

edición
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Los textos y las imágenes que siguen se desarrollaron después de una cena en julio, 2011. Chapo Marquez 158-1. El ex Hotel Londres. Colonia Federal. Aproximadamente 15 metros del Corredor Fiscal.

Presentes: Ricardo Arana, Elizabeth Chaney, Misael Diaz, Agnieszka Pietruszkiewicz, Amy Sanchez, Daniel Watman. En la mesa: pan (de ingredientes de muchos lugares, creo); tomates y flores de calabaza (del jardín pequeño cerca del corredor fiscal, que plantaron Aga y Steven Appleton), cocinados con queso (de Ensenada); lechuga, acelga y camotes (de Susy's Farm en el suroeste de San Diego County), pollo (¿de dónde?), y vino (del Valle de Guadalupe).

The discussion meandered (as dinner conversations do). But, three “áreas” connected the words + ideas exchanged:
alimentos. huertos. agricultura.
Areas where edges between product | organism,
between bios | bare life,
are blurred.

Orden de los (textos, imágenes):

- I. Fragmentos de la conversación durante cena en julio
- II. Uno de los (por Elizabeth Chaney)
- III. Otros fragmentos de la conversación
- IV. 5 Retratos (por Amy Sanchez)
- V. Jardín de | las Fronteras (por Agnieszka Pietruszkiewicz + Steven Appleton), seguido por más fragmentos de la conversación.
- VI. Más fragmentos.
- VII. Arduino milpas. Lasagna gardens. And cooperativas orgánicas.
(por Ricardo Arana Camarena)

Abrimos con fragmentos de la conversación durante una cena en julio. Los tres que están hablando aquí son Ricardo Arana, Daniel Watman, y Elizabeth Chaney. Pero, había tres personas más que estaban presentes. Ellos hablarán en otros momentos.

R: "It's funny because the guys who work there, they started to see me coming and going, and bringing the ton of residuos and throwing and shoveling it. And they would ask questions.

It's funny because they all were fieldworkers, through California all the way to Oregon. They will start naming places they went to and what kind of produce is the main produce there...

To me it was kind of-I was thinking about cycles, and, you know, how these guys had probably been deported...and most likely, they were exposed to chemicals.

D: is that a problem? I would imagine that the food at BANATI comes from fields that were sprayed with pesticides-

E: Right, where does most of the food come from? Or does it just come from people who donate it?

R: It comes from the distributors.

E: Okay, so, it comes from distributors like who work with Soriana?

R: Yes, for example, you know Coliman?

E: I don't."

R: You go to Soriana and you look at the fruits, and you will find a sticker that says "Coliman." That's a brand, a distributor brand. All of the stuff that they don't sell, they give to the food bank. And some other distributors and some markets-I don't know which.

Uno de los
Elizabeth Chaney

Banati. Inicio. Nosotros. Logros. *Participantes.*

Soriana. Phillip Morris. SMK. Banamex.
CST. Grupo Coliman. Slash Collective. Fundación Merced

Philip Morris. A tobacco company. Looming over the city of Richmond,
Virginia. Site of company headquarters. Where I lived from 2003-2009.

Soy de un distrito en el sur del estado que fue construido por la "industria"
de Philip Morris. Y, durante el siglo XX, la empresa dominada (políticamente)
"Southside."

Tobacco fields. There were so many. When I was a kid.
In the summers, other children picked tobacco. For their parents, who owned
the fields.
But not with other fieldworkers hired at the same rate.
My family owned no fields. Not of tobacco. We had an auto repair shop. A
shed to store junk to sell at the flea market on Saturdays. And a plot of tur-
nips.

The others picked tobacco leaves for \$4USD/hr. I picked turnip greens.
Turnip greens never sold for as much as tobacco. I was never paid to pick
turnip greens.
No en dinero. Fui pagado en el objeto organismal de mi trabajo. Brassica
rapa. Las hojas. A veces, cocinadas.
With fatback.

