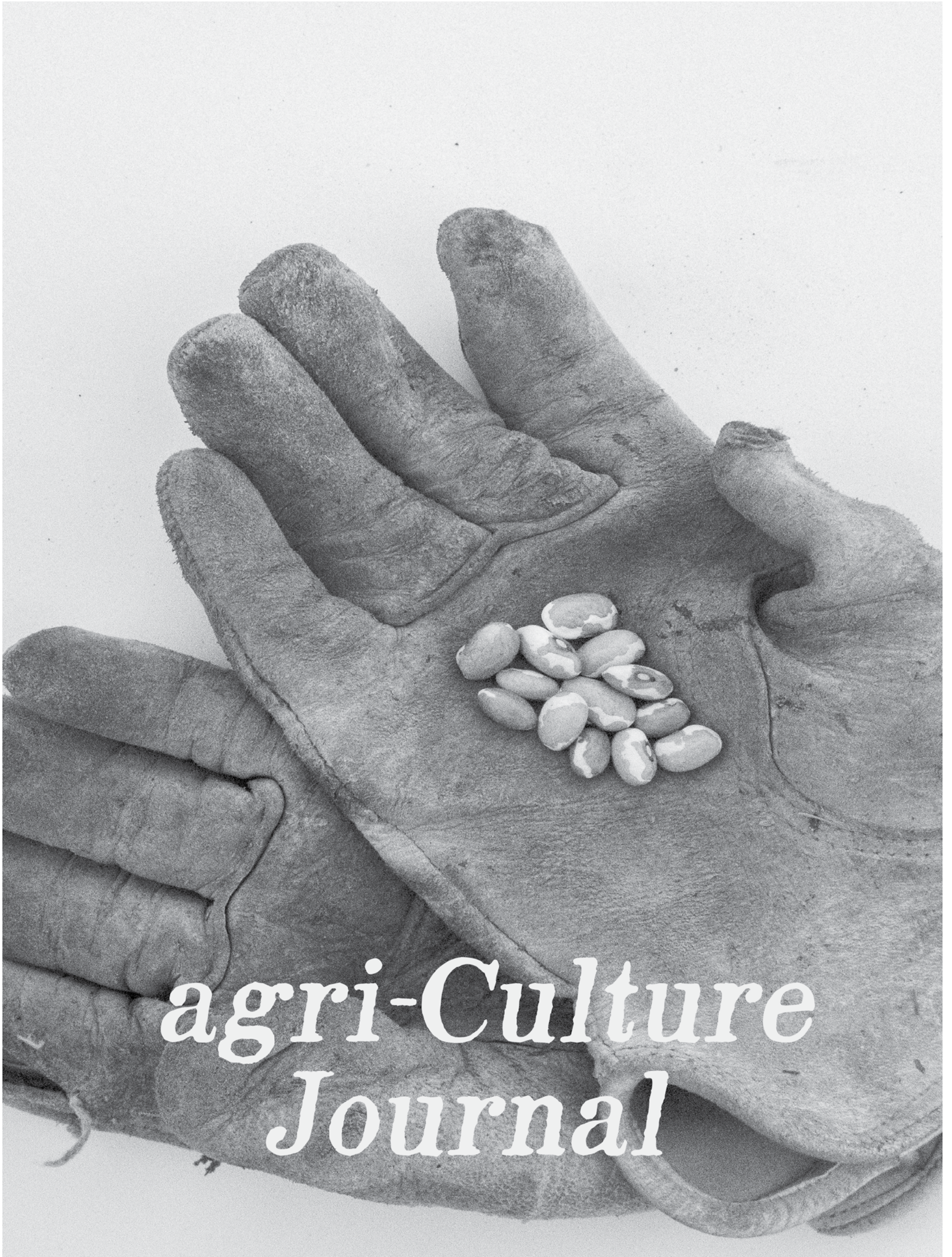


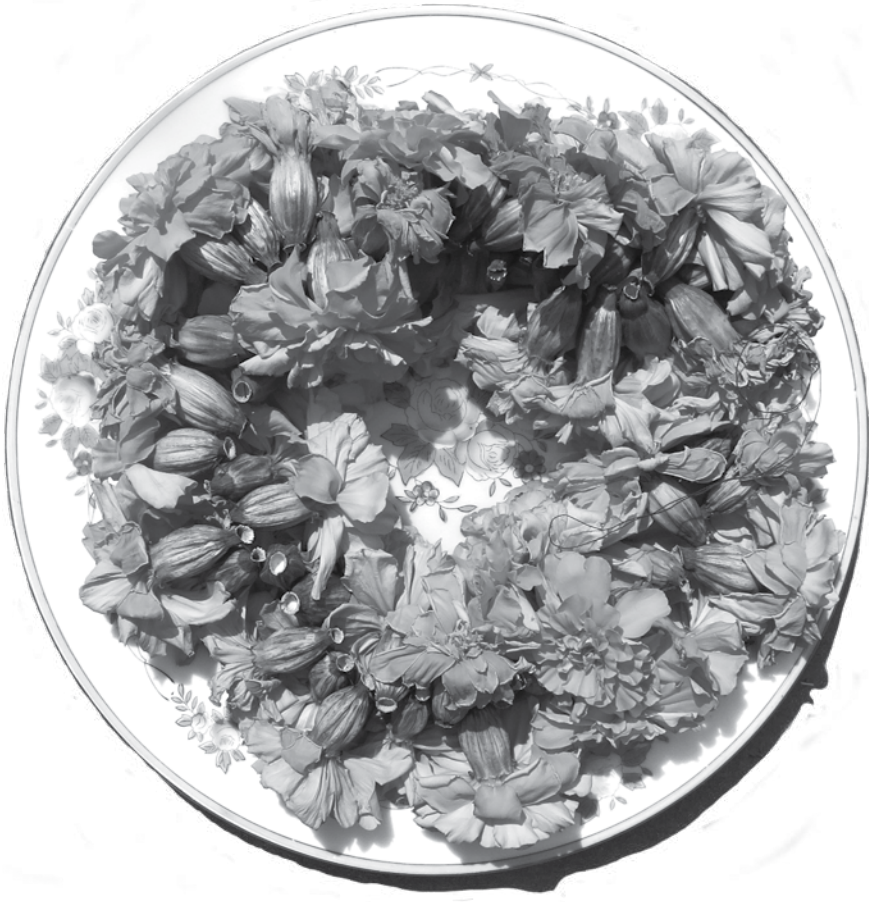
# SeedBroadcast



*agri-Culture  
Journal*

*Cultivating Diverse Varieties of Resilience #20*





# SeedBroadcast

## 20<sup>th</sup> Edition SeedBroadcast Journal

We would like to thank all who generously contributed to our **20<sup>th</sup> edition** of the bi-annual **SeedBroadcast agri-Culture Journal**. The next edition will be in the Autumn of 2023. We invite you all to consider sending a submission. This could be a drawing, photograph, story, recipes for climate change, poem, action (what can we all do to keep the seeds alive), or an essay, with relevance to the essence of seeds, seed saving practices, climate change, and food sovereignty.

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

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

## THE DEADLINE FOR SUBMISSIONS IS SEPTEMBER 25<sup>TH</sup> 2023

Send submissions to [seedbroadcast@gmail.com](mailto:seedbroadcast@gmail.com)

You can keep up with our actions and encounters with other seed lovers at on our website [www.seedbroadcast.org](http://www.seedbroadcast.org) and follow our blog at <http://seedbroadcast.blogspot.com/>

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

### To our partners in Seed: Climate Change Resilience:

Aaron Lowden and the Acoma Ancestral Lands Farm Corps Program,  
Acoma Pueblo, New Mexico  
Dr. Larry Emerson and Jennifer Nevarez of Tse Daa K'aan Lifelong Learning Community in Hogback, New Mexico.  
Beata Tsoie-Peña of Santa Clara Pueblo and the Española Healing Food Oasis  
Ron and Debora Boyd of Mer-Girl Gardens, in La Villita, New Mexico  
Land Arts of the American West,  
Sarah Montgomery of Garden's Edge  
Albuquerque Museum  
Rowen White, Sierra Seed Coop  
Native Seeds/SEARCH  
UNM Art & Ecology  
Richmond Grows Seed Lending Library

### To our partners for Earth Optimism:

Experimental Farm Network  
Ujamaa Cooperative Farming Alliance  
Steam Onward  
Share a Seed  
Smithsonian Folk Life X Earth Optimism

ABOVE: PHOTO CREDIT: SEEDBROADCAST

**To all those gracious humans that shared their poignant seed stories**, Ana Ruiz Díaz, Toña Osher and Chris Wells for building our relationship to community actions and seed activists from Meso-America, David Gallegos, Kaitlin Bryson, Bonnetta Adeeb and Reana Kovalcik for partnering with us for Earth Optimism on the Mall in Washington DC, Whitney Stewart for graphic design, Paul Ross for distribution, Bill Mann, HawkMoth Farm, Rick Ferchaud for endless hoeing and digging, the many individuals for their continued support, and to the amazing anonymous donors that continue to support our work. And huge thank you to the soil, microbes, birds, sun, wind, rain and to our seeds that continue to inspire and give us hope. Thank you for joining with us in keeping these seeds alive.

## SEED=FOOD=LIFE

"Something happens to you in an old-growth forest. At first you are curious to see the tremendous girth and height of the trees, and you sally forth, eager. You start to saunter, then amble, slower and slower, first like a fox and then an armadillo and then a tortoise, until you are trudging at the pace of an earthworm, and then even slower, the pace of a sassafras leaf's turning. The blood begins to languish in your veins, until you think it has turned to sap. You hanker to touch the trees and embrace them and lean your face against their bark, and you do. You smell them. You look up at leaves so high their shapes are beyond focus, into far branches with circumferences as thick as most trees. Every limb of your body becomes weighted, and you have to prop yourself up. There's this strange current of energy running skyward, like a thousand tiny bells tied to your capillaries, ringing with your heartbeat. You sit and lean against one trunk-it's like leaning against a house or a mountain. The trunk is your spine, the nerve centers reaching into other worlds, below ground and above. You stand and press your body into the ancestral and enduring, arms wide, and your fingers do not touch. You wonder how big the unseen gap. If you stay in one place too long, you know you'll root."

Janisse Ray

It's the time of the full moon, the weather here in New Mexico is slowly turning towards warm and wind signifying the eminent transition between Winter and Spring. The trees are beginning to show traces of green and the song of the migrating Wilson Warblers is in the air. Our farmers are out cleaning the community acequias and repairing the devastation created last summer with the intense fires that raged through ancient landscapes bringing deep grief and destruction to traditional communities, their lands and water ways.

