

Chamomile
Matricaria recutita

Freedom to Grow:

The Lower Eastside

Girls Club &

jackie sumell



Published on the occasion of *Freedom to Grow: The Lower Eastside Girls Club & jackie sumell*, an activation in MoMA PS1's Homeroom space, on view November 17, 2022 to February 27, 2023.

Lower Eastside Girls Club Interns 2021: Madison Colón, Emily Gamble, Samiyyah Lawson, Abril Macapía, Coco Macapía, Paradise Ocean Phoenix, Lillian Tate

Lower Eastside Girls Club Interns 2022: Angelisse Andrade, Madison Colón, Rasir Corzen, Elsabet Franklin, Emily Gamble, Yajaira Jacobo, Samiyyah Lawson, Abril Macapía, Coco Macapía, Maryam Karamoua, Maya Smith, Jainaba Sowe

Freedom to Grow: The Lower Eastside Girls Club & jackie sumell is an extension of the multipart project *Growing Abolition*. *Growing Abolition* was developed with many collaborators, including: Kelly Webb, Project Lead, Erika James, Program Oversight / Director of Programs, and Jennifer Lee, Horticulturist, of The Lower Eastside Girls Club. Guest artists and collaborators Nanibah Chacon, Mary Enoch Elizabeth Baxter, Joseph Capehart, Tatyana Fazlalizadeh, Danielle Flowers, Viva Ruiz, Padre Plaza Community Success Garden, Green Guerillas, Fortune Society, Queensbridge Photo Collective, Ife Oluwamuyide and Danielle de Jesus participated in conversations and art-making with the 2021 and 2022 LESGC interns. The girls also drew inspiration from conversations and co-created podcasts with Sophia Dawson, Joseph Capehart, Timothy James Young, and Mariame Kaba.

Freedom to Grow: The Lower Eastside Girls Club & jackie sumell is organized at MoMAPS1 by Jody Graf and Elena Ketelsen González, Assistant Curators, with Mary Baxter, Project Manager of Learning; Madison Colón and Emily Gamble, Curatorial Interns; Angelo Hallinan, Senior Project Manager of Exhibitions & Commissions; Richard Wilson, Exhibition and Production Designer; Anna Grofik, Preparator; Ife Oluwamuyide, Former Community Engagement Intern; and Citlali Ortiz, Former Public Programs and Community Engagement Fellow.

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When you see people calling themselves revolutionary, always talking about destroying, destroying, destroying but never talking about building or creating, they're not revolutionary. They do not understand the first thing about revolution. It's creating.

– Kwame Ture

In this zine, you will find a collection of poems, reflections, and how-to's. Central to these writings is the question of abolition—what does it mean, and how exactly do we do it?

For the past two years, MoMA PS1, The Lower Eastside Girls Club (LESGC), and artist jackie sumell have taken up this question, engaging in podcast recordings, poetry writing, trips to local community gardens, tea tastings, artmaking, and plantings in the PS1 courtyard as part of the installation *Growing Abolition*. Expanding on sumell's long standing work at the intersection of ecology and abolition—such as the ongoing Solitary Gardens project—we have asked what plants can teach us about treating harm with healing, rather than more harm. Together we have learned that abolition is not purely theoretical, but rather a process, like gardening, that must be put into practice daily; it is at times difficult, and in its greatest expression, it is creative and collaborative.

This zine contains poems written by LESGC interns, a conversation between sumell and LESGC interns Coco and Abril Macapía, and information on plants grown in the courtyard of PS1. The writings and images featured here offer insights into how to incorporate plants and their teachings into your daily life, and to consider the ways in which you might practice abolition as a process of creation. In the summer of 2021, LESGC interns painted a garden shed at the Queensbridge Houses, and emblazoned it with a quote by Mariame Kaba: *what can we imagine for ourselves, and the world?* These words continued to guide us throughout. We hope you will take this zine as an invitation to imagine with us.

– Elena Ketelsen González and Jody Graf, Assistant Curators, MoMA PS1, October 2022

The following conversation took place between Jackie Sumell and Coco and Abril Macapia on October 16, 2022, at MoMA PS1

Jackie Sumell: All right, this is our *Growing Abolition/Freedom to Grow* conversation. Woot woot! Coco and Abril, you have been part of this program for two years, which is amazing. Time and relationships are foundational to abolition, to building trust, to creating spaces for accountability, mutual aid, community care. In the last two years, has your understanding of abolition changed?

Abril Macapia: When I was first learning about it, I really didn't understand how it could be made real. I thought of it more theoretically, but the more time that I spent at the Girls Club with you guys, I felt that it became something very understandable. Abolition keeps coming up at school too, and feeling like I understand what's going on with that, to be able to recognize the school-to-prison pipeline, has been cool.

