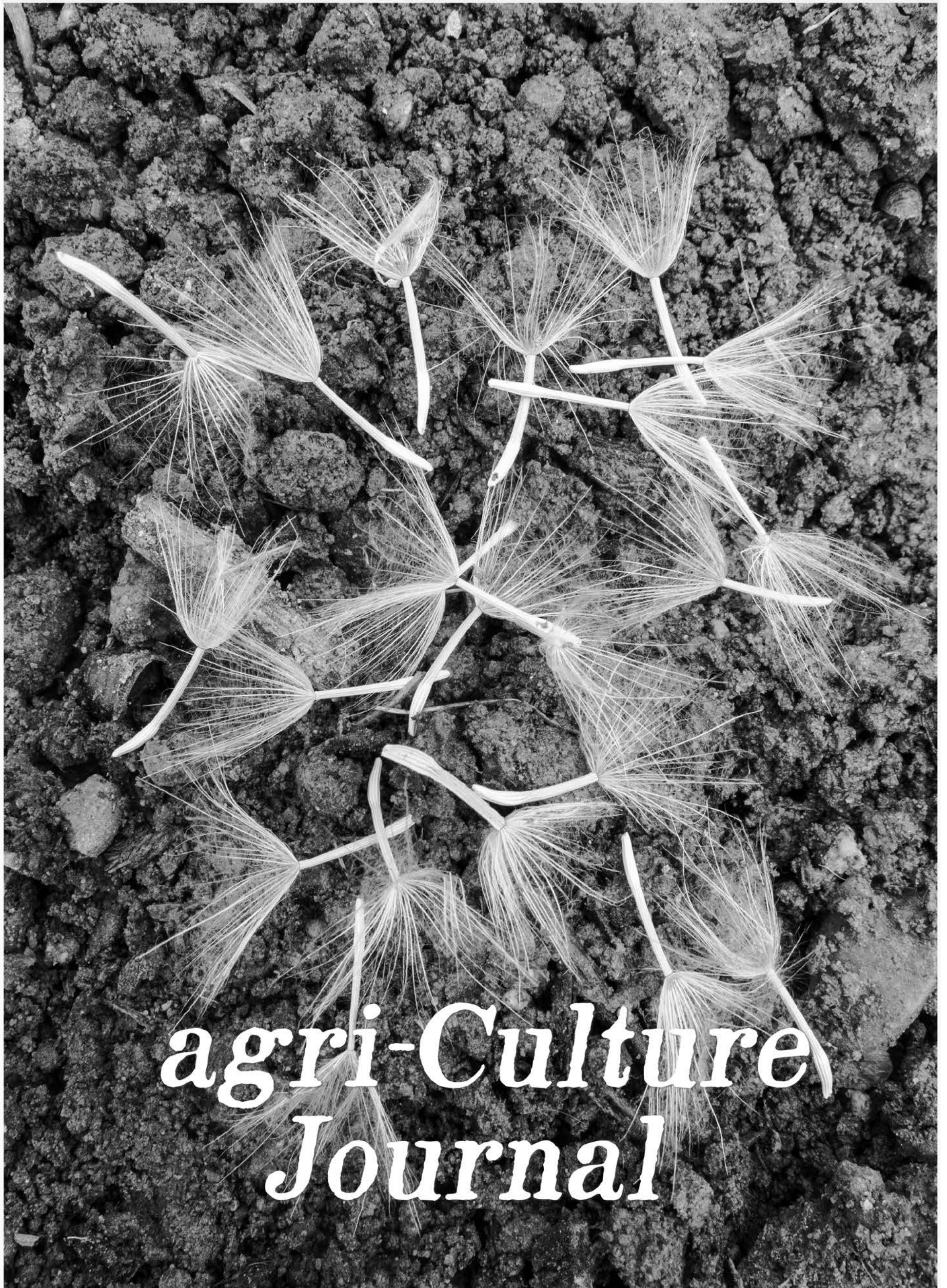


# *SeedBroadcast*



*agri-Culture  
Journal*

*SEED: CLIMATE CHANGE RESILIENCE*



ACOMA ANCESTRAL LANDS FARM CORPS PROGRAM. "ITS NOT BY CHANCE AT ALL"

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

We would like to thank all who generously contributed to our **Special Edition: SEED: Climate Change Resilience** of the bi-annual **SeedBroadcast agri-Culture Journal**. The next edition will be in the Spring of 2020. We invite you all to consider sending a submission. This could be a drawing, photograph, story, recipes for climate change, poem, action (what can we all do to keep the seeds alive), or an essay, with relevance to the essence of seeds, seed saving practices, climate change and food sovereignty.

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

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

## THE DEADLINE FOR SUBMISSIONS IS FEBRUARY 28<sup>TH</sup>, 2020

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 Littlelobe, 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 Foods Oasis

Ron Boyd and Debora Clare of Mer-Girl Gardens, in La Villita, New Mexico

Land Arts of the American West,

Rocky Mountain Seed Alliance

Sarah Montgomery of Garden's Edge

Tiana Baca of Desert Oasis Teaching Garden

Albuquerque Museum

Rowen White, Sierra Seed Coop

Native Seeds/SEARCH

UNM Art & Ecology

7th regen

Rachel Zollinger

Christine Mackey

Carol Padberg, Carla Corcoran and MFA students, Nomad9

To all those gracious humans that shared their poignant seed stories, Ana Ruiz Díaz and Toña Osher for building our relationship to community actions and seed activists from Meso-America, to all the staff at the Albuquerque Museum, especially Josie Lopez, Elizabeth Becker and Stephen Hutchins, Viola Arduini SeedBroadcast Intern, Subhankar Banerjee and Catherine Harris from UNM, Stuart Hill, Pat and Barbara Carr, Jamie Figueroa, Niles Mahlman, Whitney Stewart for graphic design, Paul Ross for distribution, Rick Ferchaud for endless weeding and digging, the many individuals for their continued support, and to the amazing anonymous donors that continue to support our work. And huge thank you to the soil, microbes, birds, sun, wind, rain and to our seeds that continue to inspire and give us hope. Thank you for joining with us in keeping these seeds alive.

# SEED=FOOD=LIFE

### 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:

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

##### Or contact our fiscal sponsor Littlelobe for other payment options:

Phone: 505.980.6218

Email: [info@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 and distributed from hand to hand.

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

SeedBroadcast has received generous grants from the Kindle Project Fund of the Common Counsel Foundation, McCune Charitable Foundation, the Robert Rauschenberg Foundation, the Puffin Foundation and anonymous donors that support our continued projects. We are also grateful to the individuals and institutions that have sponsored our participation in their public events helping to offset travel expenses. All of these funds are essential for the successful operation of SeedBroadcast.

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

# SeedBroadcast

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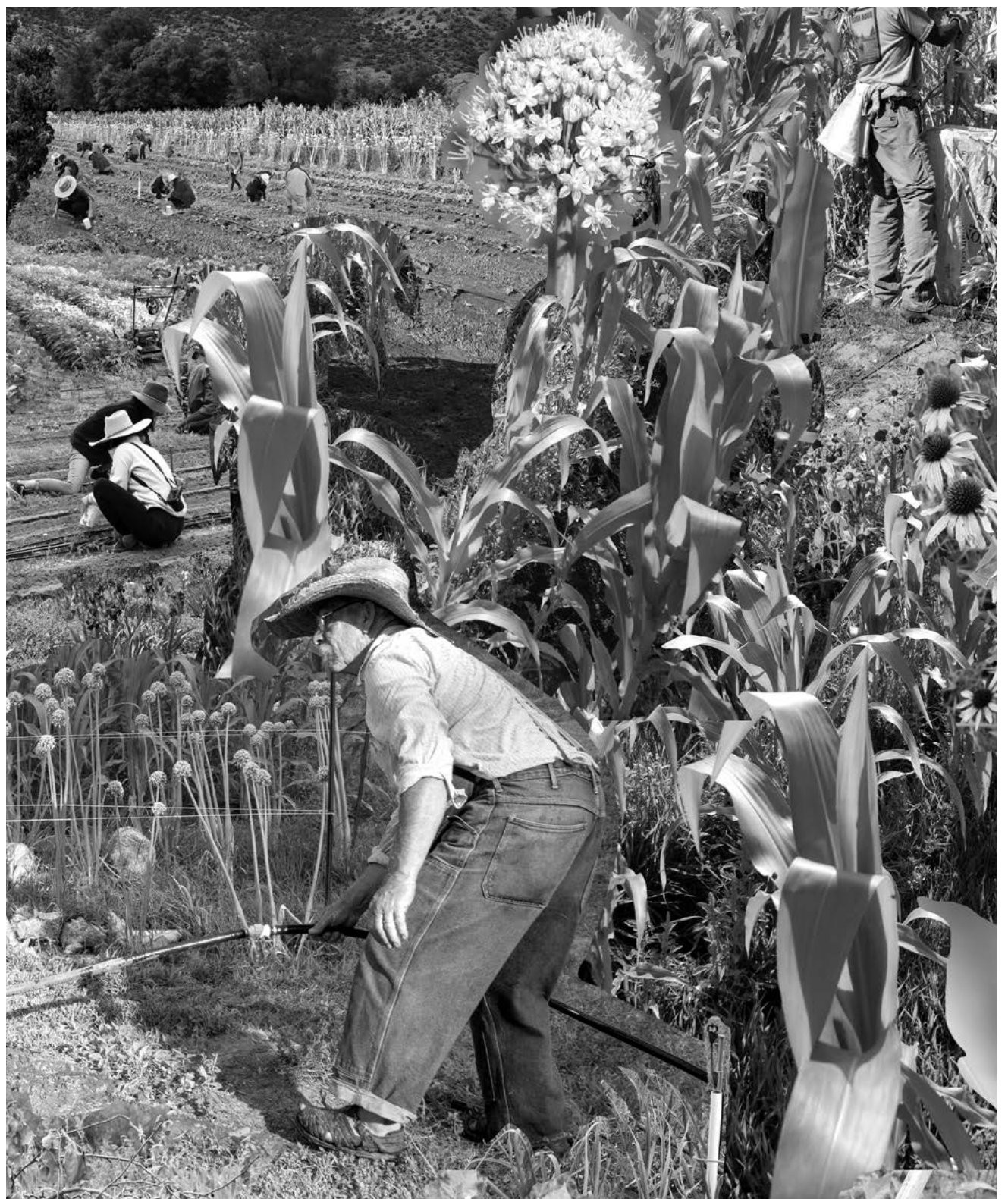
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Sarah Montgomery



MER-GIRL GARDENS "ITS NOT BY CHANCE AT ALL" DETAIL

# SEED: CLIMATE CHANGE RESILIENCE

“How can we reciprocate the gifts of the Earth? In gratitude, in ceremony, through acts of practical reverence and land stewardship, in fierce defense of the places we love, in art, in science, in song, in gardens, in children, in ballots, in stories of renewal, in creative resistance, in how we spend our money and our precious lives, by refusing to be complicit with the forces of ecological destruction. Whatever our gift, we are called to give it and dance for the renewal of the world.”

Robin Wall Kimmerer “The Honorable Harvest”: Lessons From an Indigenous Tradition of Giving Thanks’ Yes Magazine

As we all know these times in which we are living can feel like the upside down times. Our world is spinning faster and faster so it is hard to keep up with all that comes our way. What we have known, or feel we know well, is constantly shifting and changing, sometimes for the better and more than often for the not so good of this planet.

If you did not know already, we are at a crisis point.

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

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

## We too are seeds...

**SEEDBROADCAST** holds the belief that it is a worldly right to be able save our seeds and share their potential, to be able to grow our own food and share this abundance, and to cultivate grass-roots 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. 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.



ACOMA ANCESTRAL LANDS FARM CORPS PROGRAM "ITS NOT BY CHANCE AT ALL" DETAIL

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 to learn from their resilience, is this offering of the **SEED: Climate Change Resilience Project**. This is the culmination, and a spiraling to a new beginning, of three years of deep collaborative exchange with many dedicated, courageous individuals and organizations. It has been an extraordinary journey of grasshoppers, drought, winds, late rains, early rains, elk raids, raccoon munching, no water, surprises, bean beetle, hardy crops, mud, hard soil, loss, love, beauty, awe and fearless resilience.

“I did not realize how strong these corn were until they grew in the middle of nowhere, with no water. Just like our corn, we are resilient people We are just like the corn. We are strong and resilient too. We need to remember that.”

Aaron Lowden, Acoma Ancestral Lands Farm Corp Program

**SEED: Climate Change Resilience** is a community engaged arts project exploring seed, arid-land agri-Culture, resiliency, and climate change. Created by SeedBroadcast, a New Mexico based arts and agri-Culture collective, in collaboration with local farmers and seed stewards, this project features an interactive public exhibition at the Albuquerque Museum to inspire dialogue about bioregional agri-Cultural practices, climate change, seed, and healthy communities.

## EXHIBITION

June 22 - September 22, 2019

Opening Events June 22nd 1:00pm - 4:00pm

Albuquerque Museum  
2000 Mountain Rd NW  
Albuquerque, NM 87104  
505-243-7255

Hours: Tuesday – Sunday from 9am-5pm  
Free Days: 1st Wednesday of each month,  
3rd Thursday from 5:00 - 8:30pm,  
every Sunday 9:00am - 1:00pm

IMAGES ARE A SELECTION OF PRINTS FROM THE SERIES "THEY KNEW WHAT SEASON THEY WERE IN FOR" FEATURED IN THE SEED: CLIMATE CHANGE RESILIENCE EXHIBITION.

SPRING: HEALING FOODS OASIS, ESPAÑOLA, NEW MEXICO.



Our seeds are a really concrete link to the strengths that we possess as people  
I know that our Tewa heaven, or Tewa existence is within our four sacred mountains, and this is our Tewa world  
We know that our health and wellness is integrated with the health and wellness of our environment and our habitat  
It is about maintaining those relationships that our grandmothers had  
Not just the seeds that we harvest and get passed down for food sustenance  
But also to place and knowing where things grow, and knowing when to harvest  
It is not just the land that we manipulate, but also where things grow naturally  
We need to nurture those spaces with respect, knowing that we cannot control our landscapes completely  
As far as seeds go, yes, they are the main thing that we need to protect, along with our children



SUMMER: MER-GIRL GARDENS, LA VILLITA, NEW MEXICO.



I want enough room for the crop so there is not competition  
I want the green aisle in place  
As long as I can keep it mowed and controlled, it works really well, green manure  
Soil, biology, diversity with pioneer native plants  
I have got a set of disks for a wheel hoe that goes right over the top to weed  
The bulb is best when you plant onions for seed  
Put the bulb in like you would plant deep corn, put it in the furrow  
When the sprout comes up, cover it up  
Because that top-heavy seed head really wants to fall over when it gets loaded up



TSE DAA K'AAN LEARNING COMMUNITY, TSE DAA K'AAN, NEW MEXICO.



In the high desert the calling is irresistible  
Despite the dissonance of modernity all around us  
Traditional knowledge still sings the song of creation and weaves the web of life  
We are called to a deep intimacy  
A simple, yet glorious and grounding, getting-to-know Earth again  
An evolving process that takes time and patience  
And slowing down and attention to detail a re-awakening of the senses  
Through which we can feel, smile, fall in love with life again  
And feel peace again

In honor of Larry Emerson who touched many hearts



AUTUMN: ACOMA ANCESTRAL LANDS FARM CORPS PROGRAM  
ACOMA, NEW MEXICO



Hayaatsí

This corn has been two months without rain

It rained in the very beginning before they were planted

We dug them about twelve inches into the ground

This is a reacquiring of old knowledge

Right now, it is a miracle to see

Once I peeled back that corn and saw how beautiful it was

To find a complete corn in there

A mother corn





## SEED: CLIMATE CHANGE RESILIENCE PROJECT

In 2016, SeedBroadcast partnered with Acoma Ancestral Lands Farm Corps Program, Española Healing Foods Oasis/Tewa Women United, Mer-girl Gardens, and Tse Daa K'aan Lifelong Learning Community to creatively explore Seed Resilience and Climate Change. We began this project with support from NS/S + Robert Rauschenberg Foundation Climate Change Solutions Fund and have since continued with help from many organizations and individuals.

During the initial research process (2016-17), we worked with our farm partners over the course of an entire year, from spring through summer and autumn harvest. Using documentary photography and audio interviews we recorded a multimedia timeline of seasonal-environmental happenings. Through this process we learned about the reclamation of seed and the importance of traditional ecological knowledge (TEK), both, which cultivate bioregional agriculture and support biodiversity across arid-land ecologies. These interwoven relationships between heritage seeds/crops, wildlife (plants, animals, and insects), watershed, people, and culture hold a significant place in the health and well-being of communities, both human and more, as they respond to the impacts of climate change.

Results from this research led to the production and public output of several creative endeavors including Seed Story workshops, broadcasting of Seed Stories, published essays, and collaborative prints. With encouragement from our partners we decided to create a series of artworks for exhibition in order to share this project more broadly.

The exhibition includes artwork created by SeedBroadcast in collaboration with partnering farmers and seed stewards. Works include large-scale photo collages, a multi-media installation of Seed Stories, an earthen-stenciled wall mural, photo-poem prints, a participatory Seed Story creation area, and a reading space showcasing the SeedBroadcast agri-Culture Journal archive. A free edition of the agri-Culture Journal as "tool kit" will be available for all museum visitors to take home. In addition to the exhibition, SeedBroadcast, along with partners, will present a series of public events and creative endeavors to animate questions and dialogue about seed, agri-Culture, resiliency, and climate change.

Our goals for this exhibition are to honor and amplify the innovative work of New Mexico farmers who are revitalizing traditional, climate appropriate agriculture, rematriating their seed relatives, and producing sustainable, environmentally sensitive food for their local community. Many of these farmers have been historically marginalized because of race, class, cosmological beliefs, and subsequent land-based practices which do not fit within the status quo-worldview of mechanization, bioengineering, pesticides, herbicides, monoculture, and corporate capitalism. Ironically, these dominant methods are damaging the environment and literally fueling climate change. Yet, New Mexico farmers and land-based communities hold tremendous knowledge about wholistic agricultural practices, resilient seeds, and arid-land ecology, all which engender cultural creativity in-line with land restoration, ecological health, and bioregional sustainability. This exhibition honors these farmers, share their stories, and creates a space for the public to learn more about these issues.

### PARTNERS AND COLLABORATORS

Acoma Ancestral Lands Farm Corp Program  
Española Healing Foods Oasis  
/Tewa Women United  
Mer-Girl Gardens  
Tse Daa K'aan Lifelong Learning Community  
UNM Land Arts of the American West  
UNM Art & Ecology  
Native Seeds/SEARCH  
Rocky Mountain Seed Alliance  
Desert Oasis Teaching Gardens  
Gardens Edge, Seed Travels  
Albuquerque Museum  
Nomad9  
7th regen

### SEED: CLIMATE CHANGE RESILIENCE FREE PUBLIC EVENTS

Special public event programming for the exhibition **SEED: Climate Change Resilience** has been created by SeedBroadcast in partnership with the Albuquerque Museum. These events will consist of a special opening with a chance to meet and hear from our local farmers, a seed poetry evening responding to the exhibition, a seed exchange, seed saving workshop, and a panel discussion in order to animate hands-on learning and public conversations about the topic of arid land agri-Culture, seed resilience, and climate change.