Now the cycle is circling towards regrowth, the hope of seeing the seeds sprout, the anticipation of planting new varieties, taking chances and learning again the ways of the land.

Listen in  
You might hear a whisper of hope  
Tread lightly

See what is beyond  
And breathe out  
To give back

This winter brought much needed rain and snow. The mountains are still covered in their white blankets. Slowly the snowpack will melt and meander into our often-dry rivers. They will flow but for how long we never know. We swap our seeds with friends and neighbors, put our hearts into the soil along with the seeds and look to the horizon of reciprocity and hope.

We cannot keep taking  
We must find ways to give back

The way we place one foot in front of the other has shifted.  
Did we ever imagine this?

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

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

### We too are seeds...

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

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



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

This vital knowledge base of plant and human connection is what we seek to cultivate, disperse and nurture.

We strive to live in reciprocity with all of our living breathing beings and to not only take but to sincerely give back.

What if we were to ask ourselves everyday "What can we gift?"

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

We are moving one careful step at a time.

SeedBroadcast was on the National Mall in Washington DC at the Smithsonian's Earth Optimism X Folk Life Festival (<https://festival.si.edu/2022/earth-optimism>). We were honored to partner with local seed savers and activists, Reana Kovalcik of Share a Seed and Bonnetta Adeeb of Steam Onward and Ujamaa Farming Cooperative Alliance. We shared and recorded seed stories and engaged in conversations about the deep connection food sovereignty has to resilience and reciprocity in the face of pandemics, rampant injustice, and climate crisis.

We are also honored to share that the incredible Kaitlyn Bryson has joined SeedBroadcast. Kaitlyn is an artist, mycologist and educator and the Co-founder of Submergence Collective. She has a Master of Fine Arts from the Arts and Ecology department at the University of New Mexico.

While 2022 was been a year of action we will continue to take time to slow down and to reflect on how to best take meaningful action for change. We are redoing the website to make it more accessible and interactive as it is seriously out of date. A new version will be up and running soon and much easier to navigate. We are continuing our conversations and networking with farmers, seed savers, backyard gardeners and activists, and teaching and mentoring as much as possible.

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



PHOTO CREDIT: SEEDBROADCAST

This issue is dedicated with deep bow of gratitude to all our ancestors that inspired us to keep the seeds and their stories alive. Especially to Elizabeth Barrie Orr, an avid gardener who inspired her eldest daughter, a co-founder of SeedBroadcast, to love and respect the gifts of natural world. The memories of kneeling together on the damp ground of Scotland, putting seeds in the rich dark soil come back as I kneel now in the soil of New Mexico.

As we plant our fields and gardens this coming season try to remember those ancestors and give respect and love to the seeds that they once held as they are now in our open hands.

**"People should regard their words as seeds. They should sow them, and then allow them to grow in silence. Our elders taught us that the earth is always talking to us, but we should keep silent in order to hear her. There are many voices besides ours. Many voices..."**

**Ella Deloria, Anpétu Wašté Win, Yankton Dakota**

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PHOTO CREDIT: SEEDBROADCAST

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

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

**TO MAKE A TAX DEDUCTIBLE DONATION TO SEEDBROADCAST GO TO:**

**ONLINE DONATION:**

[http://www.seedbroadcast.org/SeedBroadcast/SeedBroadcast\\_Donate.html](http://www.seedbroadcast.org/SeedBroadcast/SeedBroadcast_Donate.html)

<http://www.littlelobe.org/portfolio/seedbroadcast/>

**OR CONTACT OUR FISCAL SPONSOR LITTLELOBE FOR OTHER PAYMENT OPTIONS:**

Phone: 505.980.6218

Email: [info@littlelobe.org](mailto:info@littlelobe.org)

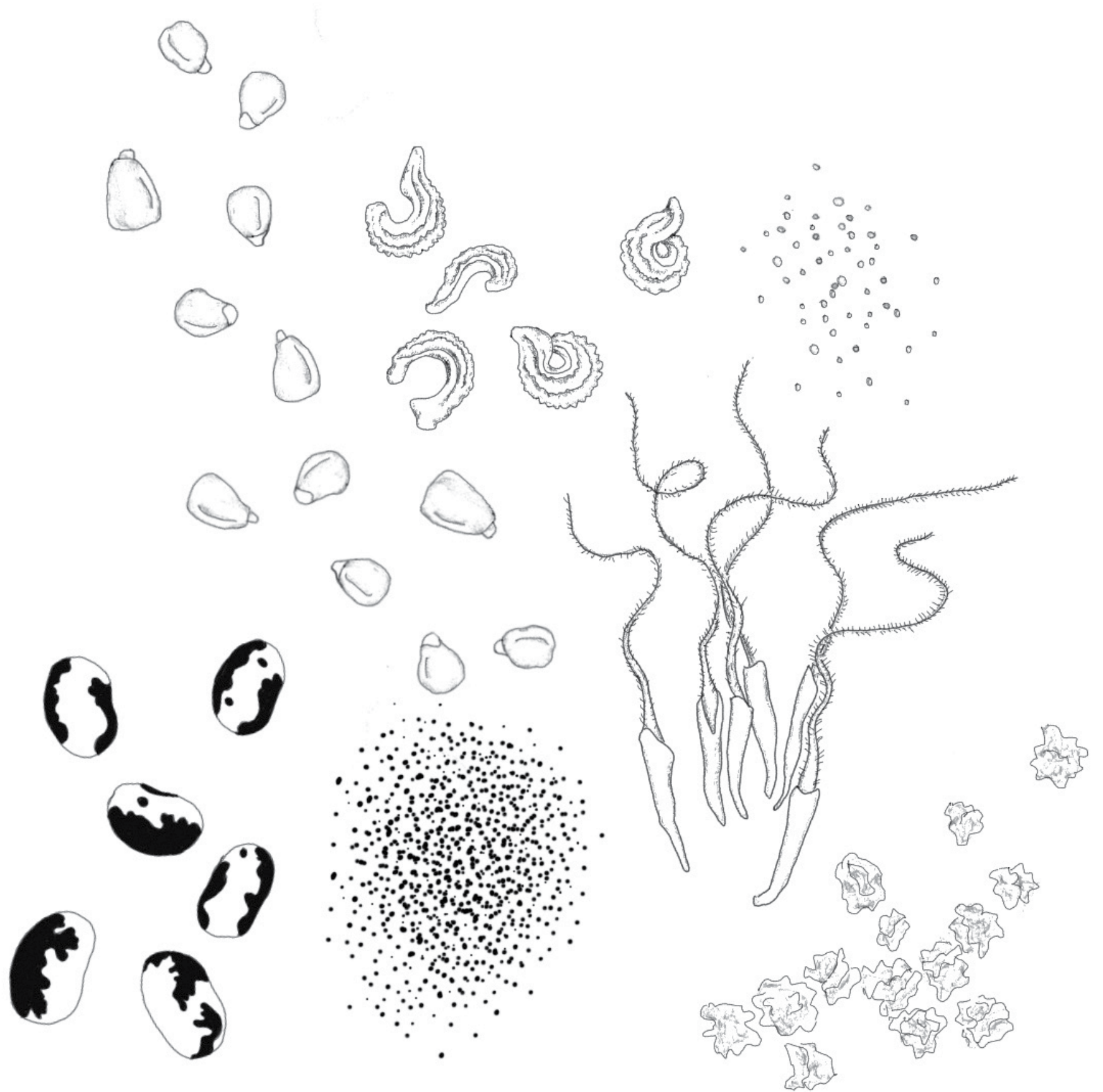
- Your donation will support the on going activation of Seed: Climate Change Resilience and community engagement.
- Your donation will help us to keep activating local food and seed resiliency through community partnerships.
- Your donation will help keep the agri-Culture Journal free.

Available online [https://www.seedbroadcast.org/SeedBroadcast/SeedBroadcast\\_agriCulture\\_Journal.html](https://www.seedbroadcast.org/SeedBroadcast/SeedBroadcast_agriCulture_Journal.html) and at various locations around the nation.

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

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

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





# SEEDING THE FUTURE WITH STORY

As part of the 11th Annual Seed Library Summit, SeedBroadcast organized a Seed Story Circle asking people to share a story about a seed they believe can change the future. Stories ranged from the seeds of bountiful volunteers known more commonly as weeds, to corn, beans, amaranth, tree collards, beets, and mountain mahogany. Many of these stories touched on different - yet shared - issues so many people and communities face with food insecurity, climate breakdown, ecological degradation, biodiversity loss, and loss of knowledge and land. Yet pivoting to seeds these stories give voice to the way ecological relations guide us in response to these challenges, teaching us how to create in the unknown, care about each other and the more than human world, and grow more food and generations of seed. As a cycle of stories-storied, the magic is in the telling, listening, and roots these grow among our shared worlds.

Hosted by SeedBroadcast and adapted from USDAC Story Circles. Story Circles are small gatherings of people where everyone has a voice and listening is as important as each story shared. As each person shares their experience, ideas, and dreams, this circle of stories generates a shared space of resonance which can foster community learning, resilience and action. Here is how it works:

## **HOW IT WORKS:**

- Small groups of around eight people is a perfect size for a Seed Story Circle. Divide larger groups into 8 with a facilitator for each group.
- Choose a theme, picking something that requires no special expertise.
- Train your facilitators by sharing this material and doing a trial run with yourselves as participants.
- In the circle, the facilitator gives instructions for how the Seed Story Circle works and what the theme is.
- Each person has 3 minutes or so to share their Seed Stories. Have a timekeeper available to give 30 sec notice as time ends for each person.
- Attention passes around the circle in any direction. Individuals can pass, and will be given the opportunity to tell their story at the end of the circle. If someone declines, that's ok, don't force it. Listening is just as important.
- Listening is one of the most important ways we can support each other's Seed Stories. Please give each person and their Seed Story your undivided attention, be present and fully listening to what is being shared. Try to stay focused on the story, rather than how it is being told. This is not a performance.
- Do not interrupt, cross-talk, make comments, or ask questions while a Seed Story is being shared. Between each story we will pause to hold these stories in our thoughts while they germinate. Please keep all questions, cross-talk, and comments till the very end of our circle together.
- Please do not speak from notes or prepare Seed Stories ahead of time. Trust in the emergent power of Seeds, Stories, and each other. Spontaneity is important!