Jackie: Is it coming up in practice or in theory at school?

Abril: Mainly theory, which is frustrating. But the Mayor is doing a random screening process at our schools. Once in a while, the police will show up and the whole school has to go through metal detectors.

Jackie: Normalizing what it means to go into places of institutional punishment, by saying, "You're going through this metal detector, just get used to it." And the solution is, "just don't bring a gun to school." What do you think the value of talking about abolition, and normalizing abolition, is in 2022?

Abril: One thing that feels important has been being able to change my opinion on what punishment should be. I feel like there's a lot of anger, everybody's like, "Send them to prison." Learning about abolition, I began to turn away from that. Even when people have done something that's believed harmful to your community, it's about understanding that prisons aren't going to help—that you're just going to an institution that's harming you in the first place.

Jackie: If someone were to say to you, "Now that you've done this program, what does a landscape without prisons actually look like?" What could you say?

Coco Macapia: Community, and having basic needs met.

Abril: And better education systems, too.

Coco: Mental health resources. Basic things, I guess.

Jackie: It's laughable because it's actually so simple. What else can we replace the desire to punish with?

Coco: Abril, you were talking about this—how to transform the city so it's not so bleak, and has an environment that supports and sustains itself.

Abril: Growing up, we were both raised with connections to plants and memories of family members with the plants that we grew. Being able to grow things, and be in a natural environment, makes you feel safe and protected. Not having that in a city is really frustrating. Especially with community gardens. The ones in my community are always closed and locked off, and I don't understand why.

Jackie: These connections to the natural world are central to...

Abril: Healing. It's like when we talked to Timothy Young. He said that the thing that he missed most was not seeing a tree in 24 years while he was incarcerated. And that was just insane. I need to be outside to understand who I am, and how I've changed. What's the point of denying somebody that?

Jackie: Torture. Because the reality of the landscape that we've created, and the ways that we respond to harm, is overwhelmingly about destroying. How do you see yourselves taking some of what happened through *Growing Abolition* into the real world?

Coco: Talking to my friends about abolition and what I've learned from the Girls Club has definitely been an interesting experience. A lot of my friends are like, "Oh my God, yes." Other people are like,



"That's the craziest idea, why would you want to do that?" I've been applying it in my classes a lot of the time. Reading the *Communist Manifesto* was interesting, because Marx talks about the abolition of class systems and private property. But I felt like a lot of what he got wrong in his discussion of communism was a lack of community, for one, and he was writing about it from the perspective of the bourgeoisie, not including the people that actually mattered in the discussion.

Abril: The thing that I've been realizing most is feeling like school is designed to get you to work until you die. And it's just constant. Especially schools in New York, where you have to do this college-like application process to get into a high school, to get into college, so that you can pay off your debt from college. School can feel like a prison where you're surveilled and you have to do check-ins and the teachers are powerful and you can't disobey them. And I don't think anybody ever considers that it could be different, or that it's not necessarily normal to have kids working at school and then going home and doing another four hours of work and not getting paid for it.

jackie: And how do we actually fundamentally change the institution? That's abolition, right? It isn't just applicable to the prison industrial complex, but it's every lived experience in our lives. I think the prison industrial complex and the so-called judicial system, or criminal punishment system, have really insulted our capacity to imagine new possibilities for addressing harm.

jackie: Abolition is... Let's just go around and share.

Coco: To me, abolition is building community and building people up—returning humanity to people who have had it taken away from them. Abolition is also about creating spaces. Like the quote, "Destruction creates new spaces to grow," that we painted on the garden shed at the Queensbridge Houses.

Abril: I guess for me, abolition is healing. It's important to take time away from what you're working on and just heal yourself and take a break. Once you've allowed yourself to breathe and to be happy, then you're already taking a step towards creating a better, less prison-focused world. Healing yourself takes patience, and abolition takes patience. How about you, jackie? What does abolition mean to you?

jackie: Abolition is the practice that I've dedicated my entire life to, because I believe that the deepest collective feeling comes from our ability to really see each other, and feel each other, and love on each other radically—in spite of all of our flaws and the harm that we inevitably cause each other. Sometimes abolition means taking an uncharted path that is exhausting, and sometimes you have to let go of the shore and travel from A to B without knowing how to get there. It's wonderful and liberatory, but it's not the easiest path. I have a practice that is a solution to my dissatisfaction with the world, and that is abolition. That feels like a huge gift.

Let's thank the garden.