I can remember fragments. A boy in the center. Of the side.
Hablaba muy bien el inglés. Los otros niños no hablaban espa-
ñol.

Y sus padres tampoco podían.
Tal vez, por eso, él sí podía. Sus padres habían aprendido
a hablar inglés para comunicarse con la gente que no podía
hablar español. Era necesario para encontrar trabajo.

They were very quiet. Speaking in whispers. Laughter would
break out every now and again. Several came. I don't remem-
ber the words. I remember the volume. Laughter.

They ran back. The boy in the center came. An expression of
remorse. "They wanted to know the words and I told them. I
didn't expect it."

Toward the end of the 1990's, the market for *Nicotiana tabacum* began to decline. "Producers" could not "profit" as much from "products" made from leaves grown in Southside. In Virginia. It was less expensive to buy them from other places.

Many farmers participated in a program sponsored by the US Government. Where they received payments, in exchange for a promise to quit growing tobacco.

The company in Richmond changed its name. To "Altria Group." And became a shareholder in Kraft Foods. A shareholder of 84%.

The "industry" in Southside was finished. But, the auto repair shop did okay. And the turnips grew.
Aún así, las hojas estaban muy buenos cuando se cocinaban.
With fatback.

Posdata:

Hay cuatro ollas de barro, en las escaleras. En dos, hay
Beta vulgarism, en uno, hay Brassica oleracea, y en la
última, hay Brassica rapa.
Puedo recordar cómo cocinar los hojas como mi abuela:
Boiled. With fatback.
Ahora, los nabos son plantitas; se plantaron, como semi-
llas, sólo cuatro días antes. Voy a esperar.



Más de la conversación durante la cena en julio:

Amy Sanchez: I think one of the reasons I, personally, was so interested in having a conversation around food, because I grew up in the imperial valley. I grew up in the Valle Imperial. Where you're surrounded by food.

It was very strange, when Misael first came to my home and we were driving around-he was like, "what is that?" And I was like "those are carrots, and that's alfalfa, and that's..." Innately, there is an awareness about food-that these are the factories that are making our food.

My grandparents were farmworkers. They would travel to pick grapes and onions-which, is the worst, I'm told.

Elizabeth Chaney: Do you mean in terms of pesticide exposure or...

A: My great grandfather had difficulty walking (one of his legs was shorter than the other). And this was in the seventies, when there were no real regulations about the amount of warning time workers were given before the fields were sprayed. So they told them about ten minutes before. And he was never fast enough to get out."



“This is your great-grandfather, I called him my Pepe. I remember seeing him when he came home from working in the field and he seemed like a the most giant man I’d ever encountered.”

“Mama, how did he die?”

“He had a very aggressive cancer, he died three months before you were born to the day, the 25th of July. It was the hottest day of the year, I remember I almost fainted at the funeral, I was six months pregnant and it was 120 degrees outside.”



Ricardo no usaba zapatos de charol como los otros monagillos. La madre nunca lo regañó por llegar tarde con zapatos con figuras de caricaturas pasadas de moda que le compró su mamá en el Santo Tomas. Mi abuelita me explicó que su familia era muy humilde. “Su mami y su papi trabajan en el fil.” Los niños le decían “Retardo” porque hablaba inglés con acento. Un día no llegó al catecismo. Había cambiado la temporada y se fue con su familia a seguir la corriente.

Lo más difícil es cosechar la cebolla. Siempre está haciendo un calorón, y las ramas están muy filosas; siempre acababa con unas cuantas cortadas.



ays: So, I learned a new word.

mgd: In Spanish?

ays: Yeah, well, its actually more like I un-learned it.

mgd: What do you mean?

ays: I didn't know that the word "field" was a false cognate until we were in Mexico and when I said, "Muchas personas trabajan en el fil"...I got super confused looks.

mgd: Your're right, it's campo.

ays: Campo.

mgd: Yeah

ays: Yup.