SeedBroadcast is a collaborative project founded on the wisdom of seeds. We partner with individuals, communities, and institutions to inspire seed saving and sharing while honoring the power of seeds, local foodsheds and community resilience. We work collaboratively to generate public art projects, Seed Stories, publish the agri-Culture Journal and share creative ecological knowledge to nurture relationships based on the wisdom of seeds. [www.seedbroadcast.org](http://www.seedbroadcast.org)



## **ARMADILLIDIUM VULGARE, AKA ROLY POLY, PILLBUG, POTATO BUG**

IREN SCHIO

I recently visited the town of Pagosa Springs in Colorado. Their geothermal heated Dome grows vegetables year round for the community, very impressive.

Here a link to their webpage :

<https://www.pagosagreen.org/mission-communitygardendome/>

While touring the dome I noticed strategically placed Sweet potatoes that were cut in half and put cut side down next to growing seedlings. I learned from the docent that the cut sweet potatoes attract Roly Poly's, that would otherwise eat the seedlings tender roots. This way you can pick up the potato full of pill bugs and re-home them where there are no seedlings growing.

Roly Poly bugs are not insects, but crustaceans. Their scientific name is Armadillidium Vulgare. Their job in the ecosystem is to decompose materials from dead plants and animals . They don't bite, sting nor transmit any diseases.

I have always delighted in observing them in my garden, not realizing that they might be feasting on my radish and other seedlings.

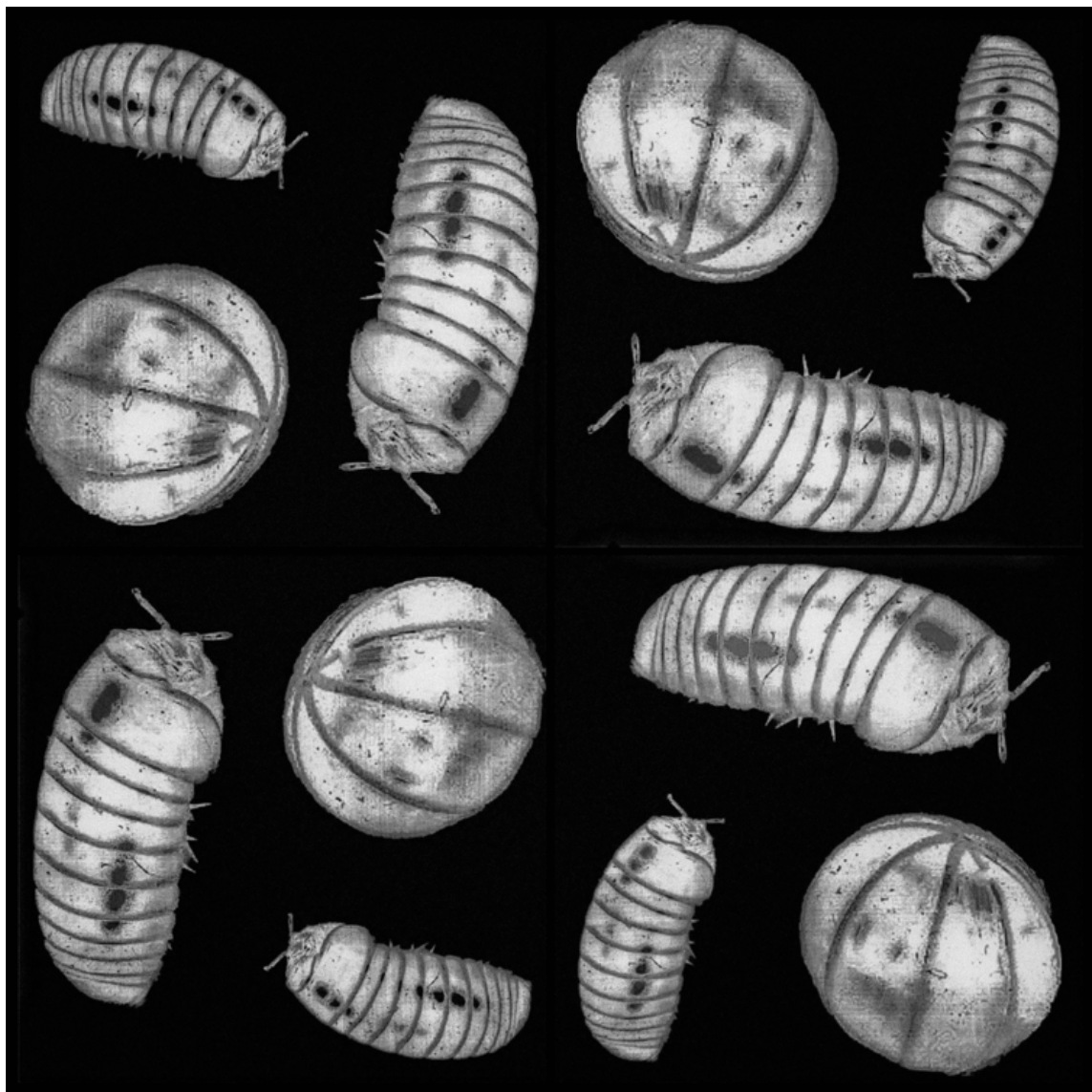
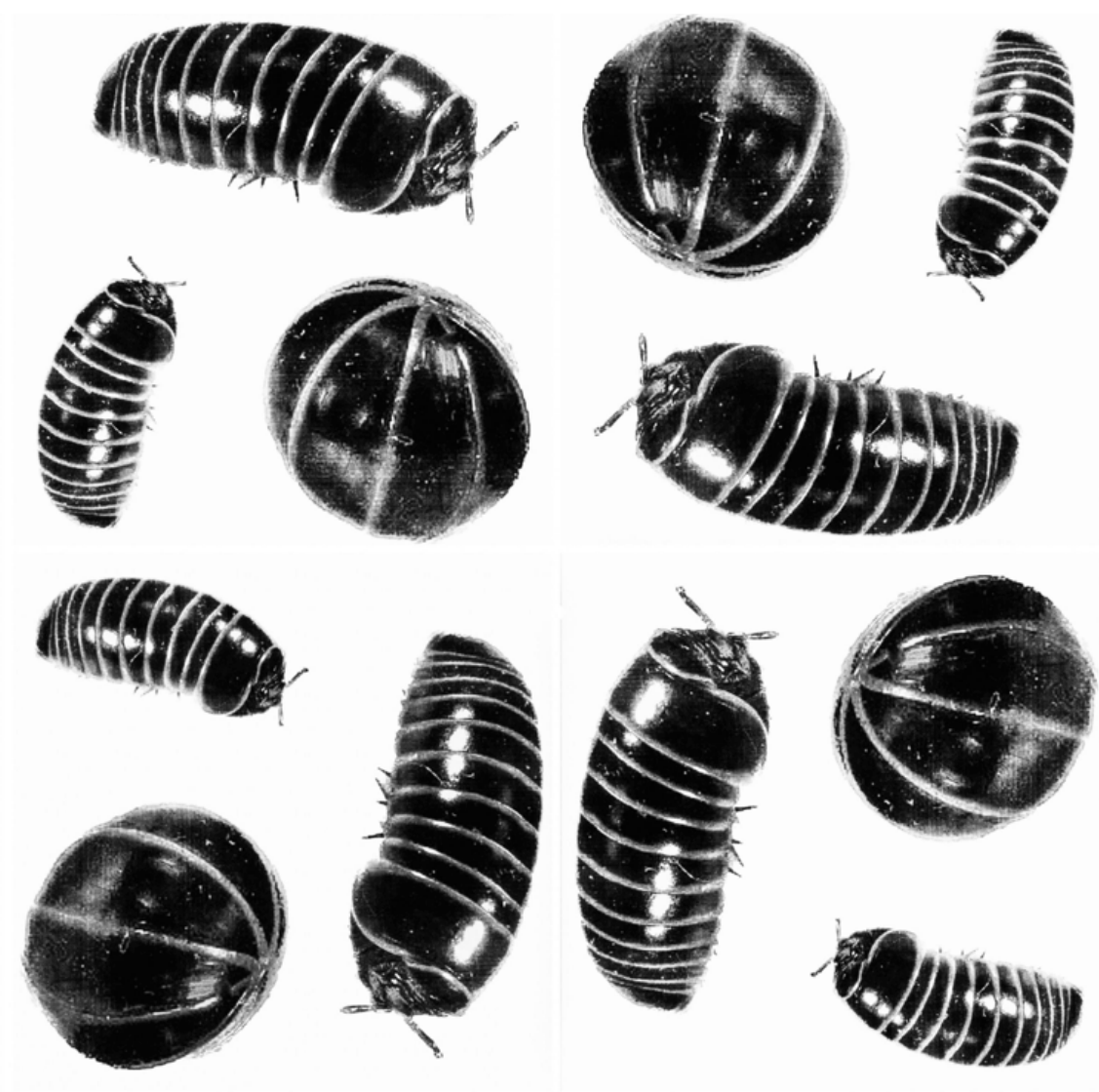
Now that I know, I will try the sweet potato method to control their numbers and intend to make a space for them in my gopher garden away from my vegetable garden ....Wish me luck, will you ?

Ps: Better yet, I will let them roam in the compost barrels, and watch them doing what they do best!

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







## RIDDLED RIDDLE?

While hiking in an arroyo recently, my friend Nika pointed out leaves that fell from a lonely Cottonwood tree. Every leaf was riddled with holes, to look like a piece of lace.

Neither of us ever saw something like that before.

I tried to find clues to what and or who caused these patterns, without finding an answer.

**DEAR READER OF SEEDBROADCAST AGRICULTURE JOURNAL,  
DO YOU KNOW?**





# MAIZE

LELAND CHAPIN



---

LELAND CHAPIN IS A CONTEMPORARY GRAPHIC ARTIST AND ARTS EDUCATOR LIVING AND WORKING IN OCCUPIED TEWA, APACHE, AND NÚ AGUA-TUVU-PÚ (UTE) TERRITORY ALSO KNOWN AS NORTHERN NEW MEXICO. HE PASSIONATELY BELIEVES ART HAS THE POWER TO UPLIFT INDIVIDUALS, UNITE COMMUNITIES, AND BROADEN OUR HUMAN UNDERSTANDING. HE IS CURRENTLY TEACHING SEASONAL WORKSHOPS WITH THE IDENTITY PROJECT AND THE SANTA FE OPERA.