An Abolitionist World

An abolitionist world

**Is Where young people of color are not constrained to
The continuity of our ministry**

**Where we are not oppressed by our so called “land of the free”
Where our limits are measured by how much we will
Cede to this state**

**Where our
Freedom is not a broken window
Stop and frisk
“No sir I don’t have nothing on me”**

**Where our freedom is not racial profiling
“I see a young black male with a black hoodie and dark black jeans
he could have something on him”**

**Where Freedom is not
Four feet by 10 feet and 8 inch long cages
“We are not animals yet, they, stop, stare, point, and laugh”**

**Freedom is not
Being wrongly convicted
Never seeing a tree since 2006
“One thing I miss is seeing a tree”**

**Freedom is not
A Mother’s cry
seeing the person they gave life to reach their last breath
the last sentence they will ever say is “I can’t breathe”, “please”,
“MAMA”**

No not quite right

**An abolitionists world
Is so green**

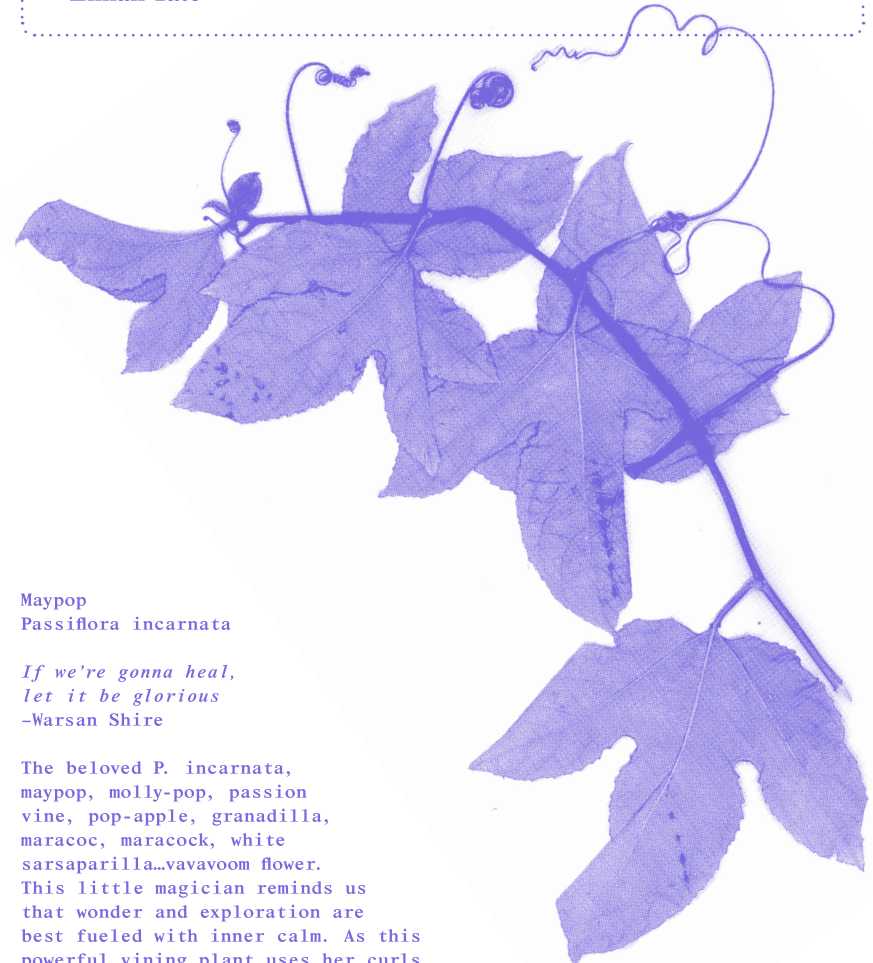
**Green
With forget-me-not
And okra
With promises of change among the spaces we created**

**Where we take accountability for our actions
More than that we recognize what behaviors cause it**

**Where we build our community with art, song, and dance
Where growth happens in the minds of the young along
With the seeds planted in our gardens
The gardens bearing fresh fruits and vegetables**

**Abolition is what you discern from endearment
Abolition enralls us
Abolition is...**

– Lillian Tate



Maypop
Passiflora incarnata

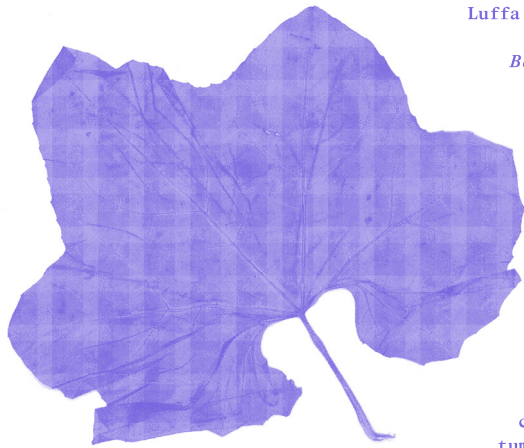
*If we're gonna heal,
let it be glorious*
-Warsan Shire

The beloved *P. incarnata*, maypop, molly-pop, passion vine, pop-apple, granadilla, maracoc, maracock, white sarsaparilla...vavavoom flower. This little magician reminds us that wonder and exploration are best fueled with inner calm. As this powerful vining plant uses her curls to climb, she grows with medicine that keeps us sedated. How can we build an abolitionist movement that is exuberant and fueled by joy and curiosity? Would it best be grounded by rest, tranquility, and serenity?