See below for details and check [www.seedbroadcast.org](http://www.seedbroadcast.org) for updates.

### OPENING EVENT SATURDAY JUNE 22, 1:00PM – 4:30PM

Join us at 1 pm in the gallery for an Honoring of the Land with Daryl Lucero, followed by a short talk by collaborators involved in the project including Aaron Lowden, Director of Acoma Ancestral Lands Program and Youth Farm Corp, Beata Tsosie-Peña, Environmental Justice Program Coordinator for Tewa Women United, Ron Boyd, Farmer in La Villita, New Mexico at Mer-Girl Gardens and Jennifer Nevarez, Executive Director of Community Learning Network will be present to honor Dr. Larry Emerson of the Tse Daa K'aan Learning Community.

Throughout the opening, members of SeedBroadcast will be stationed at the Seed Story Workshop space within the exhibition to assist visitors with sharing their seed stories. Hanna Laga Abram and local youth will perform spontaneous climate change statements.

From **3:30-4:30** help plant a summer seed resilience garden at A Garden: The Birds Arrive on the northwest side of the museum with The Garden's Edge Seed Travels, Land Arts of the American West, and farm partners from Seed Climate Change Resilience project.

### THURSDAY JULY 18, 6:30PM – 7:30 PM Seed Poetry

An evening of Seed Poetry with Albuquerque Poet Laureate Michelle Otero

Together with a group of Albuquerque students, Poet Laureate Michelle Otero will create and perform original poems based on the exhibit, Seed: Climate Change Resilience. The poets will lead a walk through the exhibition and invite attendees to share their own reflections on the works.

### FRIDAY, SATURDAY JULY 26 – 27 Grain School

Join Rocky Mountain Seed Alliance, in partnership with SeedBroadcast, and The Garden's Edge, to learn expert techniques and hands-on skills to grow, harvest, mill, market, and bake with locally adapted grains.

**JULY 26 1:30–3:00** SeedBroadcast will lead a seed story workshop.

To register:

<https://rockymountainseeds.org/attend/grain-school/grain-school-albuquerque>

### SATURDAY SEPTEMBER 21, 9:30AM – 4:30PM

#### Encuentro de Semillas // Gathering of the Seeds

Join us for a day filled with fun, creative, and educational activities, as Seed: Climate Change Resilience exhibition comes to a close and SeedBroadcast, along with community partners and local farmers share strategies for seed resilience and calls-to-action. During this free event visitors will have the opportunity to learn about seed saving, participate in a community seed exchange, harvest amaranth, make art with Axle Contemporary Art, and Radical Intervention, and participate in an in depth panel discussion about bioregional and indigenous arid-land agriculture, climate change, and seeds.

**9:30AM – 11:00AM** - Seed Saving Workshop with Tiana Baca of The Desert Oasis Teaching Gardens and Brett Bakker of Cuatro Puertas/Arid Crop Seed Cache

**11:00AM – NOON** Seed Swap hosted by UNM Land Arts of the American West and UNM Art & Ecology

**1:00PM – 2:00PM** - Amaranth Harvest with The Garden's Edge Seed Travels at A Garden: The Birds Arrive on the northwest side of the museum.

**2:30PM – 4:30PM** - Panel discussion about bioregional and indigenous arid-land agriculture, climate change, and seeds with Aaron Lowden, Director of Acoma Ancestral Lands Program and Youth Farm Corp, Beata Tsosie-Peña, Environmental Justice Program Coordinator for Tewa Women United, Ron Boyd, Farmer in La Villita, NM at Mergirl Gardens, and Joy Hought, Director of Native Seeds/SEARCH, a representative from the acequia farming community and SeedBroadcast. This conversation will be moderated by Rowen White, a Akwesasne Mohawk Seed Keeper, Director and Founder of Sierra Seeds.

**ALL DAY:** Rachel Zollinger and UNM Art & Ecology Students will create Radical Intervention, an interactive, temporary mural made of soil + indigenous grass seeds. This project will take place on the north wall of the museum in conjunction with the project, A Garden: The Birds Arrive.

Axle Contemporary Art Potato Project making a potato prints with colorful spices and then share the making and eating of potato soup.

### OFF SITE EVENT

#### THURSDAY SEPTEMBER 26, 6:00PM Harvest Celebration Dinner, First Suppers of San Fidel.

Potluck comida to share stories and conversation around our farming history and preservation of our traditional orchards, with special guest Aaron Lowden, Acoma Ancestral Lands Program Coordinator. Saint Josephs Mission School, 26 School Road, San Fidel, New Mexico. RSVP to Antonio Trujillo 505 552 6362

Keep checking in. There is so much more about to emerge!

[www.seedbroadcast.org](http://www.seedbroadcast.org)

# CASTING TO THE WINDS OF CHANGE

LUCY R. LIPPARD

The name SeedBroadcast is a double entendre, suggesting casting seeds down to fertile soils and out to the winds, as well as bringing the news to a broader audience, which is one of the aims of this exhibition. Those of us lucky enough to live near farmers' markets already know and admire the state's hard-won agri-Culture. But we are probably a small percentage of the population. I was horrified years ago to hear then-State Land Commissioner Ray Powell say that many Albuquerque school kids had never been to the river or to the mountains. Part of encouraging respect for farmers is knowledge of the landscape. Arid New Mexico can be daunting to those from elsewhere, but its environmental history is inspiring. Our centuries-old culture of hand-dug acequias (irrigation ditches) and tangled, carefully guarded water rights is unfamiliar even to most other westerners. As the threat of climate change in the Southwest ups the ante, groups like SeedBroadcast are working to prepare us for a long haul to save the planet. Emissions now stand at 415, way above the hoped-for 350.

Then again, there are not a lot of groups like SeedBroadcast, which was founded in 2011 by artist/activists Chrissie Orr and Jeanette Hart-Mann, with the 2016 addition of Ruben Olguin. Although loosely categorizable as "social practice" (which has been called, uncharitably but sometimes accurately, the gentrification of community arts), their many-pronged approach sets them apart from much public/community arts. Galleries and museums are only one of the prongs. SeedBroadcast's most appealing strategy, and perhaps the core of its attraction to audiences at local libraries, conferences, schools, farmers markets, festivals, and streets is storytelling. Narrative local histories serve as parables, working suggestions, and reminders of the past as they infiltrate and educate the present.

Sculptor Carl Andre once quipped that "all art is agriculture." Farming and art have both been romanticized and devalued in our society. The cultural landscape of New Mexico is unique and informs both arts and agriculture. Everything accomplished or attempted by SeedBroadcast, from workshops to performances, can be considered art, since artists conceive it. But they also work in more conventional mediums, such as archival collage prints and an installation of differently sized glass gourds suspended from the ceiling; they hold seeds and audios of stories of seeds and resilience, collected from farmers and other participants. The exhibition also includes a reading/learning space where viewers can contribute their own seed stories and read the SeedBroadcast agri-Culture journal.

Britain, a nation that honors its pastoral and agricultural heritage more than most, has launched major rural initiatives to combat the marginalization of those who tend the land, although urban

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We have mixed our labor with the earth, our forces with its force too deeply to be able to draw back and separate either out...the whole complex of social and natural relationships...is at once our product and our activity.

Raymond Williams.

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ESPAÑOLA HEALING FOODS OASIS TRIPTYCH. "ITS NOT BY CHANCE AT ALL"

arts continue to receive the majority of resources. The Creative Rural Industries Consortium, led by the Cumbria-based Littoral Arts Trust, has published a series of booklets to encourage the powers that be to correct such disparities in arts funding to include farming communities, and to reconnect urban and rural. In Ireland, Deirdre O'Mahony's Spud project makes the potato an art star and offers a model for groups like SeedBroadcast in the U.S., as they amplify the voices of New Mexico's farmers. Partnering with other similarly committed groups, and more importantly, with several of the Pueblo nations, they are opening up new venues and new possibilities for art-based community outreach. The museum exhibition is an equal exchange: it will draw farmers to the museum and create new bonds between urban and rural, art institutions and agricultural workers.

Seeds can represent cultural memory, and the SeedBroadcast collective notes that it was "founded on the wisdom of seeds," which generously inspire and teach. Food justice is one of their prime issues, and it will become increasingly challenging in the near future, given the current and coming effects of climate disruption, at a time when even the Svalbard Seed Bank in Norway, intended to preserve the world's seeds "forever," is already threatened by melting ice.

SeedBroadcast's events demonstrate mobility as an esthetic strategy, echoing a similar belief among ancestral Pueblos. "All our creative/performative actions are inspired by the open source movement," says Hart-Mann, "spreading open pollinated seeds, resources, and stories and acting as pollinators ourselves by encouraging others to take it and run with it." As they move around the state (and increasingly further afield) in their old bread delivery truck, now retrofitted with solar power, they share and learn in small communities that are unlikely to receive a lot of help from the "smart" technology now being designed to help farmers predict the unpredictable. Both artists and traditional farmers see their vocations as a way of life rather than a business. At the same time, place, or local knowledge, are the deep baseline, if no less subject to change than the rest of the world.

As Dinos Christianopoulos has written, "They tried to bury us, but they didn't know we were seeds." Resilience – a quality imperative for farmers in a poor and arid state-- is another of SeedBroadcast's leading themes. All farmland today is contested by rural gentrification and global political economics. A take-home "grow kit" spreads the word, and participatory performances offer platforms for discussion about the often-endangered ecologies that surround and nourish us.

Seeds are an almost mythical, if too often ignored presence in our increasingly urban society. They are often used as metaphors (seeds of discontent, or revolution) but SeedBroadcast restores them into daily life. Although the days when children thought milk originated in cartons from the supermarket are hopefully waning, introductions to cows can only help. More significantly, introductions to those who raise the cows and the rest of our foods can spark curiosity, participation, respect, and activism.



ESPAÑOLA HEALING FOODS OASIS. "ITS NOT BY CHANCE AT ALL" DETAIL

Recently a dairy farmer from Clovis, New Mexico, was devastated by toxic pollution from nearby Cannon Airforce Base. He was forced to surrender his herd and his land. Combined with warnings about the poisons clinging to our comestibles thanks to the pesticides and monocultures of industrial agriculture, stories like this are wake-up calls to those of us who may not farm, but do eat. We need to understand the incredibly hard and unpredictable work of farming, how it is buffeted not only by weather and market prices, but by global economic trends like the current trade war over tariffs with China, disregarding the farmers themselves. If trees and insects and clouds disappear, what will we subsist on? This is the kind of question that SeedBroadcast can ask and curiosity is the starting point for transformation.

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LUCY R. LIPPARD LIVES AND WORKS IN GALISTEO, NEW MEXICO, WHERE SHE HAS EDITED THE MONTHLY NEWSLETTER, EL PUENTE DE GALISTEO, FOR 23 YEARS. SHE IS A WRITER, CURATOR AND ACTIVIST, AUTHOR OF TWENTY FOUR BOOKS. HER 25TH, PUEBLO CHICO: LAND AND LIVES IN GALISTEO, NEW MEXICO SINCE 1814, WILL APPEAR IN FALL 2019.

# HAPPY 10TH BIRTHDAY NYP!

**IREN SCHIO**

Northern Youth Project in Abiquiu's slogan says it all for me:

"Dream. Create. Grow "

A hands-on- program created for youth in the rural northern Rio Arriba County to learn to honor the past, look to the future and be present in the moment through experiences in agriculture and the arts, climbing and hiking.

As an artist and Grandmother I value the opportunity to connect with our youth. My partner Dave, aka Cowboy Blue played his music and provided the sound-system for other musicians to perform at the annual Seed Exchange in Abiquiu's NYP Gardens, and I set up a table to paint "Plant Markers".

Several others, young and old set up tables to share seeds, sell plants. Delicious food was cooked and served on site,

All donations benefitting NYP.

It was a joyful and well-attended Community event.

A great time was had by all. Gracias NYP, and a big shout out to everyone involved to make it so.

CONTACT: LEONA LUTZ

[NORTHERNYOUTHPROJECT@GMAIL.COM](mailto:NORTHERNYOUTHPROJECT@GMAIL.COM)



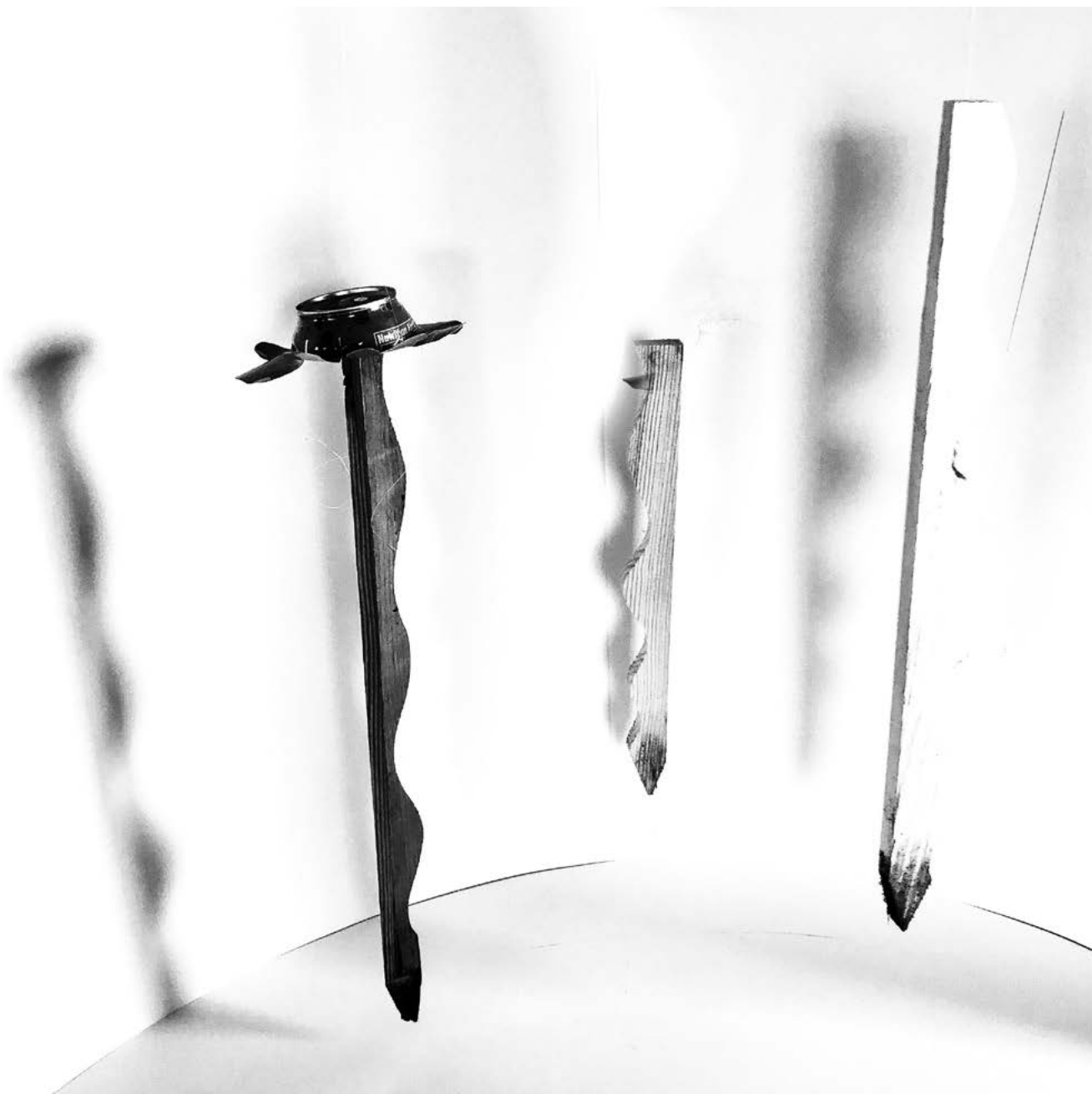
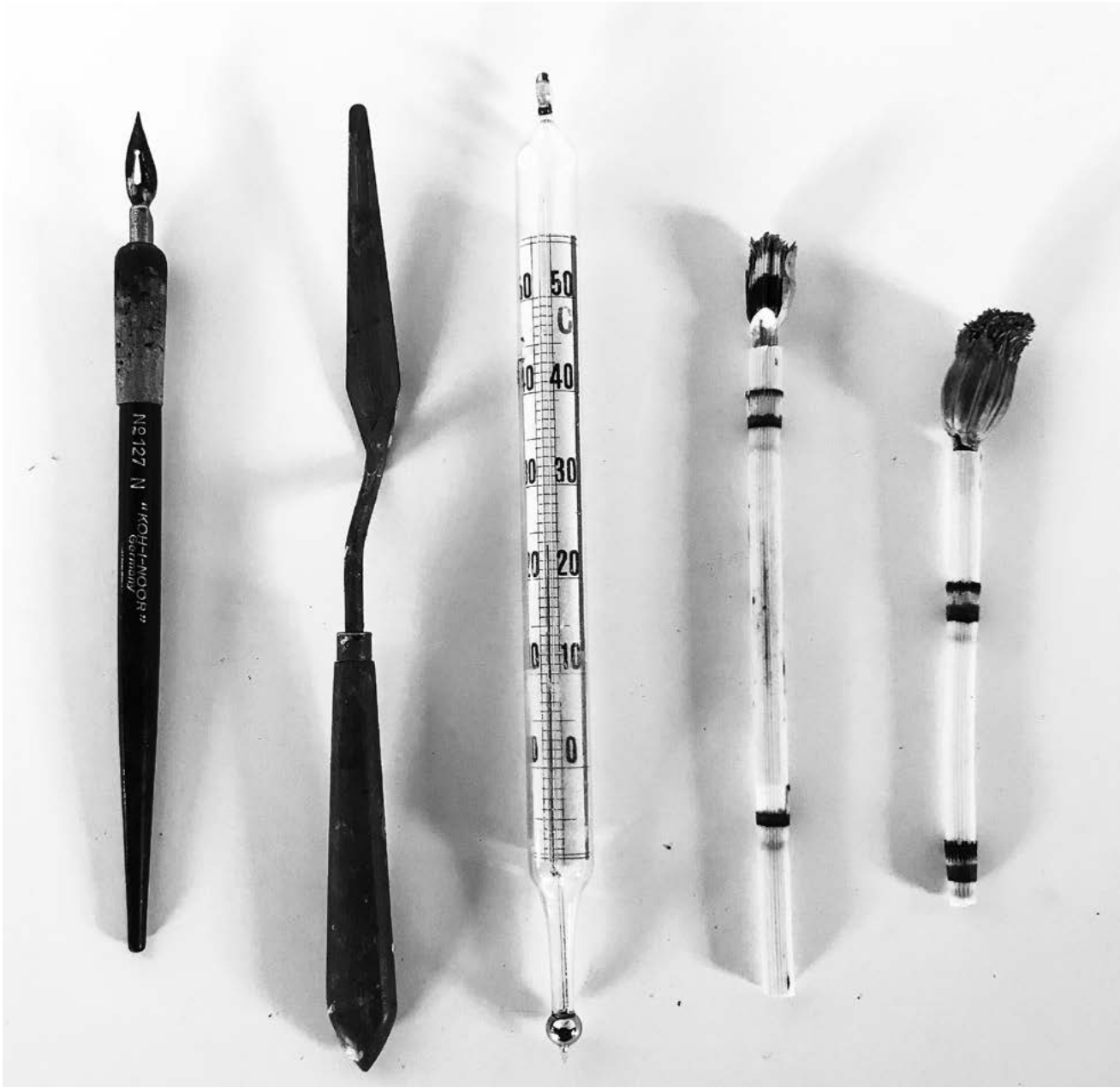
ABOVE: PLANT MARKER PAINTED BY RICHARD DOMINGUEZ

RIGHT TOP TO BOTTOM: TOOLS

READY TO PAINT PLANT MARKERS MADE BY IREN SCHIO

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



## DREAMING IN BEANS

DANA GUBER

Once upon a winter,  
two girls had a dream,  
They sat together on the couch,  
gently sipping tea,  
Their dream was big,  
yet very small,  
with infinite possibilities.  
They talked about a future,  
without centralized money,  
Where people we not slaves  
to someone else's economy.  
That talked of dirt and mulch and rain  
and listening to deep wisdom and memory,  
Of a time when compassion and love for the earth  
was part of our currency.  
And instead of nickels and quarters in our pockets,  
we would trade small gems of protein.  
We would cover them in gentle soil  
In a place very safe but unseen.  
We would cook big pots of these gems to share,  
Alongside garden reds and greens.  
And at the end of the day,  
What was held by the earth, your pocket, or your belly,  
Would be nothing but the tiny joy,  
Of deep gratitude for a bean.