(From an IM conversation. The two speakers are Amy Y. Sanchez + Misael G. Diaz)

Cuando llegó al Seguro se nos perdió por una hora. Por fin lo encontraron en un pasillo. El enfermero no le pudo encontrar cuarto, y no más lo dejó en el pasillo, como un mueble, como una silla.

Su trabajo lo mató. A veces fumigaban y él no se podía salir a tiempo porque tenía una pierna mas corta que la otra. Así nació.



Jardín de | las fronteras

Agnieszka (Aga) Pietruszkiewicz + Steven Appleton

The garden was the last and most sustained production of our time as resident artists at la Casa del Túnel. In some ways, it was an action of last resort as other directions were frustrated or hit dead ends

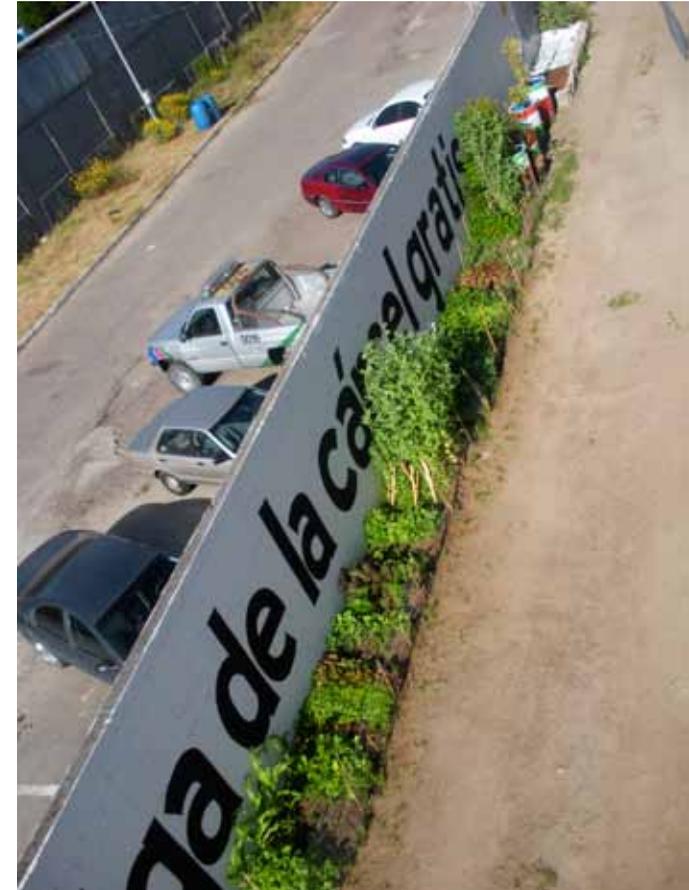
When we came to Colonia Federal, we first intended to grow food plants within the space of La Casa del Túnel using hydroponic methods. The apparatus and food plants would intermingle in the gallery space.

This was difficult for several reasons. For example, the cost to implement this kind of growing method would burden electrical costs. But, most notably, the technological garden art work would not be able to occupy a free and open public space. When it occupies a public space, an unused space, a border space, Jardín de las fronteras stimulates a social interaction and offers possibilities for supplementing diet(s) through simple gardening practices. The garden created food that we distributed. It has also drawn us into closer conversation and dialog with people in Federal.



(De la conversación durante la cena en julio. La voz es de Aga)

*Another aspect of our project is to give away seedlings.
For neighbors, for people who are living in Colonia Federal.
Actually, a few days ago, the lady who lives next-door told me,
"oh-you have some beautiful tomatoes under the wall..."*



But I have a pot!"

*"How do you grow them?" she asked.
And I told her, "If you have some free space for the garden outdoors
I can teach you how to grow them and give you the seedlings. Do
you have some garden space?"
She made a sad face and said "Oh, I have no garden. Because all
of the space around the house is concrete.*



Ricardo) Years ago, I started doing this class where I teach people the basics of how to grow their own food in an urban context. But, the workshop or the classes are part of a larger project...the main thing is the cooperativa organica. We are currently researching, adapting and implementing collectively designed and produced projects for organic growing. We do collective composts and community gardens.