Luffa

Luffa cylindrica

Be a fugitive to capitalism.
- Tricia Hersey, *The Nap Ministry*



Luffa is a powerful climber that under the best conditions can produce many sponge gourds. Luffa has been eaten as food and used in folk medicine, especially in Africa and Asia, for the treatment of diseases including malaria, stomach disorders, whooping cough, oedemas, wounds, tumors, filarial, rheumatism, dyspnea, inflammation, leprosy, syphilis, bronchitis, tuberculosis, dysentery, and amenorrhea. Most of us know the luffa sponges sold in boutique stores; the traditional uses of this plant have been overshadowed by commercial production. In West Africa, many cultures now refer to luffa crops as "white peoples sponge." Luffa begs us to ask: what have we lost through capitalism? How has liberation been compromised by capital production?

In the New World

**In the New World –
There would be less angry people
Less things to stress about**

**There would be no "I can't"
No more "we don't have"
No more "I'm scared"**

**In the new world there would be communities
Being REAL communities**

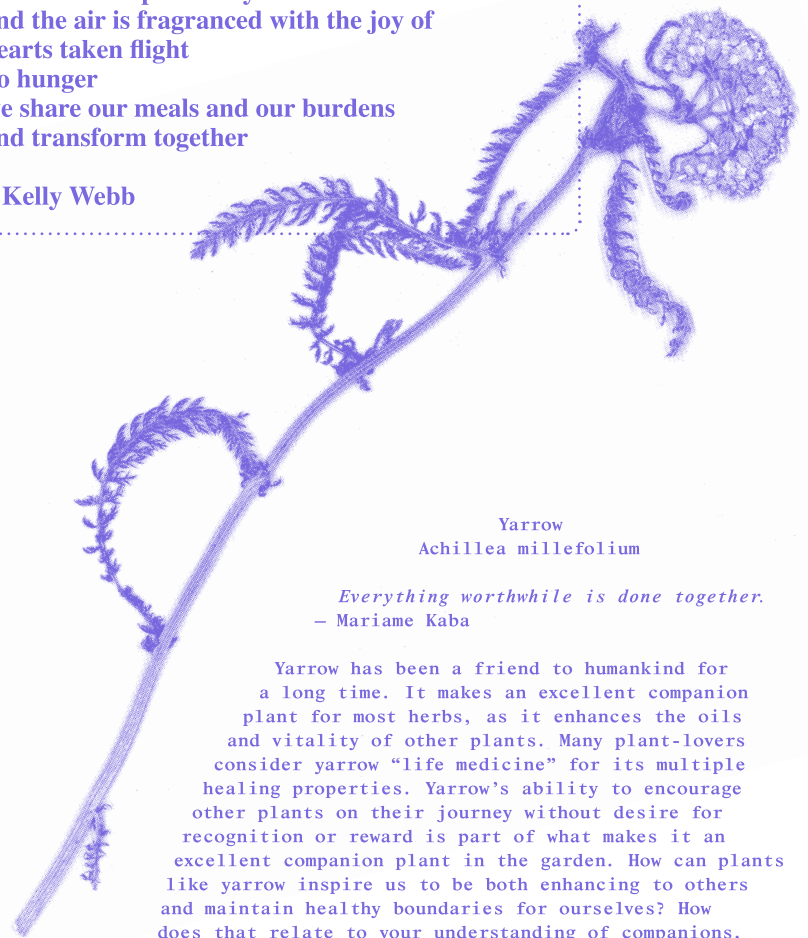
**In the new world it would be "how can we help?"
instead of "put them away."**

**In the new world there would be change
But change for the better!**

– Samiyah Lawson

**i step into my garden
my heart full
hand in hand with my beloveds
behind me lies rotting
the broken promises
of freedoms unfilled
the american dream
weighing down my ancestors
capitalism's bloody jaws
here we find peace
we dance
we are not afraid of who we are
where we come from and where we might go
because our path is strewn with
the blooms of possibility
and the air is fragrancd with the joy of
hearts taken flight
no hunger
we share our meals and our burdens
and transform together**

– Kelly Webb



Yarrow
Achillea millefolium

Everything worthwhile is done together.
– Mariame Kaba

Yarrow has been a friend to humankind for a long time. It makes an excellent companion plant for most herbs, as it enhances the oils and vitality of other plants. Many plant-lovers consider yarrow "life medicine" for its multiple healing properties. Yarrow's ability to encourage other plants on their journey without desire for recognition or reward is part of what makes it an excellent companion plant in the garden. How can plants like yarrow inspire us to be both enhancing to others and maintain healthy boundaries for ourselves? How does that relate to your understanding of companions, community and coalition?