## SEED SWAP

What we held in our palms and pockets  
Was a way to say I love you.  
What we traded and talked about  
Was a way to say we cared.  
What we saved and held sacred  
Was us remembering.  
As we knew the stories ran deep,  
Deeper than any of us,  
Older than ancestors.  
We chased time.  
Time was frozen in something so small,  
Much smaller than a wrist watch or cellphone.  
We spoke of travelling through time and space  
As though it was easy.  
We held time capsules in our hands.  
One those days when we would all get together and tell stories,  
We would paint pictures of possibilities,  
Of the immense potential we would plant.  
The ground around us would be thawing  
And telling stories too of winters rest and winters longing.  
We sat together buried in a millennia of memories,  
Wishes and whispers would come from our lips.  
We were ready.  
Ready for something real.  
And spring was crawling its way through frozen nights and windy days,  
It would comfort us and call for us  
And the seeds we held and the seeds we saved.




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DANA IS A GROWER, ARTIST, AND COMMUNITY ORGANIZER FOCUSING ON CREATING COMMUNITY THROUGH AGRICULTURE AND EDUCATION. DANA WAS BORN AND RAISED IN BOULDER, COLORADO, ATTENDING CU BOULDER MAJORING IN SPANISH AND ANTHROPOLOGY. SHE HAS WORKED WITH FARMS IN BOTH COLORADO AND WASHINGTON STATE AND HAS TRAVELED A LOT IN SOUTH AMERICA, LIVING IN ECUADOR FOR A WHILE. WORKING WITH NUMEROUS FARMS AND NONPROFITS OVER THE YEARS, DANA IS A STUDENT TO SOCIAL JUSTICE, LEARNING EVERYDAY MORE WAYS TO WORK TOGETHER TO CREATE A MORE EQUITABLE FOOD SYSTEM AND SOCIETY. WITH IMMENSE GRATITUDE, SHE HAS BEEN THE EXECUTIVE DIRECTOR OF THE GROWING PROJECT FOR OVER 5 YEARS AND AIMS TO CREATE A LEADERFULL MOVEMENT OF FOOD JUSTICE ACTIVISTS.



IMAGE CREDIT: XENIA ORR PURCE

## MYSTICAL GARDEN

XENIA ORR PURCE

I drifted through my garden  
 My blank blank  
 Garden.  
 Nothing.  
 The flowers  
 Forgot to  
 Bloom.  
 My old rusty gate  
 Shimmers in the  
 Light.  
 I know my gate  
 Will never  
 Open.  
 I do not care if  
 My gate ever  
 Opens.  
 There's probably just  
 Another blank, blank  
 Garden  
 Waiting to bloom.  
 I, surprisingly  
 Open the gate  
 And you know  
 What I see  
 A mystical garden  
 That did not forget to bloom  
 And now my second garden  
 Is filled filled with Flowers.

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XENIA ORR PURCE IS 7 YEARS OLD AND A 2ND GRADER AT WOOD GORMLEY ELEMENTARY. SHE LOVES READING, WRITING POEMS, DRAWING AND SKATE BOARDING.

THIS POEM IS DEDICATED TO HER 2ND GRADE TEACHER, MS. PRICE.

# RADICLE INTERVENTION

RACHEL ZOLLINGER

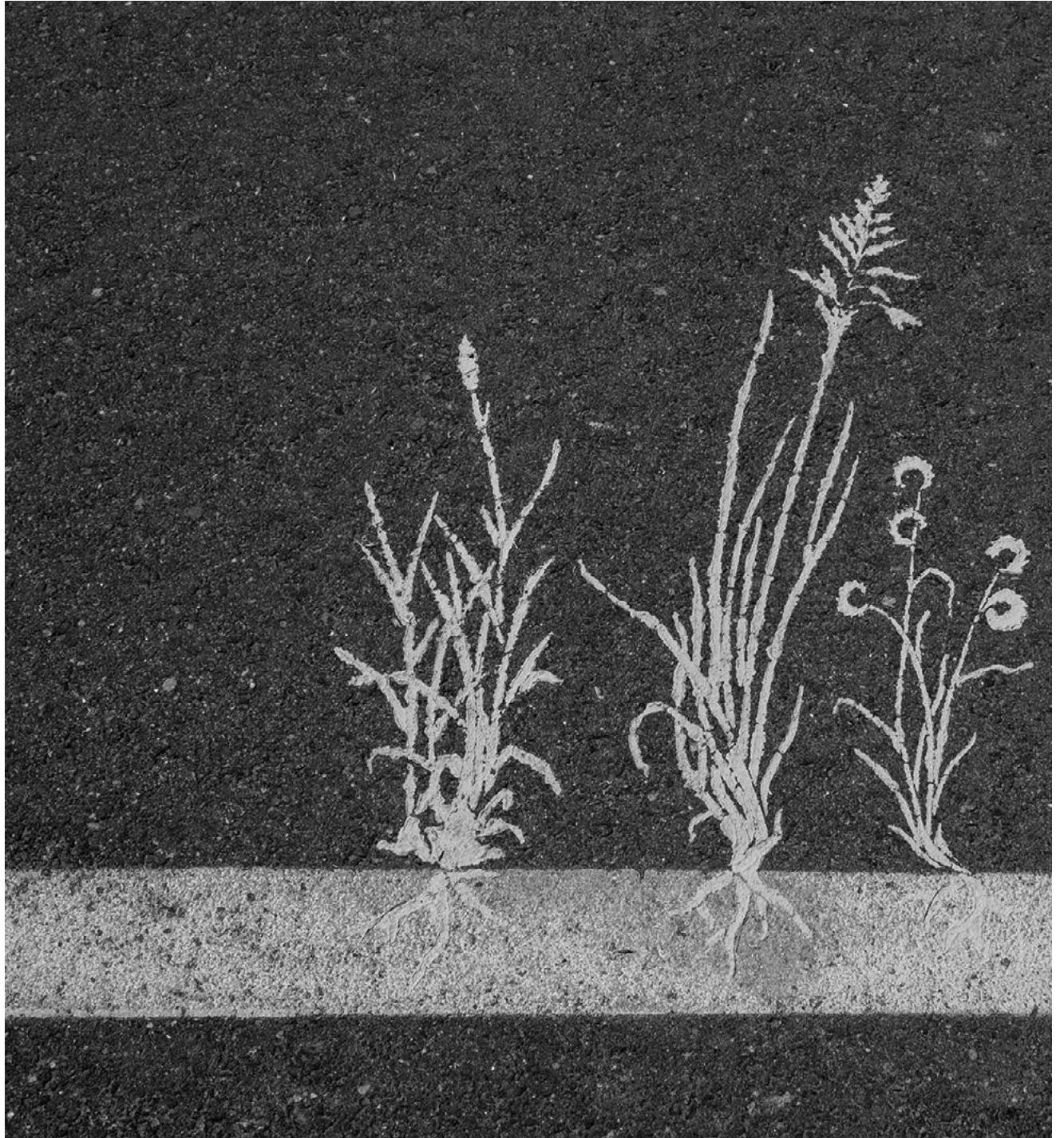
Think of a grass.

Blades iridescent in the sunlight, perhaps paling to purplish nodes, stems delicate yet strong, inconspicuous flowers clustered, silky, and heavy. The wind rises and the blades shimmer, the flowers lift.

Think of a grassland.

A thousand grasses and their cousins. Together they are waves of color, patches of texture rolling across the land. Their viridian color is brief, curing to pale yellows and ochres that possess somatic sound as wind moves across their backs. The sky above grows dark with summer monsoon rain; beneath the soil, the fibrous roots of the grasses mat together, holding the moisture surely as they hold the soil.

The beauty of wild grasses is much more than aesthetics. Here in the Southwest, on the plains and mesas beneath the mountains, tight bunches of grasses intersperse with shrubs and occasional trees. Desert grasslands are hotter, drier, and sunnier than their taller eastern prairie relatives, and their *Gramineae* co-creators are adapted to thrive in poor soils, endure extreme temperatures and severe conditions of drought. This remarkable resiliency is made possible by their subterranean investment—the majority of a grass's biomass grows underground in a dense mess of fine roots, enabling it to continue to grow even as its aboveground body is trampled, grazed, burned and parched. For some species, seeds remain viable for at least seven years, ready to germinate when conditions are favorable, and duly in rhythm with the Southwest's historical precipitation cycle of three to eight years. Even a withered or dormant grass may provide good nutrition for its symbionts. In arid landscapes like New Mexico, the grasses weave a vast matrix to support the cohabitation of hundreds of other species, if not the inhabitability of life itself.








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RACHEL ZOLLINGER IS AN ARTIST, EDUCATOR AND CURIOUS HUMAN WHO MARVELS AT LICHEN SYMBIOSES, ALLUVIAL FANS, CRYPTOBIOTIC CRUSTS, CLAY CRYSTALLITES AND RADICLE ROOTS. HER PRACTICE AND RESEARCH FOCUSES ON ART AS A DEPARTURE POINT FOR SCIENCE AND ENVIRONMENTAL EDUCATION. SHE CALLS NEW MEXICO HOME.

Wild grasses are not impervious, however. We have fragmented, degraded, poisoned and destroyed them in overzealous pursuits of agriculture and urban development, and those who remain, just as all Earth's remaining life forms, are additionally threatened by climate change. Grasslands are the most ecologically threatened biomes in the world, but to restore a grassland is not to simply scatter seeds. It takes collaborative effort, more than we think, perhaps as long to restore as it did to destroy. It will take a collective change in our culture of living to reframe our relationships and responsibilities to other species. We must reorient our attention and reimagine our participation in the matrix of cohabitation.

It is the community building, world-making pedagogy of the desert's indigenous grasses that fosters *Radicle* Intervention. Stencil images of central New Mexico's native grasses, and local soil + native grass seed as "paint," are broadcast as temporary, pop-up murals in Albuquerque's urban and historically grassy areas. Individual, sometimes solitary "grasses" grow from cracks and seams in pavement and concrete, along asphalt paths, sidewalk intersections, arroyo walls, and supporting infrastructures.

Many participate in *Radicle* Intervention: children, adults, artists, non artists, students, colleagues, friends, acquaintances and curious passers-by are invited to take up a paintbrush and add to the burgeoning grassland sprouting on the sidewalk or wall. The emergent murals reflect individual contributions and creative preferences, yet together, two, three, four "grasses" painted by different hands overlap and share space in assemblages greater than the sum of their parts. Rain, traffic and time washes away the images, freeing the seeds—agents of potential longevity—to find their ways to germination.

*Radicle* Intervention is a call to embolden ourselves as artists and non artists, as community members, to co-create spaces, no matter how temporary or indeterminate, where growth is possible. It is both proposition and action, individual and collective, ephemeral and durational, human and more-than-human. It is a gesture toward gentle planetary revolution.

This fall, *Radicle* Intervention and University of New Mexico Art + Ecology students will build a temporary soil mural in conjunction with *Seed: Climate Change Resilience* at the Albuquerque Museum. The public is invited to contribute to the mural on Saturday, September 21, 2019.

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# SEEDS, HUMANS AND RESILIENCE

MARITA PRANDONI

FROM THE PRINT SERIES "THEY KNEW  
WHAT SEASON THEY WERE IN FOR"

Who is more resilient? A seed or a human?

After a quick, online hunt to research the known oldest viable seed, I learned about the *Silene stenophylla*, an Arctic flower whose seeds were found in squirrel burrows 125 feet beneath the permafrost in northeastern Siberia. Scientists carbon-14 dated the seed to confirm its age to be around 31,800 years old, then successfully extracted and germinated in vitro three viable embryos, producing three seed-producing plants.

Wow, around 32,000 years old, and the seeds were still viable! The known oldest human embryo was frozen in 1992 and after 25 years, was thawed, fertilized in vitro, and came to a successful birth in the US in 2017. Small potatoes.

I think about our species' resilience in light of the climate crisis almost every day. Here in Santa Fe, we just had a snow storm in the third week of May. I don't watch TV, have no social media account and don't shop with Amazon, so my hyper-awareness of extreme weather events may seem out of touch. But I don't think so.

What does that say about resilience? I hope you've got some, because you're going to need it in the next ten years. We're all going to need it. Obviously, seeds have it.

Our lettuce seeds overwinter in our garden and germinate every spring, no matter how much snow has buried them. The arugula and parsley don't care what the hell is going on, as long as there's water. If there's no water, they wait until there is. The same with grass seeds. They wait for the rain, even if it takes several years to come. A blade of grass can push its way up through asphalt, even concrete.

What can we learn from seeds? Patience, for one, and regeneration for another. Seeds subscribe to the life culture, not the death one. They do not attempt to achieve nuclear criticality for dominance, defense and destruction but tend toward critical cooperation – to enrich their communities, share with other species and delight them. Seeds use zero-carbon travel, hitch-hiking on fur, feathers and socks. Some have a helicopter blade design to take flight; others simply enchant humans with their beauty so that they'll spread them around. Their grown-up selves have dazzling pollination strategies that tempt insects and bees to help them propagate. A sequoia tree, one of the longest-lived species on earth, can tower up to 379 feet, yet its seed is miniscule.

Lifeforms don't have to possess a brain to be intelligent. How could a little seed that lies dormant for over 30,000 years be stimulated to grow and reproduce if it is not absolutely brilliant? Seeds have so much to teach us, and if we pay attention, we might learn something about resilience. They are a big part of the solution to the mess humans have made of our home, like bioremediation and carbon sequestration.

Seeds: Plant some, and experience hope in action.

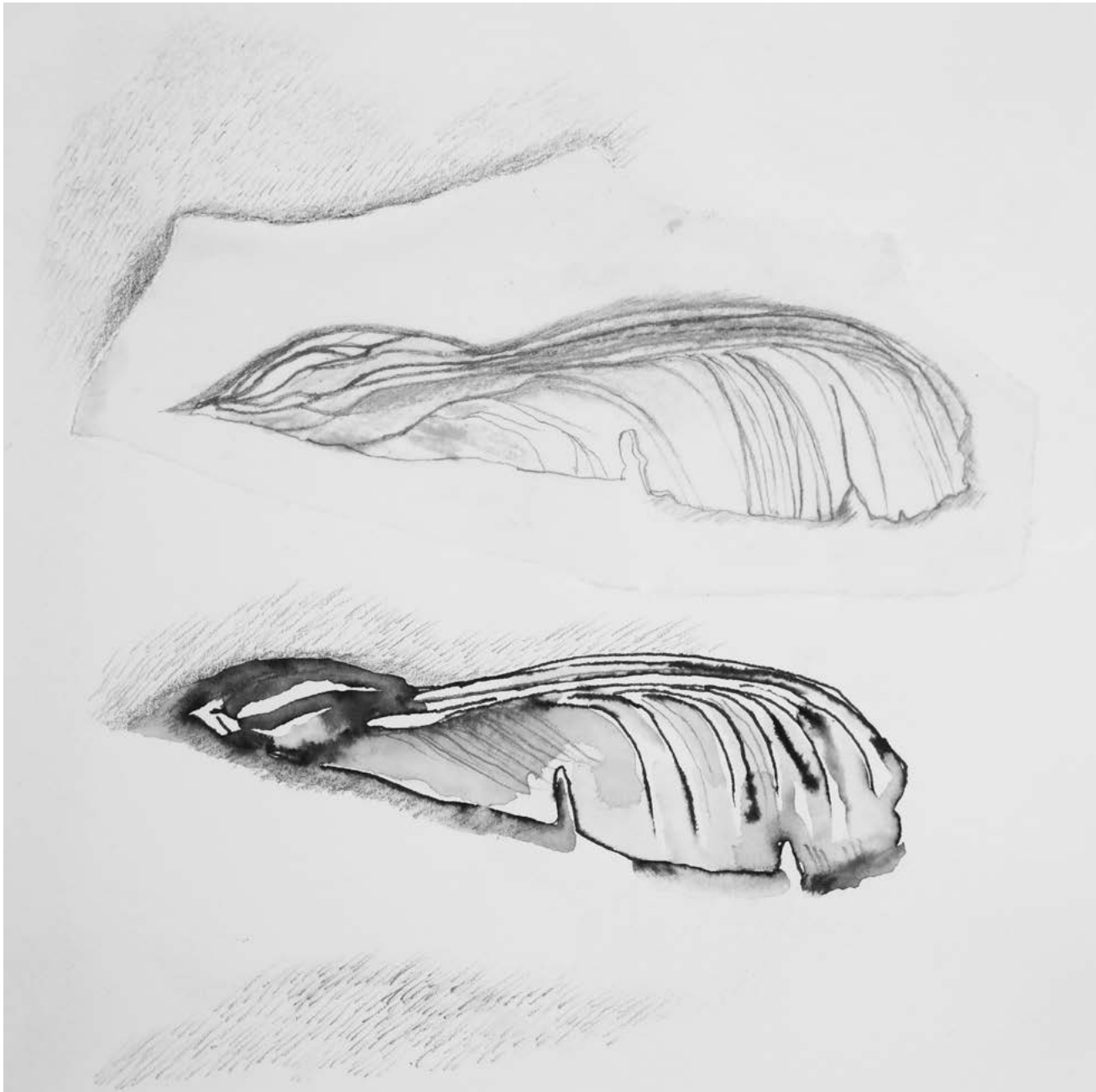


IMAGE: SEED WING, GRAPHITE, WALNUT INK.  
CHRISSIE ORR

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MARITA PRANDONI GREW UP IN MONTANA AND NEW MEXICO AND HAS LIVED IN SANTA FE SINCE 1982. INSPIRED BY HER HUSBAND'S GARDEN, SHE ALSO TENDS ONE AT WORK. SHE LOVES LEARNING AND SPEAKING OTHER LANGUAGES AND TRANSFUSES THIS MULTICULTURAL FASCINATION INTO HER PASSION FOR PREPARING LOCAL, REVERENTLY GROWN SLOW FOOD.