## A CALL TO THE ANCESTORS

SHIRLEY MAN-KIN LEUNG

I wanted this poem to be about the patches of stinging nettles as tall as my hips  
Growing behind my aunt's barn  
And the soothing cream she gingerly rubbed on my hands  
After I came crying into her kitchen

About how decades later  
I can still feel the warmth of her palms

About ancestors  
And changing my last name  
Three times  
So far in this life

But instead

This poem wants to be about inviting the priest  
To our sunday dinner  
Where are your manners?  
Learn how to be a lady  
When you're at the table

Always pulling my right knee up to my chest  
The same way grandma man-kin did while she rode the bus

It wants to be about mom  
Waffing prayers  
As she blanches tomatoes  
From the garden  
And stirs beans into her minestrone soup





The poem becomes the call to my ancestors  
And the ancestors are in my body

My body  
I notice  
That is a symphony of life  
Stomach grumbling  
Baby kicking  
Eyes watering

My hand grips a mug  
Crafted by my lover

The presence of beating hearts  
Through objects passed down:

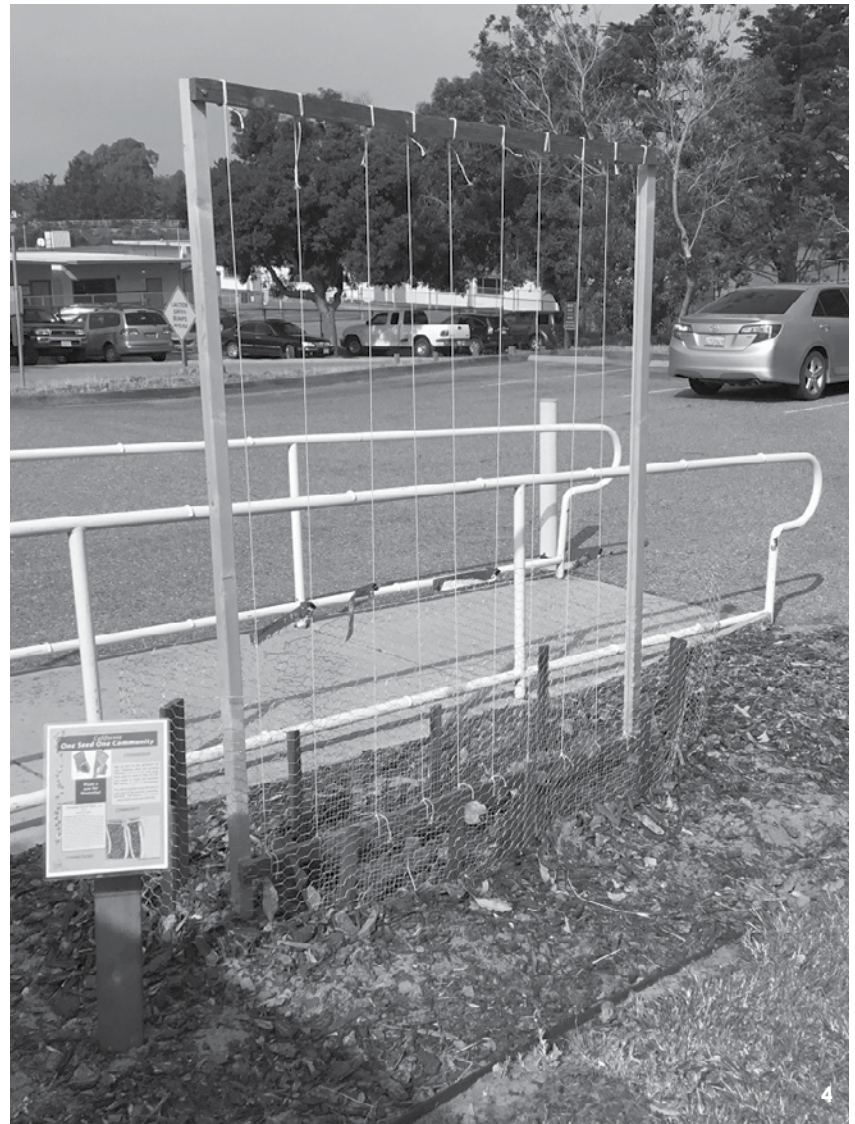
*Coffee grinder, rice cooker, music box, watercolor  
paintings, swiss army knife and Iowa chickens who  
roll and flap their wings in the dust*

Announcing the sun each day  
And the simple pleasures of being alive.

---

SHIRLEY MAN-KIN LEUNG IS A QUEER, ASIAN-AMERICAN FEMINIST CURRENTLY LIVING ON THE HOMELANDS OF CHEYENNE, ARAPAHO, AND UTE NATIONS, ALSO KNOWN AS NORTHERN COLORADO. SHIRLEY SPENDS A LOT OF HER TIME MELDING TOGETHER TWO (ARTIFICIALLY) SEPARATED WORLDS- THROUGH A HEALING JUSTICE POLITICS AS A YOGA AND TAI CHI TEACHER, FACILITATOR OF CREATIVE WRITING SPACES & COMMUNITY ORGANIZER. THE AIM OF HER WORK IS TO OPEN UP SPACE FOR PLEASURE AND TRANSFORMATION.





1 ONE COOL EARTH CORN AND BEAN PLOT. 2 ONE COOL EARTH KIDS EATING BEANS AS HUMUS. 3 ONE COOL EARTH CHEROKEE HARVEST. 4 NIPOMO LIBRARY PLANTED A PLOT IN BACK OF THE LIBRARY AND DOCUMENTED PROGRESS.



# CALIFORNIA ONE SEED ONE COMMUNITY

ONE SEED ONE COMMUNITY AIMS TO STRENGTHEN OUR COMMUNITY BY PROVIDING. A SHARED EXPERIENCE IN GROWING NUTRITIOUS FOOD AND SAVING SEEDS.

## **TOGETHER LET'S:**

- **EDUCATE** our community to grow a bean from seed to seed
- **GROW** one variety as a commitment to the Earth and food security
- **INSPIRE** people to fall in love with a seed
- **SAVE** our heirloom seeds and share them

*One Seed One Community (1S1C)* is a project designed and originally managed by Seed Librarian & Master Gardener Hillie Salo at Silicon Valley Grows. After three years, Hillie brought the project to our 2018 Annual Seed Library Summit meeting at Heirloom Expo. Our California Seed Library Network decided to try the grow-out in different regions with an organizer for each area.

Hillie is also active with the Slow Food movement. When we chose a seed for our first 1S1C regional project in 2019, we looked at endangered heirloom beans listed in the Slow Food Ark of Taste for their flavor as both a green and dried bean. We chose a black pole bean widely known as Cherokee Trail of Tears and agreed that Hillie would provide monthly tutorials for project participants.

## **WHO? LIBRARY BRANCHES AND REGIONAL SEED SAVERS PARTICIPATED.**

Organizing the project for Central California Coast region, I engaged our county library branches and sent out an invitation to our local seed savers list serve. Fifty people signed up. I purchased a 10-pound bag of organic beans (more than needed) from Seed Savers Exchange in Iowa, then distributed twenty-two seeds for each person to grow, eat, and return a portion of their harvest to share with the community. Twenty healthy bean plants provide enough genetic strength for future generations of the variety. Our harvest was from hundreds of plants. Growing as a community, we can take advantage of a much larger gene pool that serves the greater goal of our own preservation.

Hillie's monthly guidance from planting to harvest was a critical piece of the project. All those who successfully grew and harvested dry beans completed their initiation in basic skilled seed saving and looked forward to the next community grow-out. Growers sent in photos that we all shared, another important element that helped build community.

When the Seed Library Network met again in September 2019, our breakout group discussed 1S1C and the importance of acknowledging seed origin when we receive, grow, or give away seeds. Our second year 1S1C label for 2020 added some language about this. Staple crops like beans, corn, and squash were developed over thousands of years by Indigenous peoples on this land. We respectfully acknowledge this and offer gratitude to those who carried these seeds in the past and continue to carry them today as rematriation brings them home to traditional lands.



In October 2019, our Central Coast group organized a celebration Community Seed Exchange at our county library. 1S1C bean harvests from growers arrived by mail and in person. Our plan was to combine everyone's beans, then repackage twenty-two seeds each for the 2020 growing season. As people arrived with their dry beans, we weighed each offering then added the beans to a common pot. Our total 2019 project harvest weight was over fifteen pounds of seed. A local 4-H gardening class for 5 to 12 year old kids assisted with incoming beans. In addition to growing the beans and learning about them, they made all the hospitality table finger foods out of the Cherokee Trail of Tears beans that they grew. Dips, brownies, and salsas were all served on donated Zero Waste table ware.

Together, as a community, we grew a bean from a single seed source with a commitment to Earth and food security. All were inspired by the project. Some fell in love with a seed, some were able to grow and successfully save them, and everyone shared from harvests. We packaged up a meal's serving of the remaining original Seed Savers Exchange seeds to give to those whose crop failed and to attendees who came to the Seed Exchange out of curiosity. Everyone was welcome to connect to the 1S1C project.

On Sunday March 19, 2023, from 11a.m. – 12:30 p.m., the Seed Library Network is hosting *One Seed One Community* presentations by Elizabeth Johnson and Rebecca Newburn with a discussion about this project. Sign up for the event at [seedlibraries.net](http://seedlibraries.net). All are welcome to think about how they might start this or a similar project in their communities. See you there!