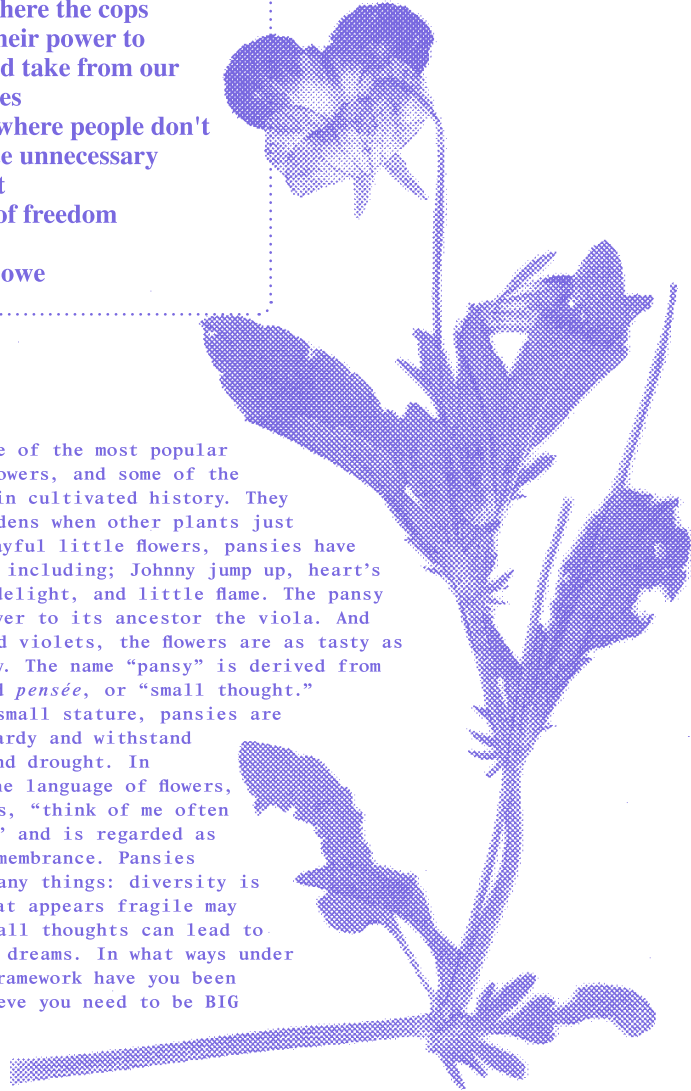
My Garden

I see joy at the end of
The world
I'm in my garden of
Freedom and justice
A garden which put
An end to incarceration
And police brutality
A garden where the cops
Can't use their power to
Gaslight and take from our
Communities
In a world where people don't
Have to race unnecessary
Punishment
In a world of freedom

– Jainaba Sowe

Pansy
Viola tricolor

Pansies are one of the most popular cold weather flowers, and some of the oldest flowers in cultivated history. They show up in gardens when other plants just can't grow! Playful little flowers, pansies have many nicknames including: Johnny jump up, heart's ease, heart's delight, and little flame. The pansy is linked forever to its ancestor the viola. And like violas and violets, the flowers are as tasty as they are dainty. The name "pansy" is derived from the French word *pensée*, or "small thought." Despite their small stature, pansies are surprisingly hardy and withstand frost, snow, and drought. In floriography, the language of flowers, the pansy means, "think of me often and pleasantly" and is regarded as a symbol of remembrance. Pansies remind us of many things: diversity is a strength, what appears fragile may not be, and small thoughts can lead to collective big dreams. In what ways under a capitalist framework have you been taught to believe you need to be BIG to be noticed?



Tuesday, our class interviewed Timothy James Young, a Black man from California who was wrongfully imprisoned in 1999 in San Quentin prison, and has been on death row since 2006. He is an artist and a poet, working with students from USC to create beautiful solitary gardens, and advocating for abolition through art. It was the first time our class spoke to someone inside the walls of a prison after speaking with abolition advocates. When I found out we would be interviewing Tim, I already had two burning questions. So when Tuesday came, I asked him these two questions, and some others, and I want to share his answers with you all today.

I was listening to a conversation between two incarcerated men online on how to address those held in captivity in a prison or jail. One prisoner made the argument that he should be addressed as an incarcerated person, because that humanizes him by emphasizing that he's a person. Another made the argument that we should refer to him as a prisoner, because it doesn't sugar coat the state that he's in. He's being held captive, against his will, and that should be acknowledged. I asked Tim to give his take on this, and he told us, first, that we don't need to whitewash the state he's in. He is a political prisoner, and using the term "prisoner" forces us to face the harsh reality of it.