## CARRYING THE SONG OF THE WORLD

SYLVIA RAINS DENNIS  
21 FEBRUARY 2019

believe the seeds who warn of days  
to come by staying underground,

trying to sleep through cries of  
earth, drying beings soon too hot,  
too tired to move: how we feel in

the dark, still working, remembering  
to bring a pail to the feverish yearling,  
waking before dawn to tend hatchlings  
left motherless by the neighbor's cat.

we move on creaking hinges, wrapped  
in farm-worn layers: there are more of us  
left than people elsewhere (or here) know  
as we keep to ourselves in care of the ones

who sing to us from the wild meadow  
to the fields we have planted in honor  
of the rains everything will always need  
for new sustenance—yet also the old:

we who have listened to the music beyond ourselves  
rebegin, trust the song to outsurvive us all.

## FOND TROUBLE

SYLVIA RAINS DENNIS  
21 MARCH 2019

grows near again, wreaking  
havoc on the bowed, prayerful  
and the ones hidden in dank closets  
standing in their parents' shoes.

our mistake (the rest from a stunned  
innocence), lay in holding our breath  
while folded within seersucker seams  
and tweed topcoats, the generations

who brought us here to serve as witness  
then handing us the shovel, hoe, rake  
they no longer used, pointing through  
steamed windowpanes as they rattle  
in april's icy teeth:

our gaze follows  
their pointer, looking toward the field  
until we find the ones we resemble  
only there: abuelitos and their many  
ghosts doubled over, seed pouches  
hanging from their belts, planting

our future in the faint silver light,  
thick mist drenching worn boots  
already caked with heavy clay on  
the very same morning those so  
fond of trouble discovered who  
we are.



PHOTO CREDIT: SYLVIA RAINS DENNIS

## SEASONALITY

SYLVIA RAINS DENNIS  
18 JANUARY 2018

talk, do; do, talk; or not:  
humans are a mess, one  
they make all by themselves,  
rarely looking outside  
their knowing hides—

while we seeds bury what  
we've learned in solid earth,  
quietly thinking through  
winter to the springsong  
that will pull us forward

into round remembering  
drenched by homesky.

---

SYLVIA RAINS DENNIS IS A LIFELONG RESIDENT AND POET/ECOLOGIST OF THE SOUTHERN ROCKIES ECOREGION. SHE WORKS WITH LAND-BASED PEOPLE WHILE CONTRIBUTING TO EDUCATIONAL PROJECTS, COLLABORATIVE INITIATIVES, AND RESTORATION ECOLOGY THROUGH WILDLANDANCE, UNM, THE ROCKY MOUNTAIN SEED ALLIANCE, TEWA WOMEN UNITED, ORGANIC FARMERS, AND MANY ORGANIZATIONAL AND INDIVIDUAL COLLABORATORS. A 2019 GRANT FROM NEW MEXICO WRITERS HAS ENCOURAGED HER TO SHARE HER OWN POETRY AMONG THE MANY VOICES SHE SUPPORTS. SHE EXPRESSES GRATITUDE AND CONSIDERS IT AN HONOR TO BE HERE *WITH ALL THE COMPANY WE KEEP* IN OUR UNIQUE NORTHERN NEW MEXICAN HOMELANDS, WHERE WE CONTINUE TO CARRY THE SONG OF THE WORLD. HER WORK IS DEDICATED TO OUR MUTUAL BELONGING.

# “LIVING THINGS NEED LOVE”

## PERMACULTURE LAB/HABITAT FARM AT THE ABQ OPEN SPACE VISITOR CENTER

Cameron Weber and I were offered a chance to help revive the Permaculture Lab field at the ABQ OSVC in early 2018. Just over a year later and with the help of the SW Conservation Corps program in ABQ (Barrio Youth Corps) Ancestral Lands | Southwest Conservation Corps, we were able to implement a simple design for irrigating a field with drainage issues (solid clay up to 9' down) and crate sheet mulch beds for future plantings of native perennial wildflowers, medicines and foods. This field is near the historic Pueblo Piedras Marcadas site, one of the largest pueblos known on the Rio Grande. With respect and care, we are using no till techniques to build soil and demonstrate how a difficult growing site can become a fertile, welcoming place for learning and wonder. We are holding regular volunteer work days on the 2nd Saturday and 3rd Wednesday of each month, and will hold a series of workshops each month from July through October. These workshop days/times will be announced on the ABQ. Open Space “upcoming events” page: [www.cabq.gov/parksandrecreation/openspace/events](http://www.cabq.gov/parksandrecreation/openspace/events)

In February of this year we had an Envisioning workshop to gain public input for the design, plantings and other considerations of this project. This was just the beginning of a process of asking for and accepting feedback from the public in this unique place. This month (May) we held a Pollinator Houses workshop where participants could get a glimpse of the awesome variety of native bees, moths, butterflies, beetles, ants and other pollinators that “make it happen” for our natural gardening/farming world. We provided a list of many of the native and non-native plants that attract and feed pollinating insects, birds, bats, and...who knows! we're always learning about new pollinator /plant relationships. To round out the 3 hr. workshop, everyone had the chance to make (or learn how to make) their own native bee house to take home for their own yard or garden.



PERMACULTURE LAB/HABITAT FARM

**COME JOIN US FOR FUTURE WORKSHOPS:**

**July**

What can mineral and biological soil testing tell us? Also included will be how the Permaculture principles of stacking functions helps us determine our choice of plants for the farm or garden.

**August**

Soil Life: the worlds underground. Also, Permaculture principles of using edges and borders in your garden or farm.

**September**

Native seed gathering and cleaning. Also Permaculture principles of recycling and using local materials.

**October**

Fall planting, and Permaculture principles of preserving, storing and enjoying your harvest!



POLLINATOR HOUSES

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CAMERON WEBER GREW UP IN THE PINEY WOODS OF EAST TEXAS, WHERE SHE TROMPED THROUGH CREEKS, KEPT AN INSECT INFIRMARY IN HER EMPTY SHOES, AND WONDERED AT THE CONSTANT EVIDENCE OF NEARLY-ERASED INDIGENOUS CULTURES OF THAT PLACE. AFTER STUDIES IN SOCIAL AND POLITICAL PHILOSOPHY, SHE WANTED TO TASTE THE SO-CALLED "GOOD LIFE," AND JOINED THE SMALL ORGANIC FARMING MOVEMENT. THUS HOOKED BY THE PLEASURES OF LABOR AND COMMUNITY, SHE HASN'T STOPPED GETTING HER HANDS DIRTY, BUT HAS TURNED TOWARD ISSUES OF HABITAT RESTORATION AND COMMUNITY ENGAGEMENT. SEEDS, ESPECIALLY THE CONNECTION THAT SEEDS FOSTER, DRIVE MUCH OF HER CURRENT WORK AS A CONSERVATION PLANNER AND PROJECT MANAGER BASED IN CORRALES.

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PETER CALLEN HAS A SMALL GARDEN, BUT THE EARTH IS LARGE, AND HE CULTIVATES WIDELY. A VOLUNTEER FOR THE OUTDOORS, FOR WILDLIFE, AND FOR THINGS WE CAN'T SEE, BUT KNOW ARE THERE. MAYBE IT'S THE THINGS WE DON'T DO THAT KEEP US GOING...SO "BE THE PARADOX YOU CAN'T PUT INTO WORDS.PATHWAYS -WILDLIFE CORRIDOR

# SEED BEARER

SARA WRIGHT

Yesterday old eyes  
stung –  
fierce white  
heat -  
blurred vision.

Singing love songs,  
I scattered seeds  
in furrows  
raked smooth,  
tucked tufts  
under stone...

Imagining  
a Wildflower riot!  
Bittersweet orange,  
blue and gold  
winding through  
rice grass –  
sage scrub,  
vining over  
wave -like gopher mounds.

I curb wild imaginings.  
High Desert  
discerns  
what springs  
to life - who  
will bear flowers  
or fruit –  
not me.

I am Seed Bearer,  
Earth's Daughter -  
a woman who  
honors her Mother  
by aligning herself with  
Her Will.

Seedcasting  
opens the door  
to Ancient Story -  
Original Memory is  
restored.

"Mother's day"  
occurs just  
as the snow  
recedes,  
on the cusp  
of dark wings  
who flash crimson  
in the heat of the  
son.

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SARA IS A WRITER, ETHOLOGIST AND NATURALIST WHO IS MAKING HER HOME IN ABIQUIU, NEW MEXICO AFTER LIVING IN MAINE FOR MOST OF HER LIFE. SHE HAS INDIGENOUS ROOTS. NATURE IS HER MUSE AND INSPIRATION. SHE WRITES FOR MANY PUBLICATIONS MOST OF WHICH FOCUS ON NATURE, AND ECO-FEMINISM - THE BELIEF THAT WHAT IS HAPPENING TO THE EARTH IS ALSO HAPPENING TO WOMEN.



I wrote this poem on March 25th without the *conscious* awareness that I was participating (for the first time this year) in the most ancient practice of seed sowing while honoring that first mother's day with seed songs...

Because women's stories *live* through me it no longer matters what my conscious intention may or may not be. My mind - heart body knows what to do and just when to do it.

Originally, 'mother's day' was a celebration of the Earth Mother whose early spring stirrings begin in the northern hemisphere in late March. Thirty years ago when I first discovered this information in a book of women's mythology I was struck by the *feeling sense* of discovering a profound truth that has been buried by Patriarchy.

So it remains to this this day.

# SEEDS OF RESILIENCE STORIES.

Audio of these seed stories can be heard at the  
Seed: Climate Change Resilience exhibition at the Albuquerque Museum.

## MAIS

IREN SCHIO

While growing up in Switzerland I knew Mais, as it's called in Swiss German, to be grown for Animal feed and oil.

Yet when I went on bike adventures outside Zurich's city limits as a Child the cornfields were always fascinating to me.

From the tender first green shoots to the tall stalks gently swaying in the breeze. If it was ripe enough, my friends and I helped ourselves to some ears and ate them right there as a delicious snack! Much more delicious than the exotic canned baby corn we were familiar with in Chinese Restaurants.

After living in New Mexico I learned to love corn in a much deeper way.

From petroglyphs to Tamales, what a gift Corn is for us Humans.

Robert Mirabal gave a concert at Ghost Ranch in 2015 and gifted his audience kernels of the Blue Corn he grows in Taos.

I have planted them in the spring in the garden ever since.

After harvesting and husking the Corn we grind it into a coarse flour.

We tried grinding it at first on a stone metate but contrary to all the photos of smiling Native maidens grinding corn in that fashion, it proved to be very hard work and we now use a metal hand mill for this task .

Dave bakes the most delicious corn bread with our flour .

I often play my flute in the Corn patch during growing season, as a thank you to the Corn Mothers, and because it brings me peace and joy.

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

## TEPARY

TIANA BACA

A wet spring almost made me forget  
the way the earth  
cracks and crumbles  
in summer sun

When we tucked you in  
the earth  
my feet stirred from  
the warmth  
of the ground below

Four days you waited  
in sweltering soil  
as I offered small prayers  
in between my curses of  
broken irrigation  
grateful that  
of all the seeds  
in this moment  
it was you

waiting

I figured you'd survive  
but I didn't account for  
your thriving

Seven days in  
and just one drink  
rainwater  
portioned out of the cistern like  
communion  
just a taste

Yet as you arched forth  
breaking ground I thought might  
break you  
I could feel the meaning of  
tenacity

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TIANA BACA IS THE GARDEN & SUSTAINABILITY DIRECTOR AT THE DESERT OASIS TEACHING GARDEN IN ALBUQUERQUE, NEW MEXICO. SHE IS PASSIONATE ABOUT REGENERATIVE AGRICULTURE AND COMMUNITY EDUCATION.



# LANCELEAF SAGE

BEVERLY TODD

floating on the melting snow  
rushing from creek to river  
tiny seeds

caught in the out take  
flushing into the farmer's field  
settling onto the edge of a furrow  
sinking into warm soil

inhaling  
exhaling  
awakening

tiny root reaching deep  
green shoot reaching to the sky  
leaves opening to the sun  
growing taller into  
the longer summer days

bright crisp aroma  
bees loving  
brilliant tiny blooms

seeds ripening and falling  
stems and leaves drying  
with the shorter, colder days  
snow falling

as seeds wait  
for the next turning  
of the world.

# LANCELEAF SAGE

*SALVIA REFLEXA*

This gentle sage appears among the vegetables at the community garden. When I bump her, she reminds me of her presence with her blunt scent. I love to crush a green leaf and inhale the full aroma. Her seeds ripen over a few weeks and fall as they are ready, so I visit often with a bucket to shake the seeds into.

Native annual, also known as blue sage, common throughout the Rocky Mountain Region. Volunteers and will self seed in the garden. Like all members of the Mint family, it supports beneficial insects and feeds bees. Michael Moore in Los Remedios describes its medicinal uses and calls it a form of local chia.

This persistent cousin of the tomatillo returns every spring and hugs the bare, hot ground at the edges of the community garden. She bears generous small sweet yellow fruits in papery husks that the prairie dogs share with me. Where seeds fall on irrigated ground, she grows a little taller, a little wider, a little brighter green.

# VIRGINIA GROUNDCHERRY

*PHYSALIS VIRGINIANA*

Perennial native volunteer at the community garden. Drought hardy, sprawling plant, 12" to 18" in height. Sweet fruits are small and more abundant with supplemental water.

This patient member of the legume family comes into the field with the ditch water and waits for summer heat to sprout and grow. She feeds herself, the soil and other plants by hosting rhizobia on root nodules that fix nitrogen from the air into the soil. I love to walk among her in late summer when long stems with tiny purple flowers sway in the breeze and buzz with all sorts of bees collecting nectar and pollen.

# FOXTAIL PRAIRIE CLOVER

*DALEA LEPORINA*

Late summer annual in legume family. Upright, branching to 3' tall. Volunteered at the community garden, likes irrigation. Rhizobia nodules observed on the roots – potential cover crop species? Bees love the late August bloom. Shallow roots and late seeding make it easy to eliminate if unwanted.

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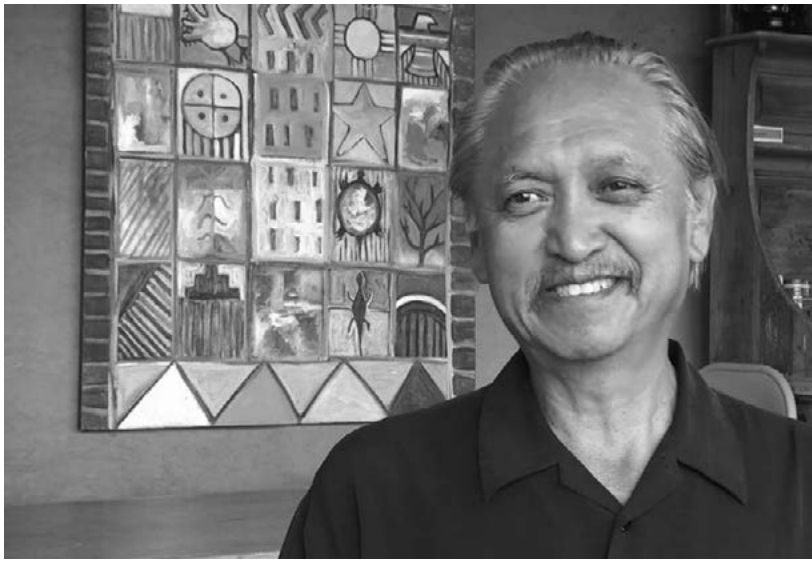
BEVERLY IS A POTTER, HOME GARDENER, PERMACULTURE DESIGNER, AMATEUR BOTANIST, COMMUNITY ORGANIZER, SEED SAVER, AND STUDENT OF PLANT BREEDING. SHE HAS BEEN PLANTING, HUGGING AND CARING FOR A HALF ACRE FOOD FOREST IN FARMINGTON, NEW MEXICO FOR 18 YEARS.

# SEED STORY

JENNIFER CASE NEVAREZ AND LARRY EMERSON

It all started with a stranger in a coffee shop  
That stranger was Dr. Larry Emerson,  
a Diné farmer, researcher, relative, and indigenous activist  
I was a refugee from hurricane Katrina at the time,  
and Larry looked me in the eye  
in the middle of a coffee shop  
and said "You're in Root Shock."  
His words rang through me like a gong  
And although the modern world I had come from  
offered little context for understanding  
what he meant by that  
I knew he was right.  
And, as he explained further  
humans can go into shock  
when they are uprooted or unrooted...  
when they lose their sense of place and belonging  
and that in order to survive and even to thrive,  
we actually need to be connected...  
and to be responsible to something bigger than ourselves  
and so, in that moment  
a stranger became a friend  
and we began a journey together  
of bringing human beings back together  
with themselves, with each other,  
with the earth,  
and with Creation  
through the Tse Daa K'aan Learning Community,  
which was born and built on Larry Emerson's farm in Tse Daa K'aan (or Hogback)  
in Dinétah (or Navajo Nation)...  
And for almost a decade,  
older and younger generations came together there,  
including students from all over the nation,  
to put their hands on the earth,  
to plant seeds,  
to tend the farm,  
to sit in the chao and the hoghan,  
and to talk around the fire  
to remember what it means to be a responsible human being.  
I have watched many city kids weep  
the first time they planted anything  
or begin crying at the smell of wet earth  
the first time tilling a field or making adobe  
One student, transfixed staring at the earth, even said  
"I have never done this but I know this  
I know this in my body...I know this in my soul  
I know this smell...I know this feeling  
it's familiar in the most peaceful and comforting kind of way"  
We planted seeds of all kinds  
Corn, Bean, Squash, Melons, Alfalfa, Medicinal Herbs  
We nurtured orchards and harvested Tobacco, Cedar, Sage  
Timeless and primal, the seeds taught us and we spent season after season  
restoring a sense of kinship and reconnecting  
Reconnecting community members and visitors of all ages  
with themselves, with each other, with the Earth, and with all of Creation.  
Tilling the soil and also tilling the seeds of humanity  
Because, as Dr. Larry Emerson advised the very first day I met him  
"Well-being is nourished by being accountable to a people and a place"

IN HONOR OF DR. LARRY EMERSON. 1947-2017



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LARRY EMERSON A MEMBER OF THE DINÉ NATION FROM TSE DAA K'AAN, DINÉTAH, HOGBACK, NEW MEXICO. A RESPECTED FATHER, BROTHER, AND SON, AND A DINÉ COMMUNITY MEMBER WHO SERVED THE GREATER GOOD AS AN ACTIVIST, RESEARCHER, EDUCATOR, FARMER, AND ARTIST. IN RESPONSE TO GROWING CONCERNS IN SERVICE TO THE GREATER GOOD, LARRY EMERSON AND JENNIFER CASE NEVAREZ WORKED TOGETHER FOR OVER A DECADE TO BIRTH THE TDK LEARNING COMMUNITY AND STEWARD A SERIES OF HOGAN DIALOGUES.