**ELIZABETH JOHNSON**

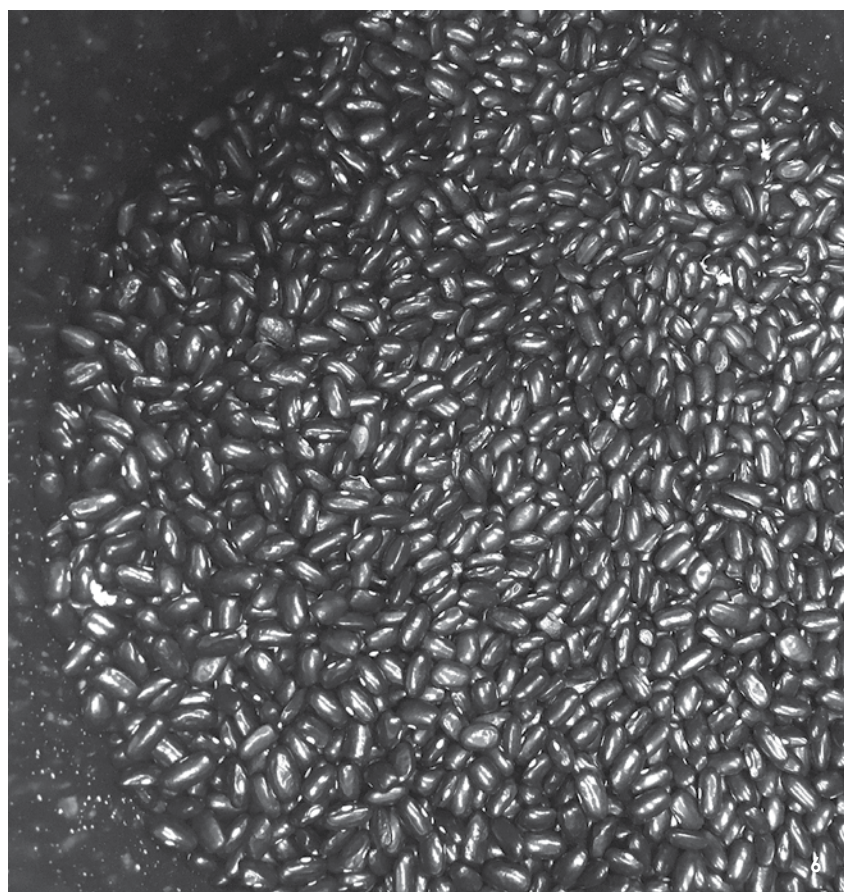
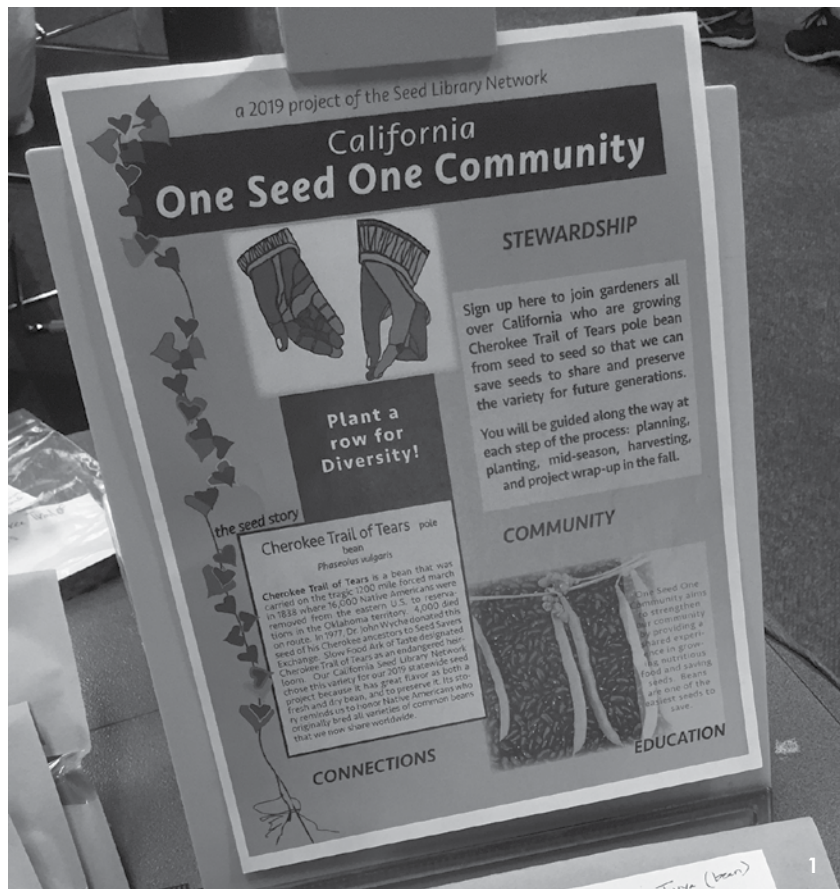
SLO SEED EXCHANGE

[FACEBOOK.COM/SLOSEEXCHANGE](https://www.facebook.com/sloseexchange)

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ELIZABETH JOHNSON IS A VISUAL ARTIST WHO INTEGRATES ENVIRONMENTAL, CULTURAL, AND SPIRITUAL THEMES IN HER ABSTRACT AND CONCEPTUAL MIXED MEDIA ARTWORK. SHE HAS WORKED WITH NON-PROFITS CREATING CEREMONIAL EARTH SCULPTURE, DOING HISTORICAL RESEARCH AND EXHIBIT DESIGN, AS A GALLERY CURATOR AND EXHIBIT COORDINATOR, AND AS A CONTEMPORARY FINE ART RESEARCHER FOR THE RUTH FASH ART TALKS. A LONGTIME ORGANIC GARDENER, IN 2007 SHE FOUNDED SLO SEED EXCHANGE, A LOCAL SEEDSAVERS GROUP WITH DEMONSTRATION GARDENS AND A SEED LIBRARY. ELIZABETH HAS STUDIED HABITAT IN KENYA, BACKPACKED IN THE SIERRA NEVADA, TREKKED IN NEPAL'S HIMALAYA, AND PARTICIPATED IN THE ALTAI PROJECT'S PILOT STUDY OF SIBERIAN MONTANE CORRIDORS THAT SUPPORT SNOW LEOPARD HABITAT. HER GOAL IS TO GROW HER INDIGENOUS SOUL WITHIN CONTEMPORARY CULTURE AND HELP REPAIR A SECTION OF THE TATTERED FABRIC OF LIFE ON EARTH. HER UNDERGRADUATE COLLEGE STUDIES WERE FINE ART, ARCHITECTURE, AND DESIGN.





1 POSTER. 2 EILEEN, FIRST TIME GROWER (SHE ASKED FOR 1/2 POUND OF BEANS), GREW THEM, HARVESTED, PACKAGED, AND SOLD THEM AT THE FARM STAND WHERE SHE WORKS. 3 THE OCTOBER COMMUNITY SEED EXCHANGE WHERE WE WEIGHED IN HARVESTS, MIXED THEM TOGETHER, THEN REPACKAGED FOR 2020. WEIGHING AND MIXING. 4 WEIGH IN TABLE. 5 PARTICIPATING BRANCH LIBRARIANS. 6 BEAN POT.



# BELLOW FORTH

KAITLYN BRYSON

## **SYNOPSIS:**

Bellow Forth is a multispecies, multidisciplinary, community project located in the American southwest focused on restoring soil health and environmental resiliency through art, ecosystem science, Traditional Ecological Knowledge (TEK) and community action. The project imbricates biodiverse soil systems with human stories to facilitate plant and fungal partnerships and a deeper appreciation for and accountability to the diminishing, living world.

The project is inspired by the poem, "Catalog of Unabashed Gratitude" by Ross Gay, which catalogs

Gay's experiences of place, life, family, and love that he wants to thank, acknowledge, and praise. In this poem, he awakes from a dream where he is called by a robin to "bellow forth" a long list of gratitude that, in the end, is an authentic gesture for loving and singing for, "what every second goes away." This ending motivated consideration of what the climate crisis is rapidly causing to go away – land, water, and our more-than-human kin – and how important it is to collectively catalog and honor their stories and relations.

Working within wildfire-impacted communities in New Mexico we are interested in co-creating a "Catalog of Gratitude" serving as the project's foundation for: 1) multispecies community-building; 2) place-based storytelling and archiving; 3) biodegradable artwork(s) inoculated with fungi/microbes; 4) soundwork(s) and; 5) field experiments weaving ecosystems science with TEK.

The project's multilayers are interested in engaging humans with more-than-human communities to better understand how interactions between humans, plants, and microbes might alter the health of drought-impacted soils through water and nutrient retention.

## **DESCRIBE THE ENVIRONMENTAL AND SOCIAL IMPACT OF THE PROJECT:**

The project addresses reciprocal restoration (Robin Wall Kimmerer) and interspecies relationships through Indigenous-led collaborations and soil science based in TEK. TEK invites us to consider the implications of multispecies connection when conducting scientific experiments and urges us to repair broken relationships to land through acts of reciprocity as well as to return land back to their original peoples and caretakers. To acknowledge our connection to ecologically complex soil systems, we are creating a community-driven artwork that will be used to help restore soils in the Southwest, a region facing widespread tree death due to increased drought and wildfire. A biodegradable and naturally-dyed textile will be embroidered with the "Catalog of Gratitude" collected from participatory sessions (see 'public engagement' below). This textile will be buried among tree roots and their fungal partners in a community-selected forest in New Mexico. This textile will offer stories and assets to the soil food web—community words will directly feed fungi and other microbes that consume the textile during its decay.

The textile will be unearthed and serve as a source of future microbial inoculum for nearby native sapling trees growing on degraded land (e.g., recovering from wildfire). Alongside the textile containing the "Catalog of Gratitude", we will bury a separate textile prepared with the same materials but lacking the microbial and human connections from the previous site.

We will use molecular markers to identify the fungal species that colonize the two textiles over time. By identifying the fungi growing in healthy and degraded soils we hope to foster renewed respect for these hidden fungal communities while simultaneously facilitating resilient forest rehabilitation.

## **PUBLIC ENGAGEMENT:**

The essential public engagement for the project involves hosting participatory sessions/gatherings where community and place-based assets are shared and archived in both written and spoken forms to facilitate Indigenous oral traditions. These sessions will be held within communities directly impacted by the recent wildfires in New Mexico. Gatherings will be celebratory events cultivating an inviting setting for folks to share their stories and love of place. In reciprocity, we will share food, resources, and distribute mutual aid.

The participatory sessions will be facilitated through asset framing (Trabian Shorters) which approaches community work by primarily defining assets and aspirations, instead of shortcomings. In this way, the project aspires to promote resilience from places of value and inherent worth. However, we acknowledge that these community sessions might also be places for grieving. The complexity of our time, and this project, is to simultaneously hold and metabolize this spectrum.

The collected stories and acknowledgements will be woven together to create the place-based, Catalog of Gratitude. This localized catalog will be transformed into the textile artwork serving as the inoculum for the field study and will also be turned into a sound-based artwork. The two catalog outputs will allow the words of the communities to live on in different ways. One will be given to the soil to grow and proliferate underground and through multispecies bodies, and the other will be given to the human world, to resonate as a reminder of what we have, what we have lost, and what we can dream.



## BELLOW FORTH



LABOR OF LOVE IS A WORK-DONATION CAMPAIGN FROM APRIL - JULY 2023 ORGANIZED BY THE "BELLOW FORTH!" PROJECT TO HELP FAMILIES IMPACTED BY THE CALF CANYON AND HERMIT'S PEAK WILDFIRES

AFTER MONTHS OF WORKING WITH IMPACTED COMMUNITIES IN NORTHERN NEW MEXICO, IT HAS BECOME EVIDENT THAT A LOT OF FOLKS NEED HELP WITH LABOR ON THEIR LAND - ESPECIALLY BEFORE THE MONSOONS - TO PREVENT FURTHER DAMAGE.