The second question I wanted to ask Tim was "how do we humanize prisoners after they've been dehumanized by the media, uneducated sources, and sometimes, members of our own family and community?" He told our class to think of our own families and communities. Prisoners are someone's son, someone's daughter, someone's uncle, someone's aunt, someone's mother or father. A prisoner can be someone you used to know, someone that used to be part of your community. Someone that used to go to your school maybe. So I thought about how easy it is for someone in my community to become a prisoner because of how corrupt our justice system is. Families that look like mine have loved ones taken away from them all the time, so I thought about how it could be my mother, or my best friend, or even me.

I'm sharing this with you all because as a class we've talked about how everything starts with a seed, like all the plants on the rooftop garden, or even an idea. I would like to plant this seed in your minds and encourage you all to change the way you think about the prison industrial complex, and imagine a world where we hold the state accountable, we don't live in fear of our loved ones being taken away, and we have dismantled the oppressive systems that are currently in place.

– Paradise Ocean Phoenix



Abolition is...

**A seed planted in the mind of all. Growing and spreading through communities, changing people's priorities
A threshold of ending all cycles of harm.**

**Over time we learn to care for the seeds planted in our minds,
allowing it to grow into strong trees with roots deep underground.
Unbreakable and solid because**

**Abolition is
a force of nature.**

**In the New World
Young Black kids run around with full minds, full bellies,
and full hearts**

We are taught about our mistakes, not punished for them

**There will be no "I can't"
And there will be change, but change for the better.**

**We won't be bound by society's chains
We are more than the cages they put us in.**

**After abolition we will applaud growth and change in communities
rather than applauding life sentences**

**In the new world, abolition is obsolete, unnecessary and unwanted
Because in the New World needs are met undaunted.**

**– *Growing Abolition Class 2021* assisted by Joseph Capehart
Madison Colón, Lillian Tate, Samiyah Lawson,
Paradise Phoenix, Coco Macapia, Abril Macapia, Emily Gamble**

An ode to the garden

**At the end of this race
Those who were done
Unjust will be met
With a beautiful garden**

**They will be greeted
With the best of plants
Dandelions, Sunflowers
Hibiscus, you name it.**

**The garden is there to reward
Those who fought their
Whole life and evidently
Lost it fighting for my rights
So to the ancestors who look like
Me, share the same race
Skintone, struggles and Such as me
See you there**

– Maryam Karamoua



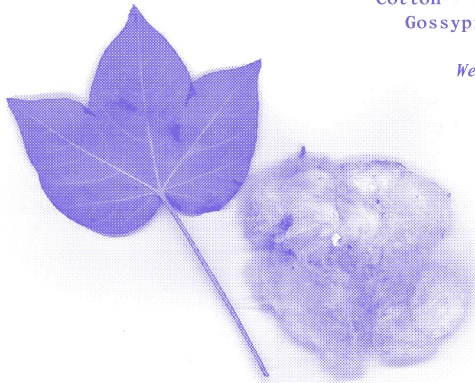
**Hibiscus
Hibiscus acetosella**

*Abolition is about presence, not absence.
It's about building life-affirming institutions.*
– Dr. Ruth Wilson Gilmore



Hibiscus belongs to the *Malvaceae* or mallow family, which contains almost 300 species. The name comes from the Greek "hibiskos." Not just a pretty face, traditionally all parts of hibiscus plants are used. Hibiscus is special in that it possesses both demulcent and astringent properties. Historically, hibiscus tea has been used to decrease body temperature, treat heart disease, and soothe a sore throat. A study in opposites, sour tea made from roselle hibiscus is a lip-puckering astringent that helps us stay moisturized and hydrated. How does abolition require us to partake in opposing practices, beliefs or experiences? What would an abolitionist's approach look like to facilitate a "both and" situation?