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JENNIFER CASE NEVAREZ IS A GRANDMOTHER, AUNT, WIFE, DAUGHTER, AND SISTER WHO LOVES LIVING IN THE GUADALUPE BARRIO NEIGHBORHOOD OF SANTA FE, NEW MEXICO. SHE STEWARDS [WWW.COMMUNITYLEARNINGNETWORK.ORG](http://WWW.COMMUNITYLEARNINGNETWORK.ORG), A NON-PROFIT ORGANIZATION THAT WAS BORN FROM THE HOGAN AND FROM TDK LEARNING COMMUNITY AND IS DEDICATED TO "BUILDING COMMUNITY THROUGH REAL-LIFE LEARNING."

# BLUE CORN

JOHN MCLEOD

In October, at the Intertribal Food Summit, I had the opportunity to return to Governor Suazo of Taos Pueblo an ear of blue corn that I had grown out. This humble reunification marked 31 years since our community of friends and growers had received the gift of this corn from Tellis Goodmorning of Taos Pueblo at the Kokopelli Nāatural Law Conference. Over the years, Chris Wells, founder of All Species Projects had been the primary keeper and grower of that corn.

Now it had been my turn.

Although we have been growing fruit and vegetables on our small farm at Story Ranch, along the Tecolote River near Las Vegas for over 30 years, the planting and harvesting of the blue corn was not only story-driven and climate determined but life changing.

Following years of climate activism and engagement, I have come to accept the reality of climate driven disruptions beyond our imaginations. Alongside this living nightmare, has been my increased respect and understanding of the necessity for developing food security in our region and the critical role place-based seeds, with memories and capacities for resilience through climate extremes, have in our future food sources.

The blue corn ear I was gifted, launched me on one of my greatest agricultural journeys. It grew my respect, developed my observer skills, expanded my baking choices, and gifted me an authentic response to climate chaos.

Governor Suazo, graciously accepted the precious ear I handed him, thanked me, stuck it in his pocket and wandered on. images labelled John Mc with this



JOHN IS AN EDUCATOR AND SEED LOVER. HE LIVES AND WORKS AT STORY RANCH OUTSIDE OF LAS VEGAS, NEW MEXICO

# HEMP

## MARY WALDIE VIGIL

I am still here.  
But I have not been in your area for a long time.  
I grew acre upon acre in the old world.  
The world where I was loved and cared for.  
I was a U.S. staple they might say. I was used for paper, clothing, and rope.  
I was honored to have Thomas Jefferson use me to write the Declaration of Independence and to have Betsy Ross sew me into a flag.  
Then a new world dawned.  
The war on Drugs began and I was considered a drug.  
It was prohibited to grow me and what use to be prized was forgotten in a bag in the National Seed Storage Laboratory.  
I was rotten, moldy, dusty, and lost for a long time.

However, one day the truth about my significance and a need for me had arisen.  
I am more than a piece of paper or cloth.  
I am an agricultural marvel.  
I can clean the soil which has been contaminated.  
I can provide healing with my CBD properties that have now been found through science. My seeds when consumed are more nutritionally superior than flax seeds.  
I can still become fiber, but I can be used for much more than just cloth or rope.  
I can even build houses with bricks build from my stocks.  
And one day I just might be the biomass that makes your electricity.  
I am a revolutionary plant!

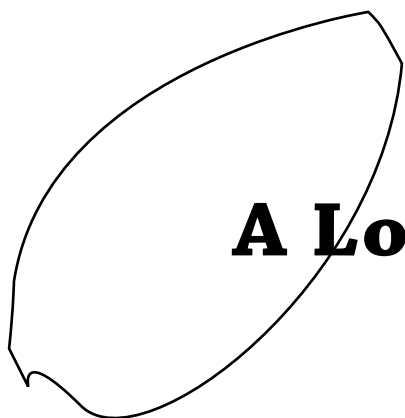
Before you judge me, learn about me.  
See if I can help you or your family, I just might be one of the answers to today's problems.  
You will be able to find me soon growing in your neighborhoods and in fields you pass.  
I will be on the shelves in stores in various forms.  
Look for me, and when you find me, don't forget that I almost passed out of all knowledge.  
Be thankful that Hemp exists.

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MARY IS A RANCHER AND FARMER AND LIVES  
WITH HER FAMILY IN SAN FIDEL, NEW MEXICO



Collage includes original photographs by Blair Butterfield ("Wishes" 2018) and Gina R Furnari



## **A Love Manifesto in Acts**

This toolkit of ideas and resources is presented as a means to explore and consider ways to lighten our presence on our planet. Many ideas are quick and simple to incorporate into your daily routine. Others are more ambitious – Enjoy!

# Prologue

In April of 2019, a group of 9 MFA students from the Nomad/9 Interdisciplinary MFA program at the University of Hartford spent several weeks in New Mexico working with the people and land. This residency was conducted under the guidance of the Nomad/9 program director Carol Padberg, program manager Carla Corcoran, thesis advisors Mary Mattingly and Christy Gast as well as guest artists Roxanne Swentzell and SeedBroadcast (Jenn Hart-Mann & Chrissie Orr). The Nomad/9 MFA is a graduate art program dedicated to regenerative culture. The curriculum brings together interdisciplinary approaches with ecological studies, field-based learning, social engagement, and systems thinking. This low residency program supports students in developing their art practices while engaging in studies at sites across the Americas.

## Acknowledgments & Thanks

We would like to acknowledge that the work of this residency was done on the ancestral lands of Pueblo Nations, in particular, the communities of Acoma, Laguna, Santa Clara, and Pojoaque. We are grateful to Roxanne Swentzell, Porter Swentzell, Rose Simpson and Beata Tsosie-Peña of the Santa Clara Pueblo, Nicole Lovato of the Santo Domingo Pueblo, Aaron Lowden Jr. of the Acoma Pueblo as well as Jenn Hart-Mann and Chrissie Orr of SeedBroadcast all of whom fed us, taught us and inspired us with their generosity, knowledge and wisdom.

heartfelt thanks to Leon Tafoya,

of San Fidel's acequia,

Beverly, Marty Vigil,

of the San Fidel

Association and his

Our kind hosts in

Antonio Trujillo

of the St Joseph

School and his wife,

students and teachers

& Janet Riley of J & J Haaku Catering who fed us

San Fidel. The many relationships we built with place,

with tradition, ancestors, plants, and animals

left us grateful and inspired. We

appreciate our families who kept

things functioning at home while

we were far away working.



We also extend our

the mayordomo

and his wife

the president

A c e q u i a

wife, Mary.

San Fidel:

p r i n c i p a l

M i s s i o n

Lucinda. The

School. Jay

lovingly in

with seed,



## - List of Nomads contributing to this manifesto -

**Zahar Al-Dabbagh** (Nomad/9 MFA, Cohort 2) is an Arab-American visual artist currently living and working in Jeddah, Saudi Arabia. Working mainly with the camera, she examines themes of meaning and identity within the human experience, and how spirituality weaves in between the complex contexts of culture and art. She divides her time between the Middle East and the United States.

**Fatric Bewong** (Nomad/9 MFA, Cohort 2) is a Ghanaian artist whose artistic practice spans from photography, performance, video, and installations. Her body of work focuses on land and water pollution. She received her BFA from Kwame Nkrumah University of Science and Technology in 2006. She is currently in her final year at the University of Hartford pursuing an MFA in interdisciplinary art studies.

Bewong has facilitated and led workshops for students and women at The Adelaide English Secondary school, Australia; Multikids School, Accra; and the Sirigu Women's Organization for Pottery and Art, Bolgatanga. Her work has been exhibited at the Nubuke Foundation Ghana; Kerry Packer Civic Gallery, Australia; Koubek Center, Miami; Laberinto Projects, El Salvador; and The Water Bar, Minneapolis. She has also participated in a number of artist residencies and workshops including Art and Community, SWOPA, Bolgatanga, Ghana; Art and Healing, Koubek Center Miami; Reassembling Time: The Alternative Pedagogy of Mildred's Lane, Pennsylvania; Art and Ecology, Rhinebeck; and The Archive: Static, Embodied, Practiced, in Accra, Ghana. Bewong lives and works in Accra, Ghana.

**Blair Butterfield** (Nomad/9 MFA, Cohort 2) is an artist whose work spans multiple mediums from community place making to photography. Her work focuses on the intersection of human culture and nature. Often utilizing ethnographic techniques of research with sound recordings, video, photography and transforming this field work into installations, photographs or into book form. Born in the Okefenokee swamp of North Florida, she attended the San Francisco Art Institute, Central Saint Martins London and is currently completing her MFA with the University of Hartford's Nomad/9 program.

**Jarrold Cluck** (Nomad/9 MFA, Cohort 3) is a native of small-town Rudy, Arkansas where he works, lives, and learns from the forest environment of the Ozark Mountains. He graduated from the University of Arkansas Fort Smith in 2015 with a BA, minoring in philosophy. As a steward of the land, Jarrod tends to chickens and gardens with affection and gratitude. He seeks knowledge, creates meaning through his practice, and is always looking for good recipes.

**Gina Raffaella Furnari** (Nomad/9 MFA, Cohort 3) is a painter and process artist focused on investigations of place, community, and belonging. She lives and works in New Jersey on the edge of the Pine Barrens. Gina holds a BFA in Painting and Art History from the Hartford Art School and has exhibited in the United States, Iceland, and Ireland.

**Sto Len** (Nomad/9 MFA, Cohort 3) is a printmaker, installation, sound and performance artist whose recent work responds to the urgency of water protection, increasing urban density and a burgeoning public awareness of ecological concerns. An Asian-American artist with influences from his Vietnamese and Virginia roots, Sto works within this dichotomy by incorporating place-based issues, identity politics, history, environment, and traditions. Growing up in the Washington DC area, Sto was influenced by the art and activism of the DIY punk rock scene during the 90s, which he continues to embody through artwork that combines those ethics with experimental takes on traditional craft. Sto has exhibited his artwork internationally, including exhibitions in NY, Los Angeles, San Francisco, France, Vietnam, Japan, London, Australia, Denmark, Canada and Mexico City. Sto co-founded the alternative arts space Cinders Gallery in Brooklyn, NY which has exhibited hundreds of artists since its inception in 2004 and continues to curate exhibitions as a project-based Non-Profit Arts organization. Sto Len is based in Brooklyn, NY and you can see more of his work here: <http://www.stoishere.com>

**Leslie Sobel's** (Nomad/9 MFA, Cohort 3) work is driven by dual perspectives of art and science. Her work reflects her commitment to fostering difficult conversations about industrialized society; including complacency towards habitat loss, mass extinction and climate disruption. She works in mixed media frequently incorporating photography, scientific data and painting, printmaking and sculpture, has shown widely and lives in Michigan. Her collaborations with scientists have taken her to the Southwest, camping on a glacier in Canada and working on a number of watersheds in the US. Her BFA is from the University of Michigan and she has also done master's work in interdisciplinary technology at Eastern Michigan University. She expects to complete her MFA in June 2020. See her work at <http://lesliesobel.com>

**Sophy Tuttle** (Nomad/9 MFA, Cohort 2) is a Boston-based interdisciplinary artist whose work ranges from canvas paintings to murals to sculptures and installations. She received her BFA in Illustration from Rhode Island School of Design in 2008 and is currently working on an MFA in Interdisciplinary Art from the University of Hartford Art School. Influenced by artists such as Walton Ford, Mark Dion, and Alexis Rockman, Sophy uses visual storytelling to reimagine the future, resituate our position in the web of life, and create new narratives that explore regenerative, resilient culture-building among all forms of life.

Sophy's work has been shown extensively in New England, as well as nationally and internationally including at the Cape Cod Museum of Art and Eastern Connecticut State University. Her murals can be seen all over New England, as well as in Miami and Oaxaca, Mexico. She continues to show regionally while becoming more engaged in public and community-based art projects in Boston and beyond.

**Rachel Wojnar** (Nomad/9 MFA, Cohort 3) is a multimedia maker interested in explorations of natural relations and the ways in which they can thrive. She recently relocated from Cumberland, Maryland to Baltimore, Maryland, where the contaminated earth and water of the city ask for help and healing. Rachel's current work revolves around growing oyster mushrooms to be used for bioremediation, to nurture the soil and its entanglements of life. She holds a BA in Art and Art History from McDaniel College and has exhibited in the United States and Ireland.



## - Stories of Seed -

Seeds are a connection with place. Sharing seeds is sharing the gift of place – letting us take a piece of place home to our own place. The foods we shared here are more than sustenance but also culture, history, traditional practice and even religion. Being sent home with seeds for these traditional foods feels like something far deeper and more meaningful than buying seeds from Burpee or even a good small purveyor. Seed sharing is a gift of culture. The only possible response is to keep sharing – pass it forward and ideally send seeds from our cultures back here to those who were so generous with us.

The following tool kit encompasses ideas prosaic and poetic, imagery and words that we hope will help you share our love for the seeds and people of the region.

*Leslie Sobel*



## - Seed, Self, & Vulnerability -

When we enter a new space, present a new idea, or instigate a new relationship, we are at our most vulnerable. Like a seed ready to germinate, we are acutely aware of our surroundings and all of the elements that have combined to bring us to this moment. Often, we are aware that the ensuing moments will be uncomfortable, embarrassing, or maybe even dangerous. But we do it anyway.

The seed teaches us that only through this phase of discomfort can we break through into a new realm that didn't seem possible before. The seed only becomes a full plant after shedding its hard shell and then pushing up past all the dirt and on towards the sun. Being vulnerable is akin to giving the gift of trust. With enough trust, new communities form and thrive.

As you read through this journal and take in the work of SeedBroadcast, we ask that you take a moment to place yourself in this open and vulnerable state — ready to explore conflicting truths, complicated landscapes, and other complex issues of the Anthropocene.

*Sophy Tuttle*

## - Healing through Knowing Oneself -

As we enter this journal, and as a first step in the act of moving forward towards healing from the weight of heritage and histories we've lived, we ask that you engage in this short activity (that can be done individually or in a group) of acknowledging yourself, who you are and recognizing from where you speak.

To state out loud: your name, your culture, your heritage, your ancestry, and what brings you to the space and land you are in at this present time.

When applicable, speak the names of your lands in their past form, before the era of borders and lines.

Recognize what you can of who you are, as far back as you know, or as recently as you can remember.

You are free to share this with other members of the group joining in this practice knowing that all the words spoken are within a circle of trust and understanding.

*Zahar Al-Dabbagh*



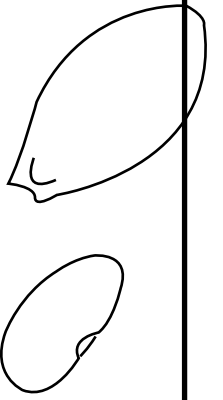
## Seed Meditations ←

Today take a moment to think of all your friends and family around you, think of your ancestors, think of all the things that pass through your hands and how they came to be. Consider your life support systems and their origin. Be with it until you find that sincere moment of gratitude; you will feel it in your body, not in your mind, and when you get there say "thank you" and allow yourself to smile.

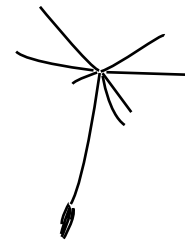


▶ Seed Meditations – Today practice listening to those around you without forming a response or solution. Just listen deeply and allow other capacities of perception to develop rather than the mind’s constant thinking. ◀

# Act I. (Observing the Land)



The snow has melted in Central Vermont and last year’s gardens are starting to emerge. They are muddy, cake-like in consistency and weaved with a blonde cover crop. Soon little seeds of “weeds” will start to fill in. The Earth does not like her soil bare. But the weeds here are dandelions, clover, and vetch. Friends of the soil, nitrogen-fixing, friends of the insects, and pollinator plants. Here we have our own built-in cover crop. The land also provides us with a lovely tea weed, a pineapple chamomile, *Matricaria discoidea*.



Sometimes we are so quick to judge a “weed” as a weed, or each other as human beings moving throughout the world. But when we slow down, and when we allow ourselves the opportunity to listen and observe, we realize that we are getting exactly what we need to grow and be nourished.

*Blair Butterfield*



Photo: © Leslie Sobel 2019

# Act II. (Sow)

## - My Seed Story -

Crossing through the kitchen, an old sweet potato sprouted on the counter. Not sure of the outcome, I took the spent spud out to the corner of the yard and dug a hole. Somewhere between a funeral and an experiment, I pulled the soil up over the potato and walked away. Time passed and I forgot about it. One day, a month later, I returned to that spot only to find it overrun with vegetation. What was this weed that took over? Soon I realized that it was the verdant vine of the sweet potato. Taken aback, I watered it, talked to it, and thought about it. I thought a lot about it. Summer progressed, the vines grew and eventually died back. Surely, I had killed it. It was an interesting experiment. Maybe I would learn and try again next year. Weeks passed and curiosity returned. I went back to the spot, now covered in dried plant matter, and dug. Something was there! I unearthed it, revealing not one, but three sweet potatoes. One in particular was quite impressive in size. Overjoyed, I brought them in, cleaned them, and put them on the tiled counter like trophies. As time passed again, I remembered the original sweet potato. Not wanting the tubers to go to waste, I baked the sweet potato, added butter, brown sugar, and a pinch of cinnamon. It was joyous. I was full. I thought again for a long time. Something happened that summer. A seed was planted.