THIS IS A LABOR OF LOVE -- WE ARE SEEKING VOLUNTEERS WHO ARE ABLE TO DONATE TIME, TOOLS AND RESOURCES TO HELP THOSE WHO HAVE LOST SO MUCH.

TO SIGN UP: FILL OUT THE FORM IN BIO

## WAYS TO HELP

DONATE TOOLS

HELP MOVE LOGS

HAUL TRASH

MOVE ROCKS

SPREAD SEEDS

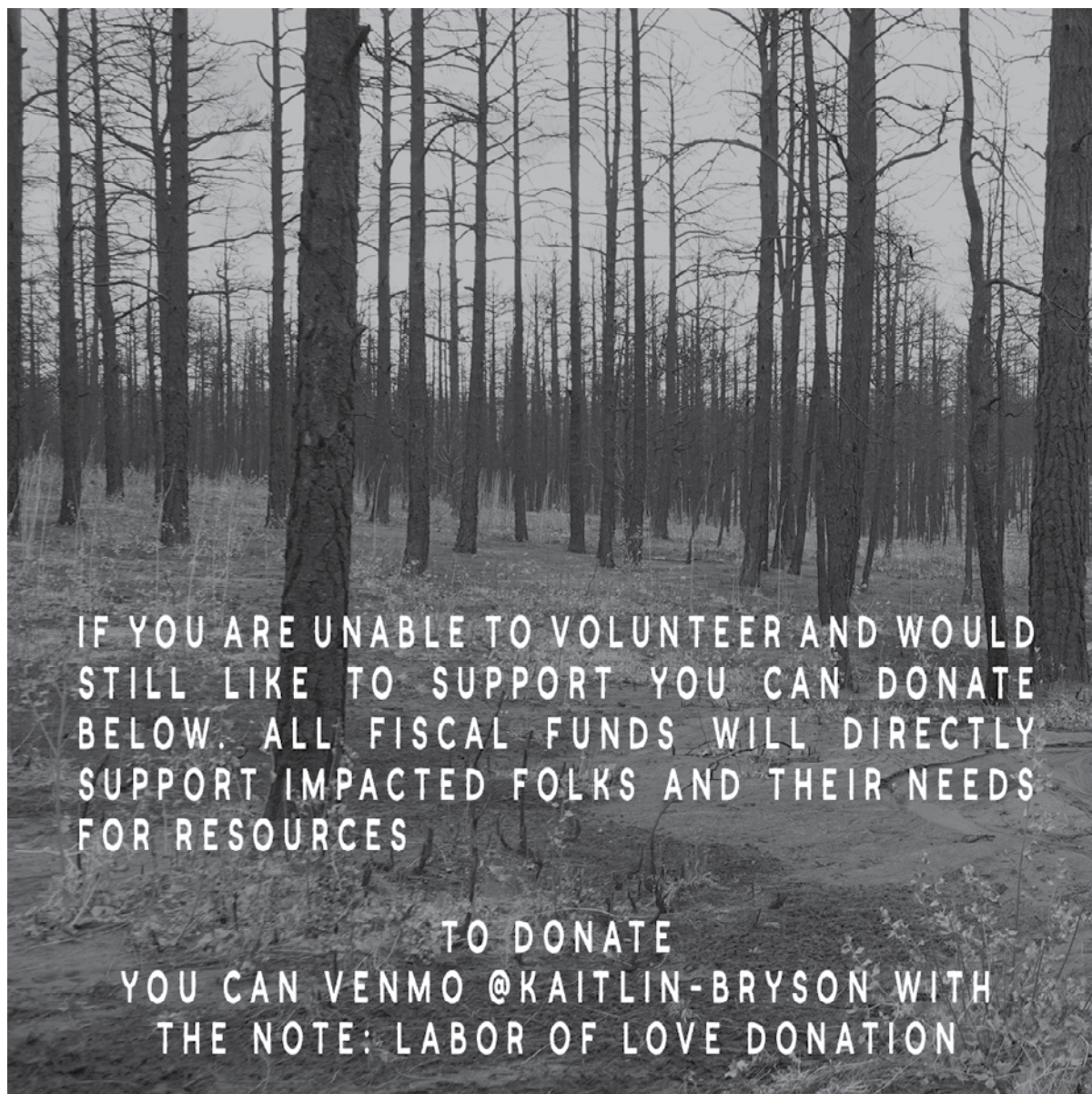
COOK FOOD

BRING YOUR CHAINSAW

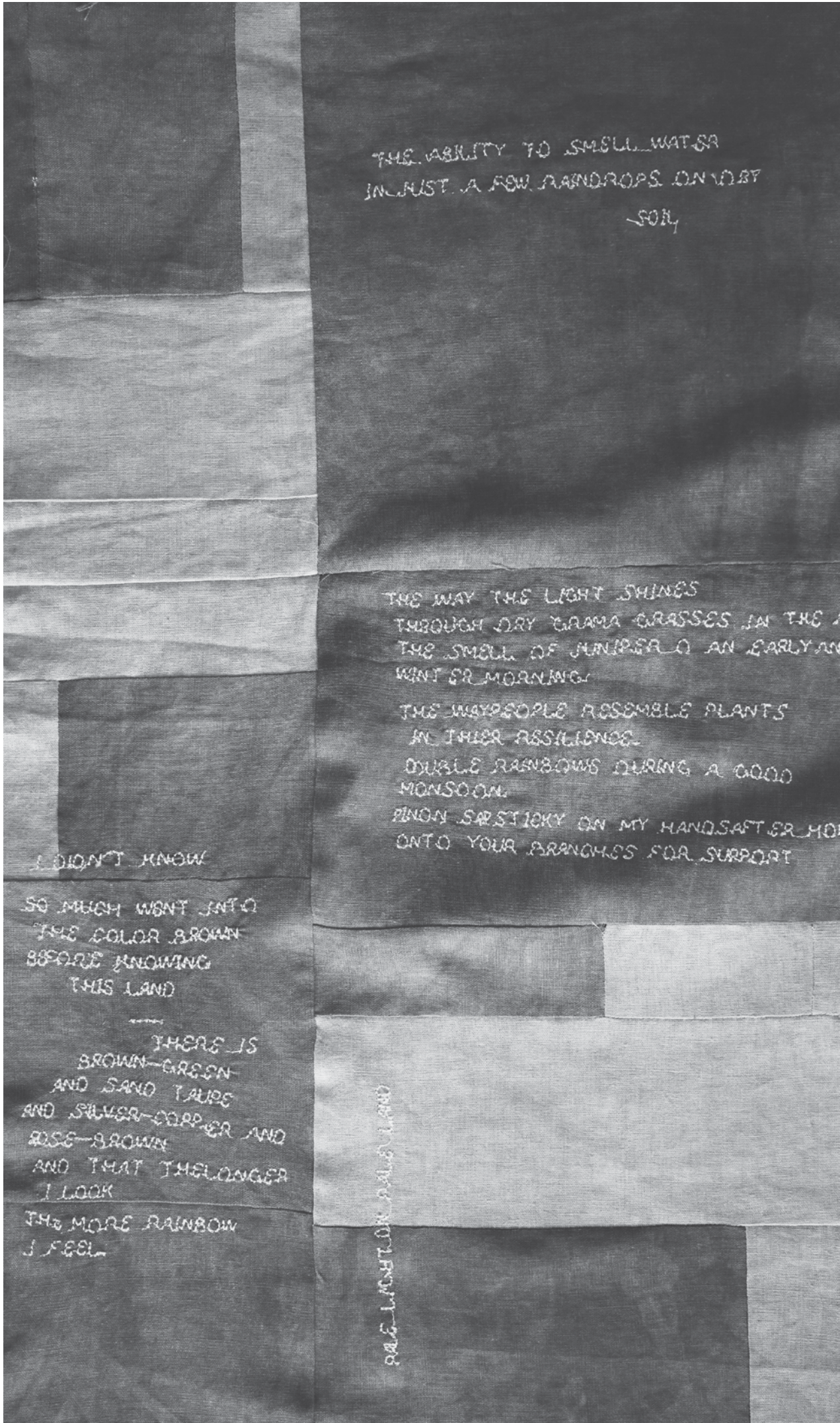
BRING YOUR TRUCK











KAITLIN BRYSON IS A QUEER, ECOLOGICAL/BIO ARTIST CONCERNED WITH ENVIRONMENTAL AND SOCIAL JUSTICE. SHE PRIMARILY WORKS WITH FUNGI, PLANTS, MICROBES, AND BIODEGRADABLE MATERIALS TO ENGAGE MORE-THAN-HUMAN AUDIENCES, WHILE ALSO FACILITATING HUMAN COMMUNITIES THROUGH SOCIAL PRACTICE AND ENVIRONMENTAL STEWARDSHIP.



# PLOUGHING FOR POESY

NEIL ANDERSON

I live in the Kingdom of Fife on the East Coast of Scotland in an historic house overlooking the River Tay. The Tay is tidal, fast flowing and clean; as I look north across the channel I can see where the mighty river discharges its cargo into the sea at Dundee – the sunniest city in Scotland – and the start of the Grampian hills and the mountains beyond.

Back in the late 1500's King James the VI of Scotland described the Kingdom of Fife as "a beggars mantle fringed with gold" – the frayed cloak or "mantle" described the ragged shape of the coastline as it juts into the North Sea with the fringe of gold referring not to precious metals but to the area's many prosperous harbours and the rich loam of the soil prized through the centuries for its fertility.

The national poet of Scotland is Robert Burns – the ploughman poet as he was known – and living in the west of Scotland Burns had to endure much wetter weather than we plough through here on the East coast. "Dreich" is an onomatopoeic Scots word meaning damp and miserable and I am sure it is a word which was often on Robert's lips as he tried to scrape a living on his 118 acre farm at Mossiel.

But it was also the land and the weather, which shaped and fortified his poetry, and his life and words can speak to us across the two and quarter centuries since his death and inform us today on the culture of cultivation, of growing, of art, of love and connection with nature and each other.

Burns was born in the year 1759 – the year in which Handel died and Haydn composed his first symphony, the year in which Schiller and Mary Woolstonecraft were born, the year in which the 53 year old Benjamin Franklin received an Honorary degree from St Andrews University – a town which in 1759 had three thousand inhabitants, twenty students and 42 ale houses...some things don't change...

In 1759 the population of Scotland was around 1,256,000 and like Burns' parents many of them were tenant farmers. As organic gardeners we may romantically think that in this pesticide free epoch life would be idyllic...but the reality was different.