Aga) in playas?

R) well, in Tijuana, yes, the compost is far from Playas.

Daniel) where's the compost?

Ri) We're now running a pilot. We want to compost the Tijuana Food Bank's organic residues. Up to twenty tons a month.

Elizabeth) what happens to it?

D) goes to the landfill?

R) yeah

D) oh wow

R I am just teaching them how to do compost...we have a one ton pilot, which is nothing-

E) one ton is still huge in my mind-

R) know, I have been shoveling it...

E) but 20 tons-did you say per month? Or, per-

R) per month

E) Wow! One of the things I wonder-is that going to be recycled into a garden that produces food for the food bank? Where is it going to go?

R) Well we have some options. Right now the bank works with fifty-one hundred fifty communities. Each of them has at least fifty people or families. So, a large number of communities and people are already organized. So, they want to offer the workshop to the communities, and maybe give them a kickstart with some compost and seeds...

E) There is quite a bit of space around the city where something could happen...

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Arduino milpas. Lasagna Gardens. And Cooperativas orgánicas.

Fecha: 2011-10-29, 9:50AM PDT

Contestar a: Ricardo Arana Camarena

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En la Cooperativa Orgánica nos dedicamos a estudiar, adaptar, diseñar, experimentar, consolidar y replicar modelos sustentables de producción tipo comunidad-cooperativa para promover métodos orgánicos de compostaje, germinación, trasplante, cultivo y cosecha de frutas, hortalizas, hierbas aromáticas, medicinales y plantas nativas para venta, trueque y autoconsumo.

Nuestros proyectos actuales incluyen: Bancos de composta comunitarios, Compostaje masivo, Venta de composta en Sweatshop Revolución y a domicilio, Adopción de jardines y cultivos, Mercado de Commodities en Futuros de Maíz Zapatista en Spacebank, Taller de Huertos Urbanos, Fábrica cooperativa de Bombasemillas de Plantas Nativas, Taller de Patrimonio Natural, Taller de Fabricación de Hornos Solares.

Contamos con un recientemente iniciado Huerto Experimental en el que llevamos a cabo talleres y actividades de cultivo colectivo. Trabajamos junto a Banati, Diego de la Vega, Casa de Cultura Playas, Mamba Ryu y a coaliciones de activismo ambiental. En fechas próximas esperamos desarrollar sistemas arduino para nuestra milpa experimental junto a ingenieros locales.

A través de estas y otras acciones estamos estableciendo una red rizomática de cooperativas comunales especializadas que sustenten un cambio cultural en la sociedad mediante la sensibilización en torno al cultivo orgánico, la biodiversidad, la adaptación y el cooperativismo.

Se suponía que enviaría un texto acerca de las barreras culturales que han hecho difícil este trabajo, pero he decidido convertirlo mejor en una INVITACIÓN A TRABAJAR.

- Location: Playas de Tijuana
- Compensation: Disponibilidad
- Solo empresas. Si eres un intermediario, por favor, no contactes al anunciante.
- Por favor, nada de llamadas
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Muchísimas gracias a todos que participaron en la cena en julio:
To Aga, for your diligent work caring for the garden between Chapo Márquez and the Corredor Fiscal, and for the gentle work of building relationships with neighbors in Federal through the garden;
a Amy y Misael, por facilitar la serie de fuegos cognitivos que fueron detrás la organización de la cena y conversación en julio;
a Daniel, y no sólo por tu participación en la discusión--pero, tu ayuda para editar los textos, también (!);
y Ricardo, por su trabajo para promover las ideas y métodos detrás huertos y jardines orgánicos, + permacultura en la ciudad (y, por compartir su trabajo con nosotros durante la cena!)

Additional thanks goes to Christopher Kardambikis, the “Wizard of Print,” for his invaluable counsel on matters of structuring the series of dinners/conversations around a physical trace (the ‘zine!).

Había más, después de (la próxima) cena....