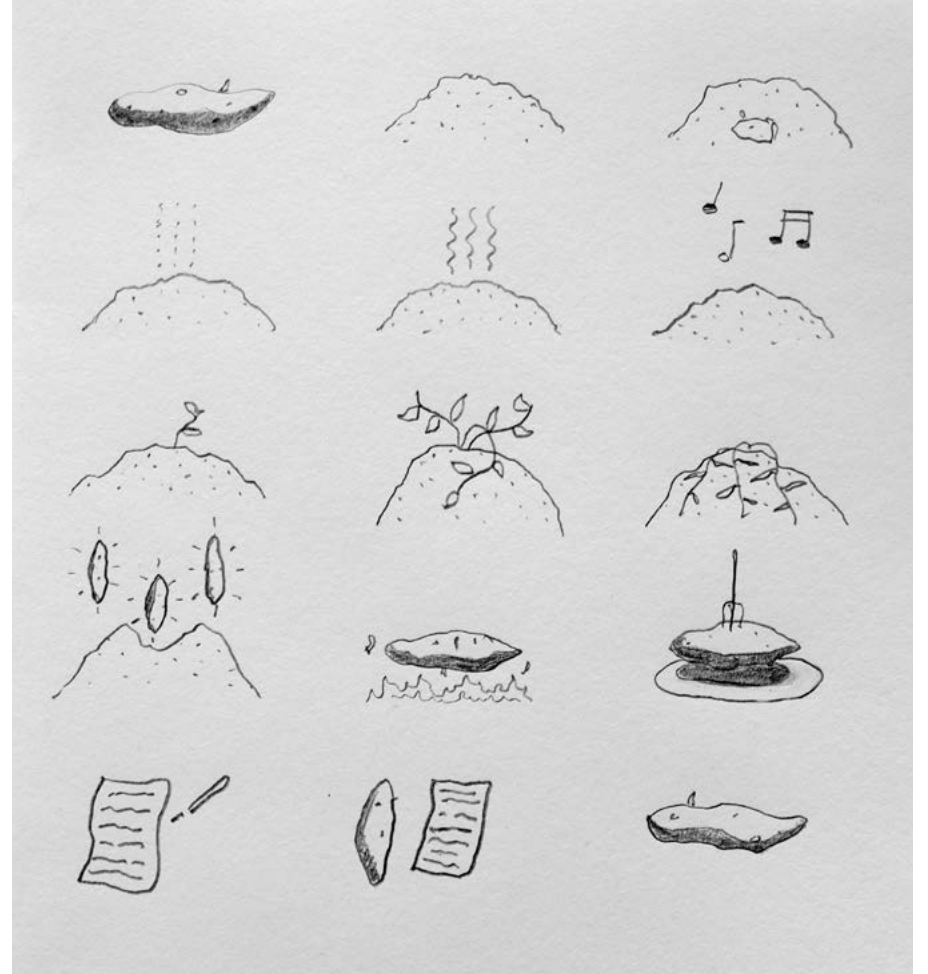


Illustration by Jarrod Cluck

Jarrod Cluck

## - Your Seed Story -

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### Seed Meditations

Plant something, anything. Take a cutting from a succulent, collect seeds from your food, or buy seeds from a local seed saver. Start the seeds in any container, it doesn't have to be perfect. Then find a place to plant them once they are bigger, an old box, a fabric bag, start a raised bed in your back yard, join a community garden, start a container garden on your roof, anything, just plant and enjoy sowing seeds.

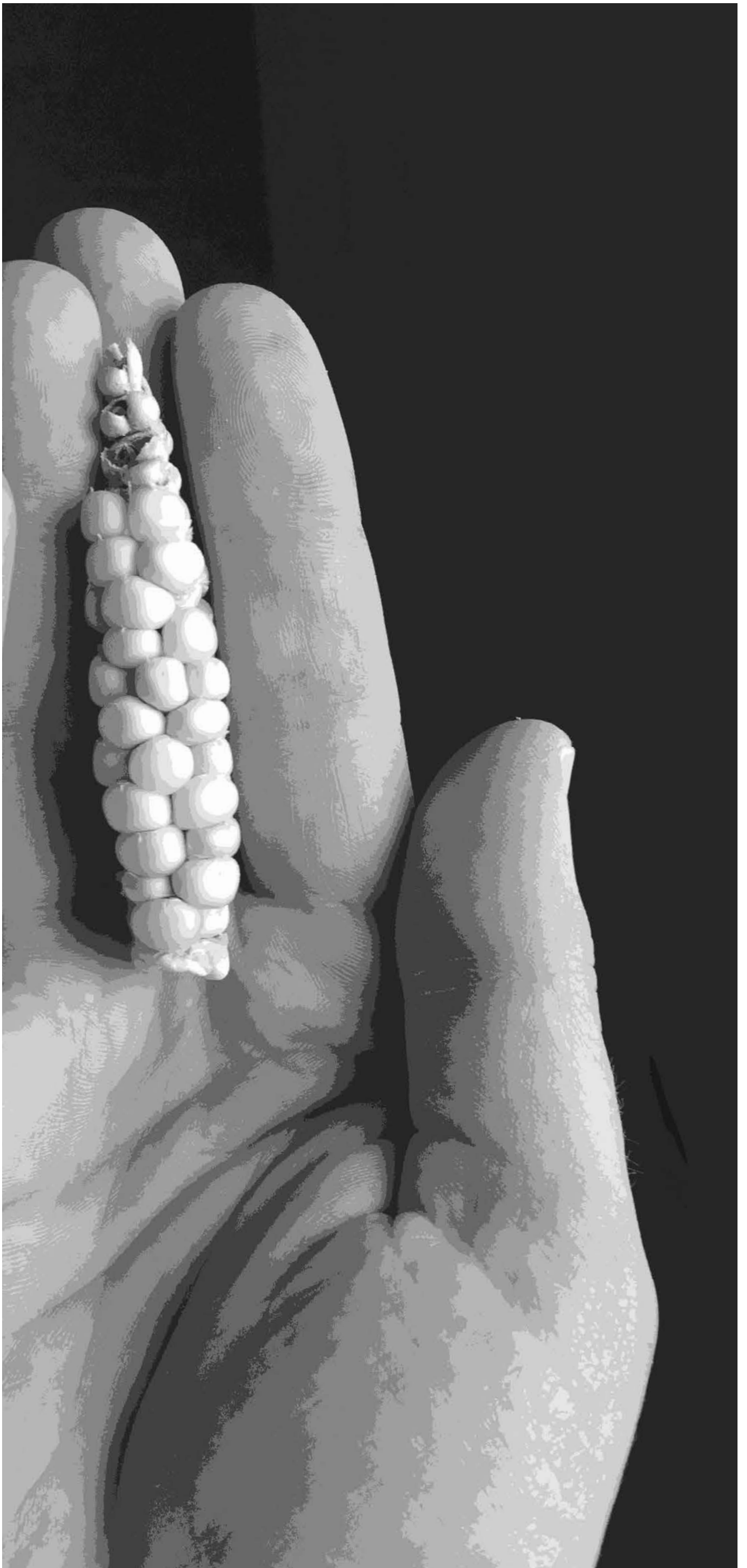


Photo: © Leslie Sobel 2019



# Act III. (Nurture)

how to love a nother being:



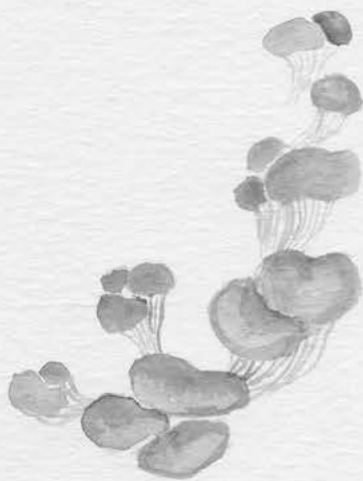
say hello each  
morning



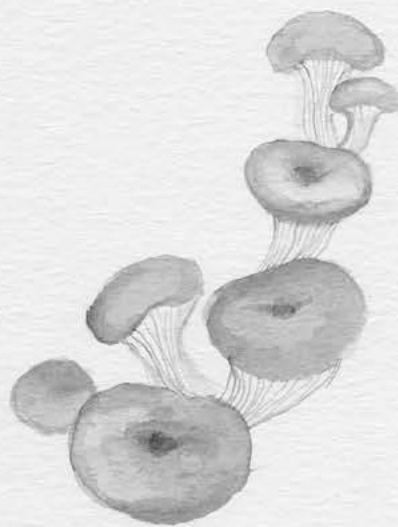
feed her well and  
bring her gifts



look long and close,  
breathe her in



smile at her



thank her for  
all she shares



breathe out,  
"i love you"

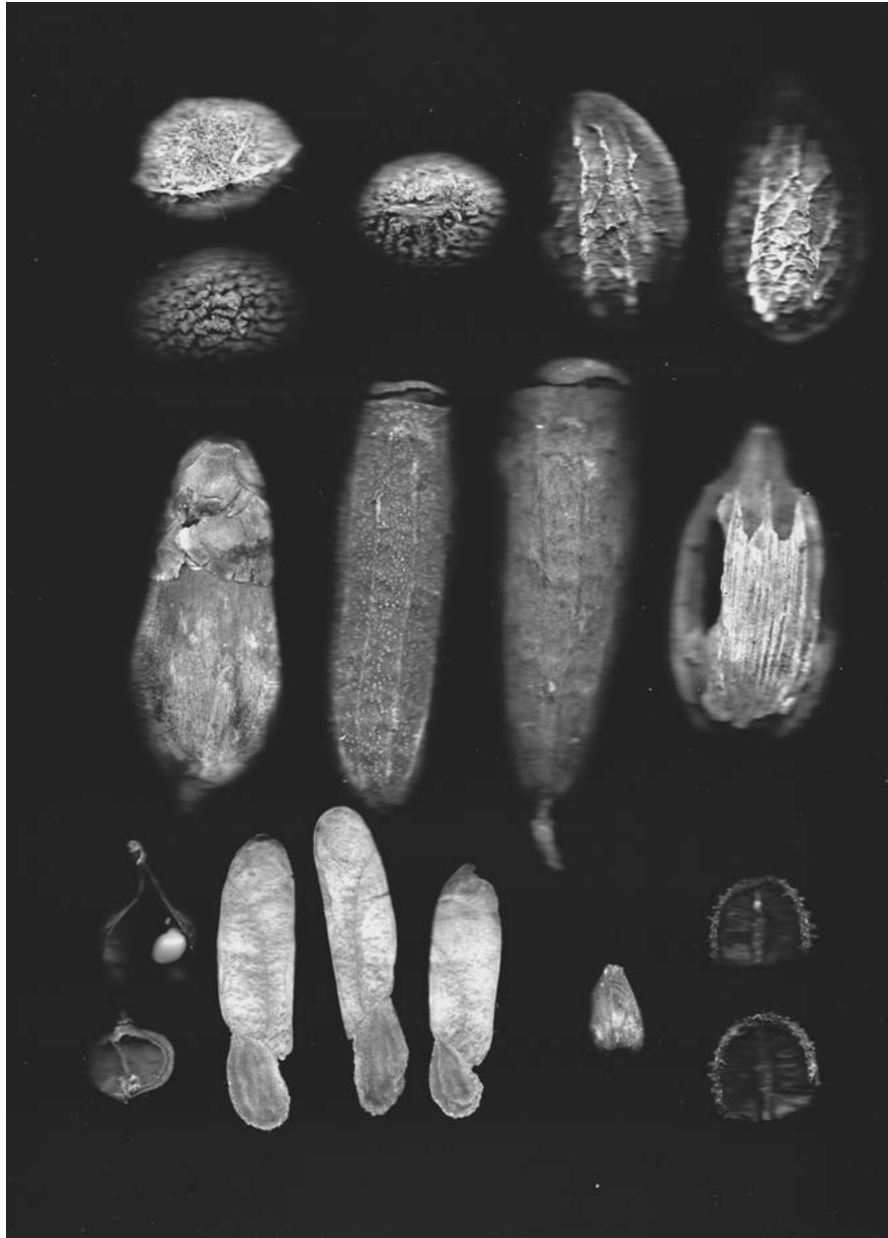
*Rachel Wojnar*

Seed Meditations

In consideration of time: let's imagine what it takes to nurture anything in our lives. To take care of our bodies, to exercise, to cook and eat well, to maintain and garden, to raise children, to build a career. But so often people complain about a lack of time. We hear "time is money," but what if we imagined our own economy of joy and well being - and its main currency is time. We choose to spend time nurturing the things that bring us joy and well being. This instruction asks you to cut things out of your day such as TV, mindless phone browsing, internet surfing, and start to nurture something new. Nurture your seeds for a garden, nurture your hidden talents, your neglected friendships, reconnect to friends and community or simply nurture yourself with a moment of silence and deep breathing.

Above: Illustration by Rachel Wojnar

# Act IV. (Harvest)



It is an early Saturday morning of July in the hills of Central Vermont. The land and sky are blanketed with misty clouds of fog. Everything is a grey blue with a carpet of emerald green grasses. I go to harvest the produce for the farmer's market. I walk fields of flowers kissed with morning dew, standing bright as though they just washed their faces. I pass swaying garlic scapes, beet tops, radishes, hidden cauliflower heads with little crystal beads of water slowly rolling down and over their thick vascular leaves. But what is ready to harvest? A strong, broad row of chard stands, their veins flashing reds, golds, yellows and pale greens. I greet them, they are beautiful, kissed with morning, full of

chlorophyll and minerals. They are ready for harvest. I use a stainless steel harvest machete. It is a sharp blade. I've learned that if I use the blade straight across at the right height I am able to harvest all that is ready but still leave what I call the heart leafs. The new leaves emerging from its center. I always think about the beginning of the growing season, preparing the land, sow these tiny little seeds into the earth. It never stops being magical. All the care and nurturing of the soil and plants as they grow. And now I say "thank you." I always feel they breath a little deeper after I remove those outer leaves; they seem happy for the extra space. Harvests are magical.

*Blair Butterfield*

“

*Know the ways of the ones who take care of you, so that you may take care of them.*

*Introduce yourself. Be accountable as the one who comes asking for life.*

*Ask permission before taking. Abide by the answer.*

*Never take the first. Never take the last.*

*Take only what you need.*

*Take only that which is given.*

*Never take more than half. Leave some for others.*

*Harvest in a way that minimizes harm.*

*Use the harvest respectfully. Never waste what you have taken.*

*Share.*

*Give thanks for what you have been given.*

*Give a gift, in reciprocity for what you have taken.*

*Sustain the ones who sustain you, and the earth will last forever.*

”

“The Honorable Harvest.” *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge and the Teachings of Plants*, by Robin Wall Kimmerer, Milkweed Editions, 2015.

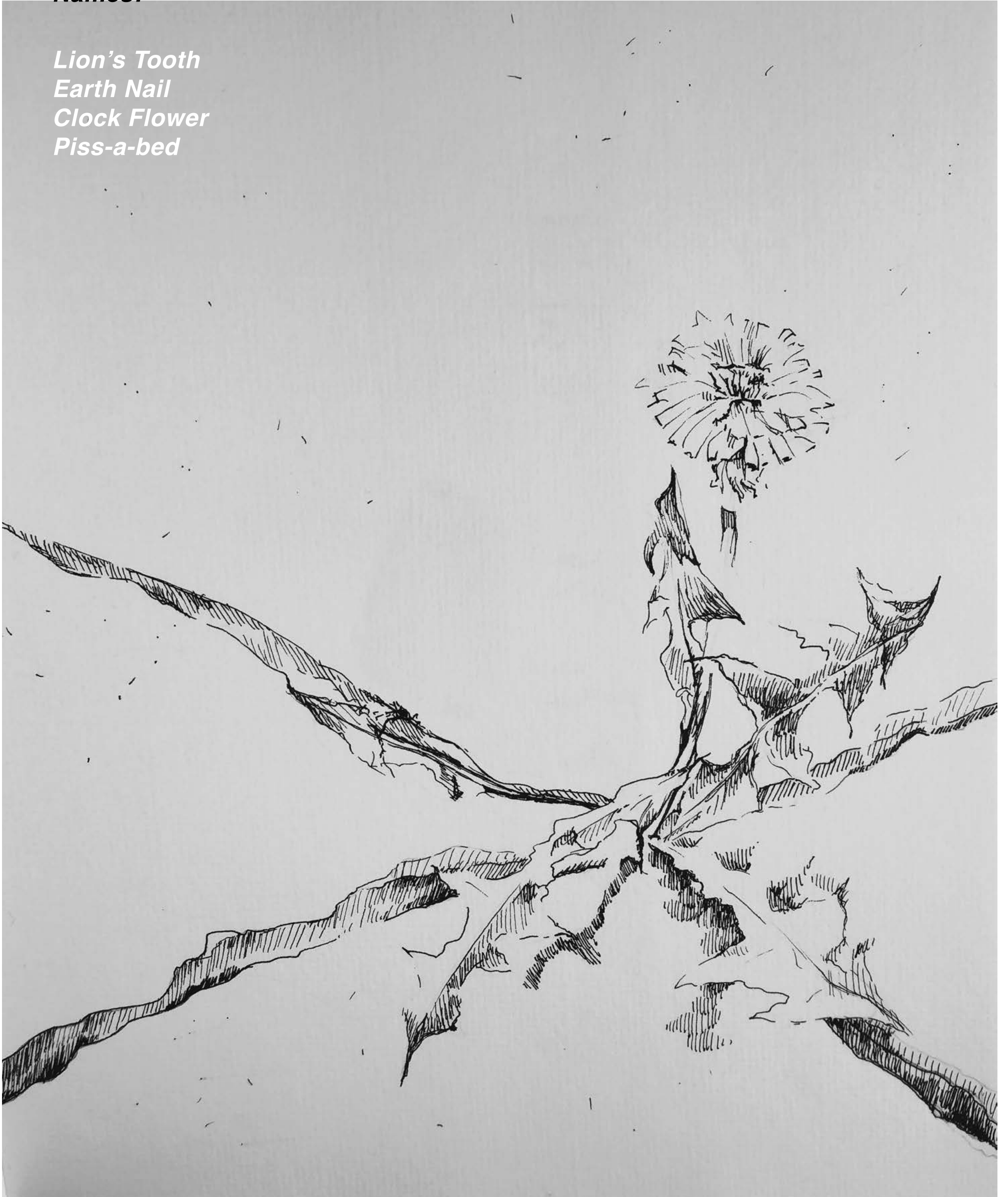
## Seed Meditations

What do we harvest out of our lives, that which we choose to nurture. What can we harvest from ourselves? Strength, courage, love, kindness, endurance, will, energy, concentration, accountability, time. Using the idea of harvest as a metaphor, applicable to all things, think about what you will spend your life working to harvest. Growing our own food we work at harvesting sustainable practices, healthy lifestyles and relationships to land. But what other things do we harvest? Relationships, friends, family, well being, joy, time, tranquility. Use this as an exercise to consider all that you are harvesting and all that you are nurturing to harvest in the future.

# Act V. (Alchemize)

**Names:**

*Lion's Tooth*  
*Earth Nail*  
*Clock Flower*  
*Piss-a-bed*



Dandelion - *Taraxacum*

Resilient - Bright - Moves Quickly - Entirely Edible

## Savory

### Dandelion

#### Pancakes:

1/2 cup of flour

1 cup of Dandelion flowers

Wild garlic/onion grass

Half an onion

Chop the onion

Halve the dandelion flowers

Mince the wild garlic

#### Combine:

4 tbs soy sauce

Dash of fish sauce

4 tbs rice wine vinegar

Pinch of red chili peppers

Reserve half of this mixture to use as a dipping sauce.