Cotton
Gossypium hirsutum



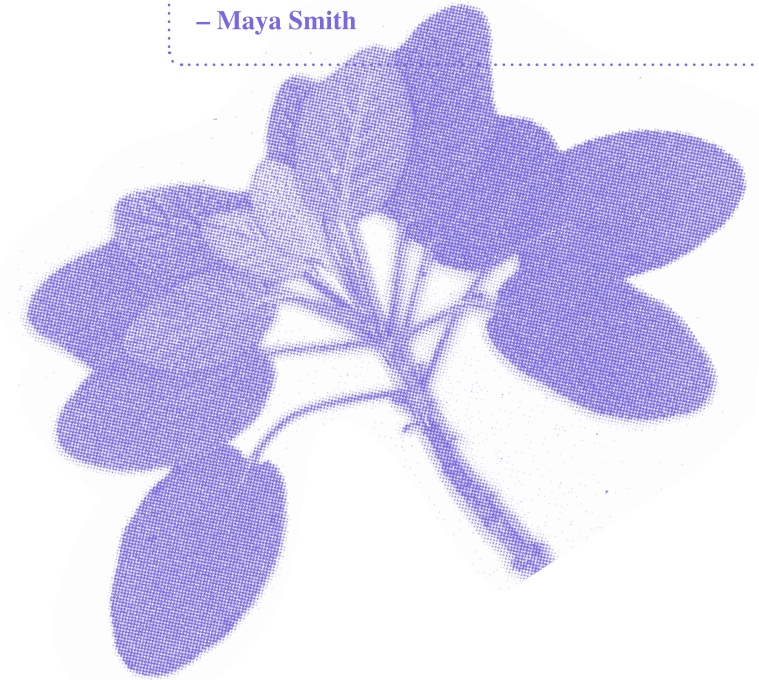
We need acts of restoration, not only for polluted waters and degraded lands, but also for our relationship to the world. We need to restore honor to the way we live, so that when we walk through the world we don't have to avert our eyes with shame, so that we can hold our heads up high and receive the respectful acknowledgment of the rest of the earth's beings.

– Robin Wall Kimmerer

There are over 135 varieties of cotton, which share *gossypium's* folklore, magic, and medicine. All of it is overshadowed by a history of exploitation, mass production, and consumption. Once spun into fabric it is cool and versatile, but has cost more in human misery than any other textile. With the rise of global capitalism in the 1800s, the acts of cultivating cotton and making fabric, which once happened intimately in the household, moved to chattel plantations. Like many things, a once sustainable handicraft became systematized through machinery and the capitalist hunt for profit, erasing the communal nature of the craft. In what ways has the current imperialist-capitalist society taught us to see the planet as property?

Forget-Me-Not
Myosotis

In floriography, forget-me-nots are the symbols of support for the poor, disabled, and those in need. The Alzheimer's Society uses the flower as an icon to raise awareness for the disease. The scientific name is Greek and means "mouse's ear", which is a literal description of the shape of the flower's small blue petals. Also known as scorpion grass, forget-me-nots are poisonous. If people consume this plant for long periods of time, it can cause liver cancer. Forget-Me-Nots are one of the most popular flowers chosen by Solitary Gardeners. The Prison Industrial Complex (PIC), once meant to rehabilitate, now fractures families, the economy, and the human spirit. Many of those in our carceral institutions are indigent and unable to pay for decent representation or basic supplies. It is no wonder that so many of our Gardeners and incarcerated mothers choose this flower to be planted on their behalf. How is forgetting, erasing and disconnecting part of the architecture of white supremacy?



Sage
Salvia officinalis

When you see people call themselves revolutionary always talking about destroying, destroying, destroying but never talking about building or creating, they're not revolutionary. They do not understand the first thing about revolution. It's creating.

– Kwame Ture

The botanical name of *Salvia officinalis* is a clue to why it is part of *Growing Abolition*. "Salvia" comes from the Latin "salvare," meaning "to cure." Sage has been used for warding off evil (think ethical smudging), increasing fertility, and, according to Celtic tradition, is associated with wisdom and immortality. Many traditions and religions will welcome sage to ceremonies as an offering or to cleanse stagnant energy. Sage is a magical plant for inviting possibility, or helping us to see what we have not yet imagined. If we think of abolition as a practice, rather than a destination, what cleansing practices are necessary in order to make space for a world without prisons, policing, military, or surveillance?

At the end of the world there won't be Peace at first it will be destruction and war Time passes by there should be peace as There is no disruptions to a world Without chaos, destructions or controlling There is only peace cause there is Nobody here to do otherwise but look This neglected garden grew even in this crisis

– Maya Smith

Lavender
Lavandula angustifolia

*Caring for myself is not
self-indulgence, it is self-
preservation and that is an act
of political warfare.*
– Audre Lorde

Lavender, named from the Latin word *lavar*, meaning “to wash,” is mostly known for its powerful nervine properties. The plant has over 100 constituents that are relaxing to the nervous system. A clinical trial in 2014 found lavender taken internally to be more effective than placebo or conventional tranquilizer for relieving anxiety. Lavender oil is used to reduce stress, nervousness, insomnia, and anxiety. Lavender reminds us to treat our nervous systems with great care—to slow down. This plant approaches emergencies with the question: how do I stay calm and embodied on every level?