Farms were let on short leases – 4 or even 2 years was not uncommon – and this was fatal for any spirit of enterprise or trusteeship. In addition, the division of arable land into what was known as "infield" and "outfield" and the splitting up of the cultivated fields into "rigs" – ridges usually held by different tenants - made improving the land difficult.

The infield was mainly used for growing grey oats, and bere, a course and not especially nutritious form of barley. There was a degree of rotation and the benefit of such manure as was produced by the farmyard.

The outfield, a much larger area, was usually given over to the same crop for several years in succession with increasingly meagre results; once the yield had diminished to the level of 2 seeds for every 1 sown the land was left fallow for as much as 7 or 8 years and then the whole miserable cycle recommenced.

Expectations were not high. One old farmer in Kincardineshire was complimented on the good appearance of his crop. "It's nae marvel" he replied modestly "In the last 30 years it's been manured TWICE".

As an eco-humanist I believe in, and try to practice, a balanced approach to gardening and being a good Scot, frugality, seed saving, making do and mend and improvising are watchwords. But, we are cossetted ...if my Broad Beans fall foul of black fly, if the pigeons evade my fleece cages, if the carrot flies get sniff of my crop and the cabbage whites sneak into my brassicas I can sleep slightly easier because the supermarket can fill in for the inevitable hungry period... Burns and his contemporaries did not have that luxury and way back then – as is still the case in many places today – it was really tough to make any sort of living from the plough and the soil.





1 RIVER TAY FROM HILL ABOVE NEWBURGH, FIFE. 2 VIEW OF THE RIVER TAY AND BARNES OF WOODSIDE. 3 SPRING HARVEST, ASPARAGUS AND RHUBARB. 4 STILL LIFE.





1 RESILIENCE, WOOD STORE. 2 BARNES OF WOODSIDE, SNOWSCAPE. PHOTO CREDIT: NEIL ANDERSON



Compared with Shakespeare the life of Burns is remarkably well chronicled – he wrote a lot of letters and many of them survive.

Robert was the eldest of 7. He spent his youth working on his father's farm where, in spite of the lack of resources, Burns received an education. Not only did he attend the local schools but a tutor, John Murdoch, was engaged and he introduced Robert and his younger brother Gilbert to Scots and other literature in the English language.

When Murdoch left to teach in Dumfries Burns' father took on the mantle of Dominie and in the evenings, by candlelight, would teach the two boys and their sisters arithmetic, geography and even astronomy.

Burns also read a great deal - a collection of letters by eminent writers being one of his favourites and he taught himself to read French.

When Burn's father died in 1784 Robert and his brother Gilbert took on the farm of Mossiel. Burns was now the head of a household of 8 and while they tried to make a go of the farm it was never a success.

Meanwhile Burns had discovered the poems of Robert Fergusson – as he himself said “meeting with Fergusson's Scotch Poems, I strung anew my wildly-sounding, rustic lyre with emulating vigour.”

His writing began in earnest – and so did his courting of the lassies. In May 1785 Elizabeth (Betsey) Paton gave birth to a daughter and soon he was also taking up with future wife, Jean Armour, and by the end of the year she too was pregnant! He was in real trouble now on all fronts and so resolved to cut and run and emigrate to Jamaica.

While all this was going on he was writing furiously. His friend and landlord Gavin Hamilton suggested that he publish an edition of his poems and thus pay for his passage to Jamaica.

His “Poems, Chiefly in the Scottish Dialect”, the Kilmarnock Edition, came out on the last day of July 1786 “I have at last made my public appearance” he wrote to a friend “and am solemnly inaugurated into the numerous class of Authors”.

It was a notable understatement – he was only 27 and yet he had already completed almost all the poems on which his fame would rest. Soon he was in the capital of Scotland, Edinburgh, where he was lionised as the “Ploughman Poet” and dubbed “Caledonia's bard”. In a matter of weeks he was transformed from local hero to a national celebrity.

One of the poems in the Kilmarnock edition was entitled  
**“To a Mouse” - On Turning Her Up in Her Nest with the Plough, November, 1785**

*WEE, sleekit, cowrin, tim'rous beastie,  
O, what a panic's in thy breastie!  
Thou need na start awa sae hasty,  
Wi' bickering brattle!  
I wad be laith to rin an' chase thee,  
Wi' murdering pattle!*

*I'm truly sorry Man's dominion  
Has broken Nature's social union,  
An' justifies that ill opinion  
Which makes thee startle  
At me, thy poor, earth-born companion  
An' fellow-mortal!*

Here is Burns, in 1785, personifying a deep ecology approach to life – he addressed the wee mouse as a fellow traveller and if he had been sitting driving a modern tractor and not been walking behind the plough he would never even have seen the rodent let alone empathised with its plight.

And now in 2023 as we witness climate chaos and species extinction how poignant and instructive it is to inhabit the words “Man's dominion has broken Nature's social union”.

But this poem is not a simple, arcadian rhyme – it suggests a deeper struggle for us mere mortals...

Final Verse

*Still thou are blest, compared wi' me!  
The present only toucheth thee:  
But Och! I backward cast my e'e,  
On prospects drear!  
An' forward, tho' I cannot see,  
I guess an' fear!*



As a modern Scot I can only be thankful that Burns was an anarchistic rebel – as he wrote in one of his letters “The poetic genius of my country found me, as the prophetic bard Elijah did Elisha – at the Plough; and threw her inspiring mantle over me. She bade me sing the loves, the joys, the rural scenes and rural pleasures of my natal Soil, in my native tongue”

He wrote against the cultural tide and he gathered the songs of Scotland before they could be sanitised and bowdlerised. And he wrote with a simplicity and beauty about nature, about life and about love...here captured in 60 words....

O, my luve's like a red, red rose  
That's newly sprung in June:  
O, my luve's like a melodie  
That's sweetly played in tune.

As fair art thou, my bonnie lass,  
So deep in love am I:  
And I will love thee still, my dear,  
Till a' the seas gang dry.

Till a' the seas gang dry, my dear,  
And the rocks melt wi' the sun:  
And I will love thee still, my dear,  
While the sands o' life shall run.

And as Spring beckons let us imagine Burns fresh from his success in Edinburgh leaving the capital on a journey to collect the words and music of all the existing old Scots songs and publish them in arrangements for the pianoforte.

Burns did not know it but his days as a poet were effectively over. He was entering upon a fresh commitment that would last for the rest of his life. He never heard a symphony or a string quartet. His first teacher had thought him tone deaf. Now for the 9 years that remained to him, almost all his creative energy was to be channelled into the new trade of songsmith”

But I will save that story for another day...and leave you with one of those songs...happy gardening and keep your paidle (aka spade) clean and sharp.

**1789**

Type: **Song**

Tune: **The Gardener's March.**

When rosy May comes in wi' flowers,  
To deck her gay, green-spreading bowers,  
Then busy, busy are his hours,  
The Gard'ner wi' his paidle.

The crystal waters gently fa',  
The merry bards are lovers a',  
The scented breezes round him blaw-  
The Gard'ner wi' his paidle.

When purple morning starts the hare  
To steal upon her early fare;  
Then thro' the dews he maun repair-  
The Gard'ner wi' his paidle.

When day, expiring in the west,  
The curtain draws o' Nature's rest,  
He flies to her arms he lo'es the best,  
The Gard'ner wi' his paidle.

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NEIL ANDERSON IS A GARDENER, SINGER AND CELEBRANT WITH HUMANIST SOCIETY SCOTLAND. HE IS PRESIDENT OF THE EUROPEAN HUMANIST PROFESSIONALS, BASED IN ANTWERP.



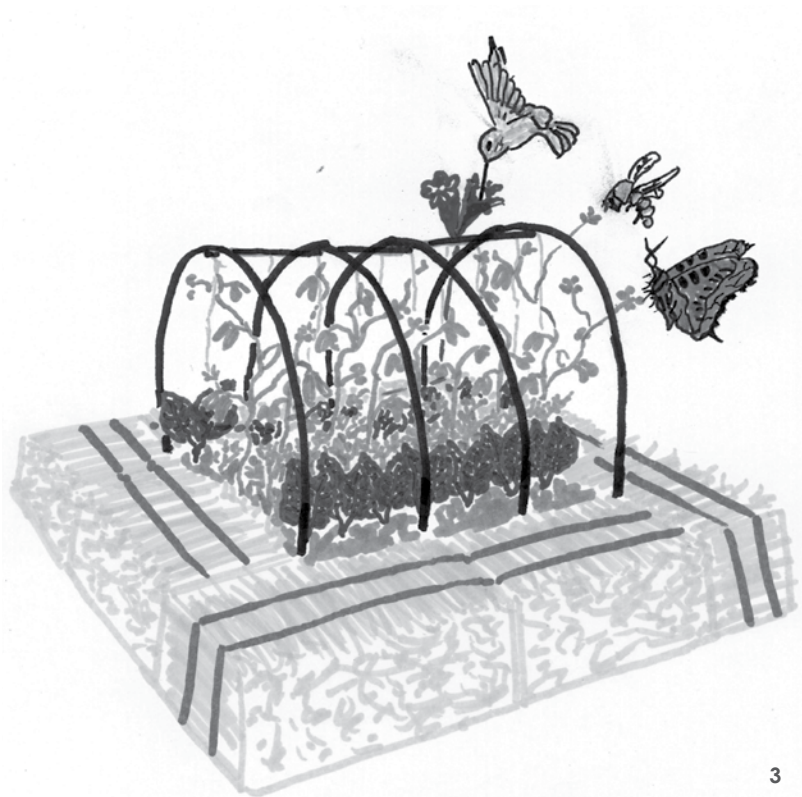
## FOOD IS MEDICINE AND SEEDS FILL THE CUPBOARD



1



2



3



4

1 "COMMUNITY SEED BANK PROJECT IN OGAH'POGEH (WHITE SHELL WATER PLACE) (SANTA FE, NEW MEXICO), ANCESTRAL LAND OF THE TEHTSUGEH OWINGEH (TESUQUE PUEBLO) TEWA. THROUGH COMMUNITY COLLABORATION WE'VE DISTRIBUTED 5,000 PACKETS OF SEED AND 10,000 PLANT STARTS IN THE LAST THREE YEARS."

2 "YOUTH MENTORSHIP IS AT THE FOUNDATION OF WHY WE DO WHAT WE DO. SANTA FE YOUTH WORKS YOUTH COOKING TACOS WITH ALL LOCAL INGREDIENTS ON THE OPEN FIRE. THESE YOUTHS LIT THE FIRE WITH A FRICTION FIRE KIT AT A SURVIVAL SKILLS CLASS AT FULL CIRCLE FARM IN SANTA FE."