Marinate the dandelion flowers in the mixture for a minimum of 10 minutes and up to an hour.

Sauté the onions in a pan with some oil until lightly browned and let cool

**In bowl combine:** onions, dandelion flowers, wild garlic (reserve a handful of this for a garnish) and 1/4 cup of water

Stir and slowly add flour to the mixture until all of the veggies are coated in a very light batter. You just want enough of the batter to hold the mix together.

Ladle the mix (1 cup at a time) into a heated pan and cook until lightly brown.

Flip and repeat on the other side.

Serve with the sauce made above and garnish with wild garlic.

Gina R Furnari

## Perennial Herb

### More than 60 species

### Related to chicory

### Seeds carried in the pockets of travelers

### High in nutrients — minerals (iron, copper, phosphorous, vitamin A and C...)

### Some use the milk to get rid of warts

### Encourages Urine

### Detoxifies



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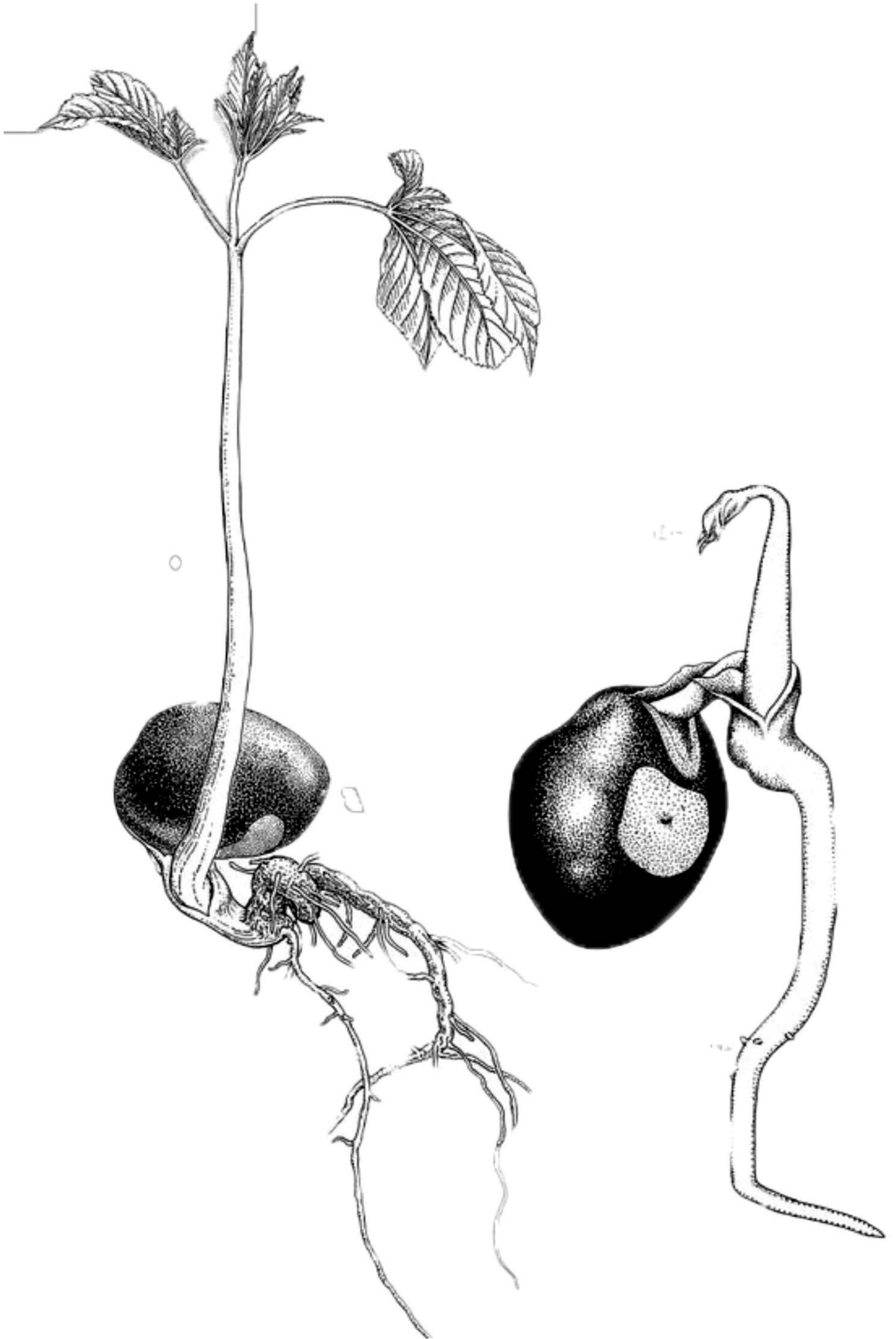
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## Seed Meditations

Find a Dandelion. Say hello. Ask permission to taste its leaf, if it feels like a yes, do it. Eat the leaf, it will be bitter, but that is okay. Say "thank you."





# Act VI. (Share)

## - Share a meal, Share a story -

In this era of rapid climate change what does it take to save the land and the food that sustain us? What does it take to protect our organic food and save it for posterity? This fun exercise allows you to consider and begin to think about the entire process our food ingredients go through before arriving at our dining tables. This exercise draws on the power of storytelling where you share your experience after going through the instructions and exercises below. The more we know about what our local land has been blessed with the more we can consume what we produce and consequently encourage our local farmers to produce. We can thus protect humanity and all living species within their local environment without causing them to go extinct or be displaced.

### Instruction

Each day is typed in block letters and highlighted in a shade of black to make it easier for the participant to follow and make entries by hand.

Flip the page, pick a day of the week and start this exercise. Continue using each day of the week through to the 7th day.

Write down either a local food or fruit you will eat by each day vertically or horizontally.

Note whether this food is sourced from your garden or farm, your neighbor's farm or garden or from your local farmhouse/market.

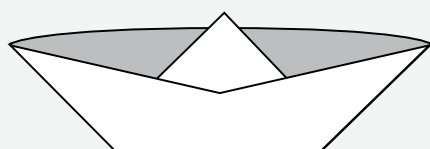
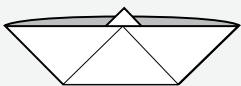
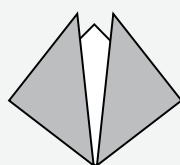
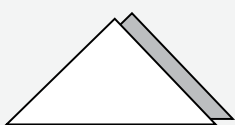
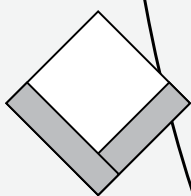
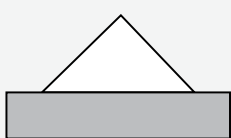
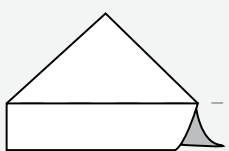
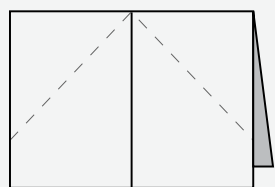
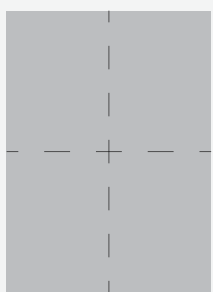
Out of the 7 days, think of sharing one of the recipes of that local food written in one of the columns provided and leave your first name and country of origin by it.

Fold the paper to form a ship upon completing the exercise. Follow the folding guidelines provided.

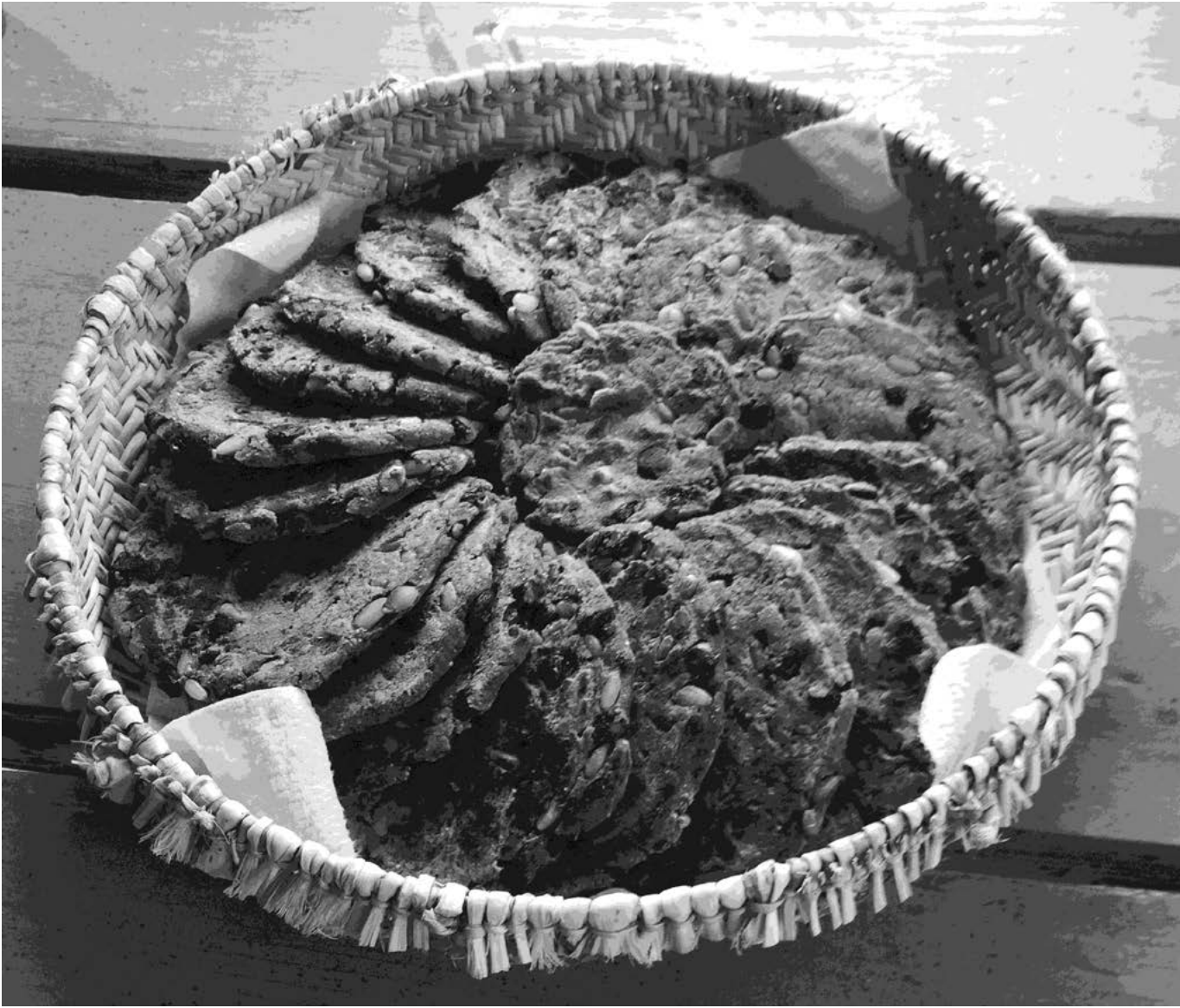
Share a local meal/fruit with a friend and talk about your experiences in this exercise. Also talk about food resilience in this era of climate change.

Pass the folded ship on to a friend to go through the seven-day exercise following the sequence.

The chain ends when the last person completes the exercise and fills his/her 8th column recipe.







### **- Gratitude -**

Give thanks for this meal

Give thanks for the many hands that have made this food possible for you today

Give thanks to the many generations that have carefully selected,  
preserved and protected what you eat today

Others desire to have just a portion, but never have what you have and you are thankful



### **- Acknowledging all Hands -**

To mother earth that sustains us all

Your infinite love is beyond understanding, even in your state of abuse you continue to sustain us.

A mother who never gives up but continues to remind us of her love.

To the water, land and the air that refresh us

To the animals, birds and crops that nourish us

To the many hands that have carefully selected, preserved and protected this land we dwell on.

We honor you.

*Fatric Bewong*

# **Act VII.**

## **(Protect)**

Use this space below to create a map of all who have played a part in your own story and history of time.

Gather the names of people, animals, plants, places and things that have contributed to your story.

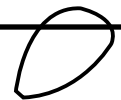
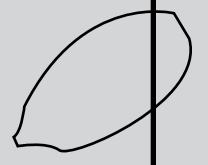
You might choose someone older or younger than you to share this with.

Collect other stories from them.

You might then share this activity with someone — find connections, elements and links you may have in common.

Protect these stories by sharing them.

Enjoy the small moments of realization of how small this world is, and how we are all part of the same story.



### Seed Meditations

Make an archive. Make something to pass down. A photo album, a book of stories, a collection of seeds, a box of feathers, anything. Interpret the words: "Heirloom Family," extended beyond immediate family to the family of this planet.

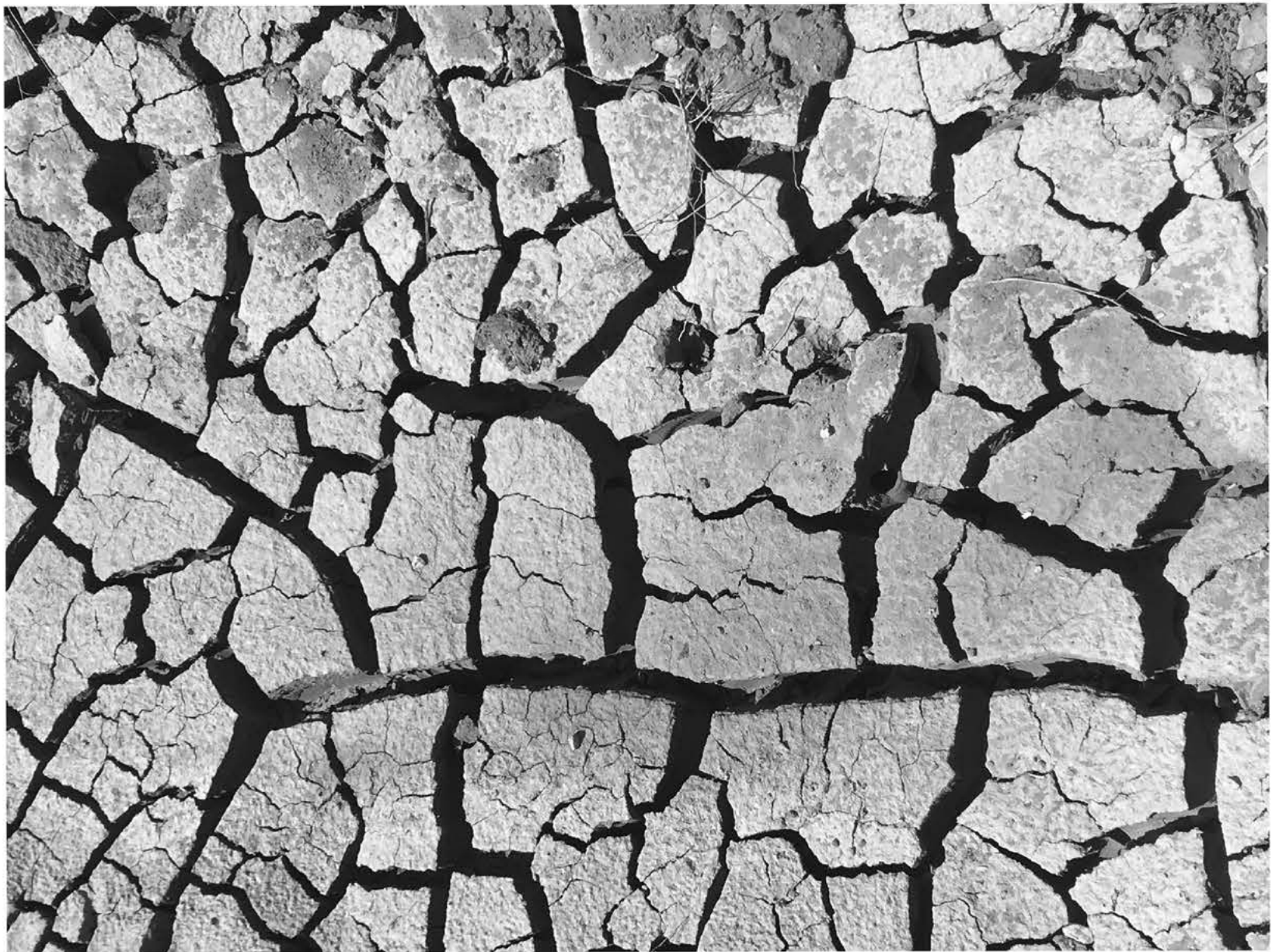


# Act VIII. (Repeat)

Seed Meditations – Do something over and over again until you become really good at it. Handstands, yoga, a dance, a banana bread recipe, kombucha brewing, massage, growing a garden, make traditions. Log it, journal it, share it and keep it going. *Blair Butterfield*



WALKING THE ACEQUIA, SAN FIDEL, NEW MEXICO



STO LEN, 2019

# RECIPES FOR RESILIENCY

## WHAT WILL FEED US IN A TIME OF CRISIS?

These are not so much recipes as "scores" for survival in this crazy world. No matter how you feel, you can pick an option that best suits you on any particular day. Find the description of your current state and its corresponding instruction. Share with your friends and create your own....



1. Invite someone to a picnic and make them your favorite sandwich.
2. Close your eyes and walk slowly until you run into something.
3. Draw a map to your favorite outdoor place. Give it to a friend and meet them there. Travel by bike or on foot.
4. Pick 1 block in your city. Walk slowly and count how many things are alive. Touch at least one with your hands.
5. Imagine your plants are people. Pick one plant and have a 5 minute conversation.
6. Give someone you love a massage while they listen to you rant.
7. Drink 1 liter of water. Imagine it is the LAST liter on Earth. Savor each sip until it is all gone. Enjoy the feeling of release when you pee.
8. Imagine with your child that your town has flooded. Make a boat together with whatever is in your house. Set sail down the street.
9. Buy or pick a bouquet of flowers. Walk around town and hand one flower to each person that smiles at you. Keep one for yourself.
10. Bring seeds to school and give some to 5 of your friends. Tell them to plant the seeds anywhere they wish. Make a map of where they planted them and keep track to see if anything grows.
11. Write a dream list on paper of things you wish to change in your life. Cut out each one and throw them in a hat. Pick one out without looking. Read it aloud with intention and then burn it. Let it sear into your mind as it becomes ash. Pick another when you complete that one. Repeat.
- 12.

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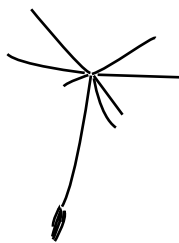
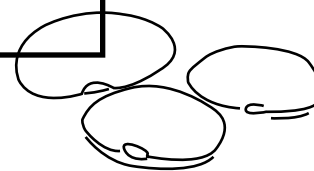
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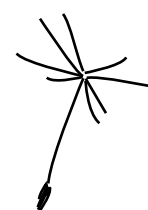
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**Thank you to our teachers, human and non-human, for the gift of your wisdom.**



# Thank You





## TRAILING NASTURTIUMS

SARA WRIGHT

I first fell in love with the fiery red and gold trailing nasturtiums that grew in my grandmother's garden when I was a small child. I believe it was my mother who first put the flowers in salads making each summer meal a festive event.