3 "STRAW BALES PROVIDE ONE OF THE EASIEST SCALABLE GARDEN SYSTEMS. PLUG N' PLAY. EASY TO SIT ON THE EDGE FOR ALL AGES. WORMS TEND TO PROCESS THE STRAW INTO A GREAT COMPOST OVER A FEW YEARS."

4 "HANDFUL OF BLUE CORN ON SAN ISIDRO PLANTING DAY. RESTORING HEALTH AND A DIRECT CONNECTION TO NATURE INTO THE HANDS OF THOSE WHO WILL INHERIT THIS WORLD."





1 "THE NEWEST ITERATION OF OUR COMMUNITY SEED BANK PROJECT IS HAND PAINTED MOBILE SEED BANKS."

2 "THIS BOX IS A PRAYER FOR THE NATURAL WORLD. A BLESSING OF HEALTH, LONGEVITY, AND RESILIENCE. AS WELL AS AN HOMAGE TO THE ANCESTORS AND THE FAMILY PRESENT AND PAST, ANIMAL AND INSECT ALIKE, ALL LIVING CREATURES, INCLUDING THE PLANTS, THE STARS, AND THE PLANETS." -JONATHAN MEADE, MOBILE SEED BANK ARTIST

3 "YOU WILL FIND THESE MOBILE SEED BANKS AT LOCAL FOOD CARTS AND TRAVELING WITH EDUCATORS AND MENTORS TO THEIR COMMUNITY EVENTS AND OFFERINGS."

4 "EATING FOOD TOGETHER MADE FROM THE PLANTS WE'VE GROWN TOGETHER. THIS SQUASH PROVIDED BOUNTIFUL SEEDS TO FILL SEED PACKETS AND THIS DELICIOUS PIE."





**1** "GROWING OUT A WHEAT POPULATION IN AN EVOLUTIONARY PLANT BREEDING PROJECT, FOLLOWING THE WORK OF DR. SALVATORE CECCARELLI, PUTTING PLANT BREEDING BACK IN THE HANDS OF FARMERS."

**2** SCAN THIS QR CODE TO CHECK OUT A SHORT VIDEO ABOUT THE LAUNCH OF OUR MOBILE SEED BANK PROJECT.

**3** "WE BUILT THIS MOBILE COMAL WITH AN OLD WHEELBARROW AND COB/ADOBE BUILDING TECHNIQUES WITH SANTA FE YOUTH WORKS YOUTH. THIS DESIGN WAS INSPIRED BY OUR FRIENDS AT IDBI - MAICES DE ORIGIN AND ITANONÍ RESTAURANT IN OAXACA CITY, MEXICO."



**How Much Food Will I Get?**  
*Root vegetables generally produce one root per seed; fruiting plants like tomatoes and squashes can produce many vegetables from only one seed.*

Plant or Seed Type	Amount of Food Produced from One Viable Seed
Basil, Broccoli, Chard, Cilantro, Collards, Cucumber, Eggplant, Kale, Peppers, Perennial Herbs, Pumpkin, Squash, Tomatoes, Zucchini	<b>LOTS of Food</b>
Beans, Broccoli, Brussel Sprouts, Cabbage, Cauliflower, Corn, Dill, Lettuce, Peas, Spinach	<b>Some Food</b>
Beets, Carrots, Garlic, Leeks, Onions, Radishes, Rutabagas, Scallions, Sunflowers, Turnips	<b>A Single Vegetable or Flower</b>



**How Much Seed Do I Need?**  
*Rule of green thumb: The more space required between starts for optimal plant growth, the less seed you will actually need to sow!*

Plant or Seed Type	How Many Seeds Will I Plant in Each Square Foot of Garden?
Basil, Broccoli, Brussel Sprouts, Cabbage, Cauliflower, Cilantro, Collards, Corn, Dill, Eggplant, Kale, Peppers, Tomatoes	<b>1-3 seeds</b>
Beans, Chard, Garlic, Leeks, Lettuce, Onions, Peas, Spinach	<b>4-9 seeds</b>
Beets, Carrots, Radishes, Scallions	<b>10-20 seeds</b>
Cucumber, Perennial Herbs, Pumpkin, Squash, Sunflower, Zucchini	<b>1-4 seeds per 2 square feet</b>



**Mother Nature Center**  
**Community Seed Bank**  
[www.MotherNatureCenter.org](http://www.MotherNatureCenter.org)



"OUR MOBILE SEED BANK HOUSES SEED PACKETS AND SIMPLE INFORMATION ON SEEDS AND GARDEN PLANNING. WORKING TOGETHER IN PARTNERSHIP WITH MOTHER NATURE CENTER, THE COMMUNITY SEED NETWORK AND COOP GARDENS."

IBRAHIM LOEKS IS A CITIZEN SCIENTIST EXPERIMENTING WITH, APPLYING AND SHARING ACTIONS OF HEALTH AND HEALING FOR HUMAN AND PLANETARY WELLNESS. AS A COMMUNITY COLLABORATOR, MENTOR AND STORYTELLER HE ENCOURAGES THE EXPLORATION AND APPLICATION OF LIFE CHANGING ACTIONS INTO PEOPLE'S LIVES AND FOR MOTHER EARTH. HE SERVES AS THE DIRECTOR OF THE MOTHER NATURE CENTER IN SANTA FE, NEW MEXICO. CONNECT WITH IBRAHIM ON LINKEDIN @IBRAHIMLOEKS



COLLAGE: VEENA VASISTA



## DAD'S GARDEN

VEENA VASISTA

Dad died in mid-January. Days after his death, I walked through the backyard, front yard, along the sides of the mid-western suburban home where my parents grew me. I nodded at the fittingness of the landscape ridden with sagging shades of brown, instead of perky, colorful blooms. I told a cousin the winter decay had never caught my attention before – my mind concocting a story of how it's only looking this way now because dad's died.

April has begun. I'm wondering how much the garden will remain in its cycles, without its gardener.

How much will it burst forth shades of purples, reds, pinks, oranges, yellows, greens?

How much will it offer up the scents of jasmine and roses?

Dad was not a man of many words – over the decades he repeatedly reminded me “I am not a good communicator.” I think his plants would beg to differ with this self-image. With them, he seems to have been quite well-spoken and a good listener.

“When I am standing with the hose watering,” dad explained to me, “I am checking in on everyone – observing them, talking with them all.” I don't know the language they spoke. It isn't one I've learned. If plants survive in my care, I consider them lucky.



How much do his beloved inhabitants notice his absence, miss his presence, miss the conversation and care of their gardener?

Self-taught, he knew and met the needs of the residents living in his grass, plant, bush, tree community. He also tended well to indoor plants. Last year, sister who lives nearby called dad to come see the potted plants in the living room of her new home. They weren't doing very well – all a bit wilting. "This one, you are over watering – needs just a few sips! This one is not getting enough light. This one needs more water." Sister followed dad's advice and the plants are now sprouting up into their heights.

...

While I have not yet attempted to become a gardener, in dad's garden I began appreciating and refining my ability to look and see. Almost fifteen years ago, with a simple phone I started taking pictures of the flowers. I became mesmerized by the whole and the parts – the different types of flowers/the distinct color arrangements within each section of the garden/the symmetry and intricacy of the insides of fully bloomed flowers/the textures of individual petals and leaves.

First it was the plants. Then it was the birds, the butterflies, the bunnies, the bugs. I didn't manage to stand still with the hose where the grass met the flower bed. However, I could move in and around the garden - looking, touching, smelling, hearing life and beauty. I started to see myself more clearly as someone who patiently can pay attention. Dad's garden, without my realizing it, was encouraging me to relish in my distinct tendency to observe, ponder and appreciate the details of my surroundings, of the inhabitants with whom I am in community.

...

Dad sought to do for family what he did for his grass, flowers, bushes, trees. He watched to see what was needed to support growth and full blossoming. One cousin who grew up in India describes how when my dad found out he got into college,

he sent over money with specific instructions for it to be used to purchase a bicycle. This will make it much easier to get around as a student, dad explained. So it did.

Another cousin from India describes how after one graduate degree in the USA, dad asked her how she will further her education. So she did. This cousin completed another degree, has a job she very much enjoys, recently bought a house and wants to get clippings from dad's garden for her new home.

Many cousins have benefitted from dad's encouragement to blossom into dreams which were unreachable for previous generations.

Me, I've had a challenging life – rife with unfulfilled dreams – despite dad's (and mom's!) support and best intentions. Now, in my early fifties, I'm feeling reoriented and fertile for new possibilities. I apply the practice of seeing, looking, paying close attention to my everyday work in somatic and spiritual learning, storytelling and beloved community. Seeds which were perhaps sewn generations back seem to be sprouting through me, opening up to the growth and blossoming embedded within them.

While this particular inhabitant of dad's garden misses him dearly, I feel his nurturing spirit very much alive with me, tenderly playing his part in guiding me towards full bloom.

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VEENA K. VASISTA IS THE DAUGHTER OF INDIAN IMMIGRANTS WHO MOVED TO THE USA IN THE 1960S. SHE MIGRATED TO ENGLAND IN THE 90S, RETURNING TO THE USA IN 2013. SHE CURRENTLY RESIDES IN SANTA FE, NEW MEXICO. A SOCIAL ACTIVIST WHO SOUGHT FOR OVER TWO DECADES TO EMBED PUBLIC POLICY IN HUMAN RIGHTS PRINCIPLES, VEENA NOW FOCUSES ON LEARNING HOW WE CULTIVATE BELOVED COMMUNITY AND LIBERATION IN OURSELVES AND WITH EACH OTHER – SOMETHING WHICH SHE DOES AS A FELDENKRAIS METHOD® PRACTITIONER, WRITER, FACILITATOR, COMMUNITY MEMBER, FAMILY MEMBER AND EVERYDAY CLOWN.





“If we have seed, soil, and water, we have the ingredients for a miracle. And yet, it is not in our nature to believe that a miracle can arise from something so simple. Therefore, we forsake the miracle in our search for the miracle.”

Craig D. Lounsbrough





*“I’ve always been told that the corn and the beans, and the squash, they’re like our ancestors. The crops, known as the three sisters are good friends with each other. They want to be planted together, they want to be grown together and be around each other. They want to be cooked together, and they want us to do it. The better you take care of them, the better they grow. And the happier they are.”*

*Luke Kapayou,  
Meskwaki Food Sovereignty*