Both my mother and grandmother were gardeners so I grew up with plants indoors and out. I participated gathering all kinds of ripe seeds and pods including wrinkled bright green nasturtium seeds that looked to me like tiny human brains that shrunk to half their size as they dried on screens in my grandmother's attic. Later the seeds were stored in paper bags until spring.

The awe that I experienced touching any seed as a child is still with me. That each one carries its own story, its own DNA (protein) signature, and the form the seed will take, is a miracle worth reflecting upon.

The first flowers I ever planted were nasturtiums that came from my grandmother's garden. I prepared little rock crevices that lay against a giant granite boulder on Monhegan Island, my first adult home in Maine. Located 16 miles out to sea, this tiny fishing village was flooded by tourists in the summer. When people walked up from the wharf passing by my house, they often casually plucked the flowers I cared for so tenderly. Putting up a sign made no difference and I was too young to feel tolerance for these interlopers, eventually moving my precious nasturtium patch to another garden behind the house!

Although I used the leaves in salads I had a hard time picking the flowers, preferring instead to enjoy the feast by sight.

As soon as my two boys were old enough, each summer they bit off the fragrant flames, even as a multitude of bees and hummingbirds vied for sweet nasturtium nectar. Sometimes, when childhood friends came over, my sons would pick and eat a nasturtium creating quite a stir. Other children were amazed. No one ate flowers!

My children are long ago grown and gone and I am still planting nasturtiums some fifty years later.

Last year, I planted the few seeds that I had brought with me from Maine, here in Abiquiu. I also ordered some from a familiar catalog that specializes in organic and heirloom seeds. I grew my own in a large pot, and planted the others directly into the ground on the east side of the house. The nasturtiums in the pot had yellowing leaves and yet the seeds from both were equally abundant.

However, the nasturtiums I planted in the ground held more moisture after watering, providing my house lizards with giant green leaves that both lizards and buds thrived under during the monstrous July afternoon heat. When the vines finally began to trail in early August the plants were festooned with a riot of color, much to my joy and delight. Nasturtiums were still blooming well into November.

To this day, I rarely break off and eat a newly blooming flower as sweet as they are to the taste, although I regularly use the pungent peppery leaves in salads.

Saving seeds from year to year was simply part of what I did without thinking about it until I began to write and celebrate my own rituals (almost 40 years ago now). After making that shift I incorporated nasturtium seed gathering as part of my fall equinox thanksgiving celebration. Every year I invoke both my mother and my grandmother in remembrance and gratitude for their legacy – a long and unbroken line of growing these flowers and saving their seeds. Someday, I hope to find someone who will carry on my nasturtium seed story after I am gone.

Both the leaves and petals of nasturtiums are packed with nutrition, containing high levels of vitamin C. Ingesting these plants provides immune system support, tackles sore throats, coughs, and colds, as well as bacterial and fungal infections.

Nasturtiums also contain high amounts of manganese, iron, flavonoids, and beta - carotene.

Studies have shown that the leaves have antibiotic properties; they are the most effective *before* flowering.

Nasturtiums are native to South America; they are not an imported species, perhaps lending credibility to the importance of sticking to native plants during this time of Earth's most difficult transition. They are known as a companion plant. For example, nasturtiums grow well with tomato plants. In addition, they act as a natural bug repellent so I always have small patches of them growing around my vegetable garden. Aphids are especially attracted to them leaving more vulnerable plants alone. Rabbits and other creatures aren't tempted to eat their leaves or flowers because of their sharp flavor, yet these trailing vines attract many pollinators. Bees of all kinds love them. Although nasturtiums are frost sensitive, I note that even after germination the little green shoots with hats simply hug the ground if the weather turns inclement. Unless the temperature dips below the mid 20's nasturtiums always bounce back. In fact even a hard frost won't take all the adult plants at once because their vining habit protects some of the seeds and some flowers. I always end up pulling the vines and the very last flowers before all are withered (this is when I consume the flowers after picking a small bouquet for the house). For all the above reasons I think these tough and tender vining plants have a good chance of surviving in the face of Climate Change.



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SARA IS A WRITER, ETHOLOGIST AND NATURALIST WHO IS MAKING HER HOME IN ABIQUIU, NEW MEXICO



# THE SEED REMEMBERS

GREG SCHOEN

A bunch of years ago I met a man named Carl Barnes... who was of Cherokee ancestry. Before Carl was born, his father moved the family to western Oklahoma to homestead. Carl was born there and as a little boy he went through the dust bowl years. As a young adult, Carl learned more about his Cherokee heritage and began growing a lot of the old varieties of corn that were still around, back when many of them were still being called 'Indian corn'. He later learned about the traditional corns of many of the tribes that were in Oklahoma and was able to reintroduce some of them to their original heritage corns that had become lost to them. And this had a deep spiritual effect on these people.

Carl had a lot of words of wisdom that he shared with us.  
'The grandmothers will re-appear in the children.'  
'If we do the prayer and ceremony the Old Ones will return.'  
And one that was simple and profound—'The seed remembers.'

Carl also talked of all the colors of the corn and the musical tones like they were a rainbow that carried in itself the promise of a new language of humanity. That one got my attention and began my journey with the corn.

It's been three hundred generations since the mysterious origins of Maize (the corn) in the heart of Mexico. From there it spread, through all the migrations, and by passing from hands to hands to hands through millennia of time, deep down into South America and far up into North America, transforming itself into an unimaginable diversity of colors and forms as it sustained the people and even more so, nourished their spiritual life.

We're just beginning to understand something about inheritance that we are now calling epigenetics. It's like another layer, beyond what we have thought of as how inherited traits are normally passed down. This is where the things that are experienced by a human being within a life-- the deep and perhaps stressful experiences-- these leave imprints, that are actually passed on to the future generations. Which means that at some level we are living the experiences of our ancestors. And this happens not only with humans but also other life forms.... such as the corn.

Common to all of the maize cultures of the Americas are the stories of the Corn Mother, and that human beings come from the corn. This is universal in their understanding.

So maybe it could be that as the Native peoples went through their times of peace and plenty along with times of war and hardship, and through all their migrations, into different lands and facing different challenges, that all this left its imprints, and this went into their oral histories and traditions. And along with them they carried their seed...which itself went through its experiences of being planted in various climates, soils, and conditions, and this too was recorded, diligently, into every kernel. Could it be that there evolved these two streams of history, of knowledge, in the people and in the corn, that become braided together? So closely that the corn itself became like the record-keeper, a living library that has literally carried the stories of these peoples.

And maybe the Elders of long ago foresaw the coming times of conquest and colonization, where their ways would be lost, and so through their ceremonies and spiritual practices they imprinted their knowledge into the seed, to be kept alive by those same ceremonies and songs that are practiced to this day by their descendants.

Maybe... this is why they revere it so...

These days many Native peoples are reconnecting with their traditional seeds and at the same time are teaching their languages to their young people. As if the ancient knowledge held in the corn is returning.

The seed remembers.  
It remembers its ancestors.  
It remembers those who have planted it, and where it has been planted.  
It remembers being respected, or not respected.  
It remembers being bought and sold.  
It remembers being set free.

The seed remembers. The seed does not forget.

---

GREG CURRENTLY RESIDES IN A RURAL SETTING NEAR SILVER CITY, NEW MEXICO, WHERE HE GROWS HERITAGE SEEDS AND WORKS WITH VARIOUS NONPROFIT GROUPS THAT PROMOTE SEED SAVING AND SUSTAINABLE AGRICULTURE.

# ESTAMOS RODEADOS POR SEMILLAS.

ISAURA ANDALUZ

Me pidieron que escogiera solo una semilla. Una nada mas? Imposible! Estamos rodeados por semillas. Viajan, vuelan, bailan y mueren. Pero no se muren de veras, se transforman. Con un poco de agua brotan nuevas hojas, exponiendo todas las características que han desarrollado en sus viajes por el mundo.

Expuestas a extremos del sol, la luna, el viento, el calor, el frío, sequía y nieve, las semillas se fortalecen grabando estas condiciones climáticas en su memoria. Encantadas llegan a nuestros jardines, granjas, bosques y selvas. Caen en los lugares más propios. La naturaleza nos enseña el camino que requiere mucha paciencia, año atrás año.

Por medio del proyecto de Arid Crop Seed Cache, estoy trabajando con semillas de variedades ya no popular o común, y con semillas criollas que tienen resistencia a sequía, enfermedades y pestes. El propósito del proyecto es aumentar la variedad de semillas resistentes, y reforzar la resistencia del ecosistema y biodiversidad a través de un aumento del consumo de estas variedades.

Cuando uno ve una semilla, se queda calladita, tranquila en nuestras manos. Uno ni tiene idea de la sabiduría que lleva. El año pasado hicimos ensayos de germinación de semillas viejas. Cero fue la tasa de germinación más popular. Pero, yo y las semillas, no nos podíamos dar por vencer.

Plante unas habas de más de 30 años de edad y en la primavera nacieron aproximadamente 80% de las habas. Y este año, las otras 10-20% que se habían quedado en la tierra, están ya grandes y muy contentas acobijadas de rúcala. Esto demuestra que las semillas están inextricablemente vinculadas a la tierra. Y nadie, ni científicos, las puede separar.

Las semillas sueñan con la tierra calentita, un poco de agua, abono, y el cariño de nuestras manos. Pero lo que vale más es el respeto y paciencia que les damos a las semillas enquanto continúan en su camino, sin intervención científica de genes y manipulación. Como nos demostraron las habas, la naturaleza sabe lo que hace. Y juntos podemos caminar en este mundo sagrado.

I was asked to choose only one seed. Only one? Impossible! Seeds surround us. They travel, fly, dance and die. But they don't really die. They are transformed. With a bit of water they sprout new leaves, displaying all the traits developed in their travels around the world.

Exposed to the extremes from the sun, moon, wind, heat, cold, drought and snow, the seeds are strengthened through the recording of these climatic conditions in their memory. Delighted, they arrive to our gardens, farms, woods, and jungles, landing in the places most appropriate for them. Nature teaches us what the path is, which requires much patience, year after year.

Through the Arid Crop Seed Cache project, I work with a variety of seeds no longer popular or common, and heirloom seeds with resistance to drought, disease and pests. The project's goal is to increase the variety of these resilient seeds and to strengthen the resiliency of the ecosystem and biodiversity through increased consumption of these varieties.

When one looks at a seed, it is quiet and calm in our hands. One has no idea of the knowledge it carries. Last year we did germination tests of old seeds. Zero was the most popular germination rate. But the seeds, and I refused to give up. I planted fava beans that were over 30 years old and approximately 80% germinated. This year the other 10-20% that remained in the soil are now growing, wrapped in arugula. This demonstrates that the seeds are inextricably bound to the soil. And no one, not even scientists can separate them.

The seeds dream of warm soil, a bit of water, compost and the affection from our hands. But what is worth more is the respect and patience that we give the seeds as they continue on their path, without scientific intervention of genes or manipulation. As the fava beans have shown us, nature knows what it does. And together we can walk in this sacred world.

---

ISAURA ANDALUZ IS A LIFE-LONG SEED STEWARD BASED IN ALBUQUERQUE. SHE WORKED TO ESTABLISH THE ARID CROP SEED CACHE, NEW MEXICO'S LARGEST COLLECTION OF NATIVE AND DROUGHT-TOLERANT SEEDS. PASSIONATE ABOUT FOOD, BEES AND SEEDS, SHE HAS ADVOCATED FOR THE PROTECTION OF SEEDS AND THE RIGHT TO FARM THROUGH THE FARMER PROTECTION ACT, PARTICIPATION ON USDA'S AC21 COMMITTEE, AND CREATION OF THE SAVE NM SEEDS COALITION.

# HOPE, HOPI

**BILL MCDORMAN**

We must look beyond the fires and the floods and threats and walls of our often troubled times to a more hopeful future. The strength of the answers we use to face the questions of our age can only come when we know again who we really are. The good news is this rapidly changing world is forcing all of us to do just this. We must find our story.

I believe seeds are the most powerful tool we humans can pick up and put in our hands, economically, politically, culturally, and especially now for me, spiritually. I know now why I ended up dedicating 40 years of my productive life to sharing seeds and their stories. It is time for me now to go home and finish finding my story. I am blessed. The seeds and the Hopi have shown me a path. I will find and embrace my story by growing the corn. Nothing else is as meaningful to me now. The power to change everything is in every single seed.

---

BILL GROWS CORN AND OTHER HERITAGE GRAINS IN CORNVILLE, ARIZONA WITH HIS WIFE BELLE AND HIS 90 YEAR-OLD PARENTS.

# SWEET ARMS OF EARTH

**EVA PARR**

sweet arms of earth  
teach me to do right by the seeds.

the voices of a million mothers  
rise from the damp morning soil  
begging me to  
oh please,  
be tender.

the seeds sing songs into my palm about the hands  
that held them before.  
they tell me about great floods  
endless drought  
about the gizzards of crows  
the stomachs of sparrows  
the sounds of stars  
the pain of separation  
spilled blood, stolen land  
mothers' tears that well and fall  
as cataclysmic storms

they tell me, clearly  
about the deep wounds of trauma  
the turmoil of the land  
and those whose bones lie below us,  
restless.

I stand  
bare feet in the earth  
and hear the seeds breathe their stories

every fiber of my being feels into the sorrows and joys

---

EVA IS A COMMUNITY ORGANIZER AND SEED FREAK FROM CALIFORNIA. SHE CURRENTLY OVERSEES 3 COMMUNITY GARDENS AND 12 SCHOOL GARDENS IN WESTERN COLORADO & SERVES ON THE ADVISORY COUNCIL FOR COMMUNITY SEED NETWORK. IN HER FREE TIME SHE ENJOYS ROCK CLIMBING AND CERAMICS.

# SEED TRAVELS: THE STORY THAT A TINY SEED HOLDS:

LIZ GOETZ AND SARAH MONTGOMERY

Seed Travels is an international collaboration of gardeners organized around the sharing of the amaranth seed. Through cultivating this indigenous crop of Mesoamerica, the project deepens our connections to each other and the land that sustains us. At the same time, the project raises awareness on issues surrounding food sovereignty, generational trauma, collective labor, and migration.

Prior to European colonization, the ancient amaranth seed, Lab'ises, formed a central part of the indigenous diet and belief systems in Mesoamerica. Amaranth was nearly eradicated during colonization due to its cultural and spiritual significance. But Amaranth is strong! It continued to germinate in a wide range of climates and for hundreds of years women continued to gather the wild varieties growing as "weeds" in their fields. Some people are embarrassed to admit to eating the leafy greens of the plant because it is considered a weed. In English it's disparagingly referred to as "pig's weed."

In 2003, The Garden's Edge and the Maya run organization Qachuu Aloom, started a project to re-introduce this healthy grain into 24 villages in Guatemala. Sixteen years later, it is abundant once again. Now, colorful Amaranth fields are planted across the arid dry mountains, and stand in stark contrast to the brown, deforested hillsides of Baja Verapaz, Guatemala.

Each year, a group of farmers from Qachuu Aloom carry these seeds across borders in a project known as "Seed Travels" with our U.S. based non-profit, "The Garden's Edge". They share, plant and harvest Amaranth with partner garden projects in New Mexico, Arizona and California. This year, one of the partner gardens will be the "Seed: Climate Change Resilience Project" created by Seed Broadcast at the Albuquerque Museum.

Seed Travels began when farmers from Qachuu Aloom visited Beata Tsosie-Peña of Tewa Women United to share amaranth seed in Santa Clara Pueblo, New Mexico. Through this initial cultural exchange back in 2008, we discovered that amaranth was also a traditional food in New Mexico. That began a bigger project to share amaranth seeds and begin to repair (re-discover) the original trade routes of seed throughout the Americas.

Today, Seed Travels teaches hands-on skills such as planting, winnowing, and preparing the plants as food. At each site, we work with the community, ask permission and give thanks before planting and harvesting. In the process of sharing this beautiful seed many connections and friendships have been formed. This plant of resilience often helps reawaken the deep connection and responsibility we have as humans to honor the seeds for the life they give us.

**The Garden's Edge acknowledges and greatly appreciates past and ongoing collaborations:**

## CALIFORNIA:

Villa Parke Community Center, Pasadena, California  
 Los Angeles County Arboretum & Botanical Garden Arcadia, California  
 Milagro Allegro Community Garden with Art in the Park, Los Angeles, California  
 Community Services Unlimited, Los Angeles, California  
 Side Street Projects, Pasadena, California  
 The Seed Library of Los Angeles at the Learning Garden, Venice, California  
 Bishop Paiute Tribe Food Sovereignty Program, Bishop, California  
 Wild Willow & Education Center, San Diego, California  
 Santiago Garden, Oakland, CA

## NEW MEXICO:

Tres Hermanas Farm Refugee Garden, Albuquerque, New Mexico  
 Española Healing Foods Oasis with Tewa Women United, Española, New Mexico  
 Owl Peak Farm, La Madera, New Mexico  
 Amyo Farms, Albuquerque, New Mexico

## ARIZONA:

Hopi Tutskwa Permaculture Institute, Kykotsmovi, Hopi Nation,  
 Coffee Pot Farm, in conjunction with Teesto Chapter House, Navajo Nation

Follow the journey of the Amaranth on Instagram #SeedTravels

[WWW.GARDENSEDGE.ORG](http://WWW.GARDENSEDGE.ORG)







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LIZ GOETZ IS AN ARTIST, COMMUNITY ORGANIZER AND GARDENER. SHE WORKS WITH QACHUU ALOOM IN GUATEMALA AND THE GARDEN'S EDGE IN NEW MEXICO COLLECTIVELY ON WHAT HAS BECOME SEED TRAVELS. SHE IS CURRENTLY THE DIRECTOR OF ART IN THE PARK, A COMMUNITY ARTS CENTER IN NORTHEAST LOS ANGELES.

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SARAH MONTGOMERY LIVES WITH HER HUSBAND AND TWO CHILDREN ON THEIR URBAN FARM IN ALBUQUERQUE, NEW MEXICO. THEY GROW SEEDS FOR THEIR SMALL SEED COMPANY EPIC SEEDS. SHE IS FOUNDER AND DIRECTOR OF THE GARDEN'S EDGE, AND CO-FOUNDER OF QACHUU ALOOM, MOTHER EARTH ASSOCIATION IN GUATEMALA. SHE LOVES SEEDS, ESPECIALLY AMARANTH AND FINDS GREAT JOY COLLABORATING WITH PEOPLE TO PRESERVE SEEDS AND TRADITIONAL AGRICULTURE.



*The time has come to reclaim the stolen harvest and celebrate the growing and giving of good food as the highest gift and the most revolutionary act.*

*Vandana Shiva*