**The old ways have been washed
Away. I stand and the ground
Beneath me shutters over
Flowing with the possibility of
A new world. The sun becomes
Strong, soon the earth will dry
And the soil will be sturdy
Ready for the new seed
Of the future. Together we rise
Ready for the unexpected
And excited for a place to
Call home. One where our hopes
And dreams are within our
Reach where community is
Paramount, where every step
We take is a grounding
For a brighter future**

– Ife Oluwamuyide

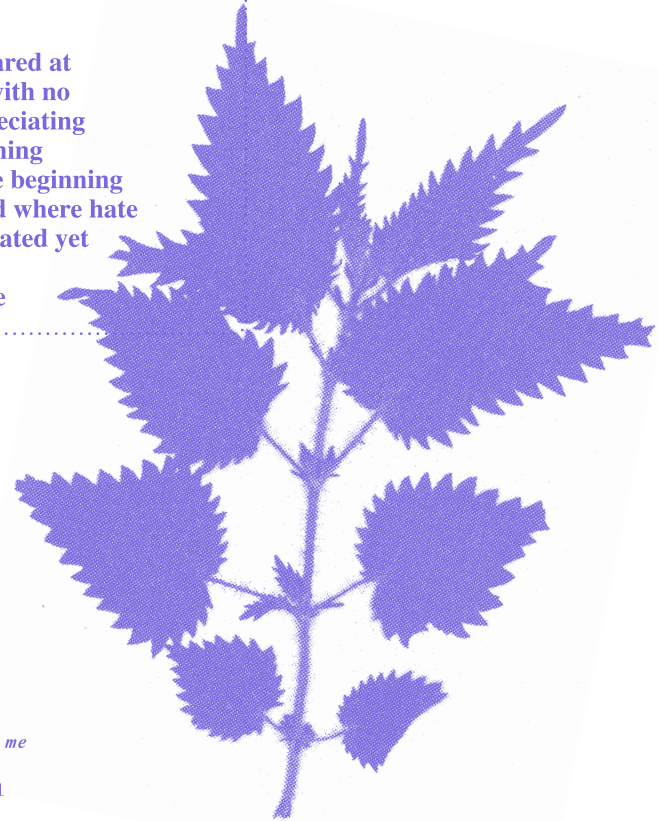
**At the end of
The world is a
New beginning
A shift in ideologies
Adapted for survival**

**At the end there should
Be people, food and love
A possibility to
Rewrite the plague oppression but
There is fear
Fear that I'll be
Stopped again
Accused and stared at
Already a liar with no
Chance of appreciating
This new beginning
Will I regret the beginning
Of a lying world where hate
Hasn't been created yet**

– Emily Gamble

Nettle
Urtica dioica

*Boundaries are the
distance at which
I can love you and me
simultaneously.*
– Prentiss Hemphill



Despite its sting, nettle has many useful qualities. In the garden, it encourages beneficial insects and strengthens the growth of mint and tomatoes. Medicinally, nettles are a nutritious superfood providing vitamins A, B6, K, riboflavin, folate, calcium, manganese, magnesium, iron, phosphorus, and potassium. It has been used to treat a range of illnesses of the kidneys, adrenals, urinary and gastrointestinal tracts, skin, cardiovascular system, hemorrhages, and influenza. Nettle represents the complexity of existence. These sharp plants are packed with powerful healing remedies and stinging bite. They teach us about boundaries, complexity, and consent.

Morning glory
Ipomoea purpurea

*Nature doesn't hurry, yet everything
is accomplished.*

— Lao Tzu

The British Empire perfected the modern timepiece, which also doubled as a means of domination and control. Before the invention of clocks, morning glory and moonflower blossoms gave humankind a sense of time. *Ipomoea purpurea* (morning glory) shares its bloom before noon, whereas *ipomea alba* (moonflower) performs after dusk. In the past, we looked to nature, not our wrists, clocks, or gadgets for orientation. How has industrialized time interrupted our relationship to liberation? To what, or whom, have we become tethered?

Vertical Assessment

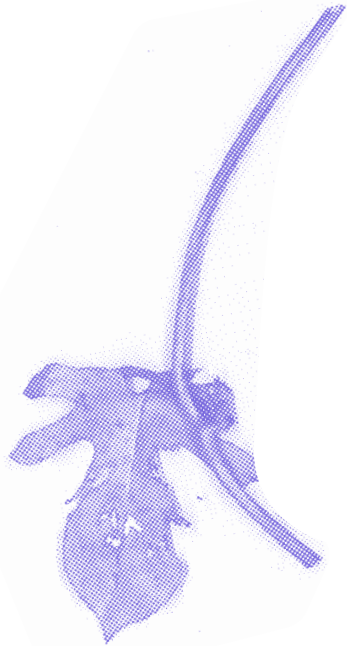
They tried to bury you deep
beneath the concrete,
underneath bedrock and limestone.
Trouble is—
they didn't know
you were a seed.

You germinated, sprouted
past the weeds believing
that change lies at the intersection
of womanhood,
revolution, and humanity.

A new school of leaders ascending
from seedling, shattering glass
Ceilings, shards for souvenirs,
rooftops for reckoning.

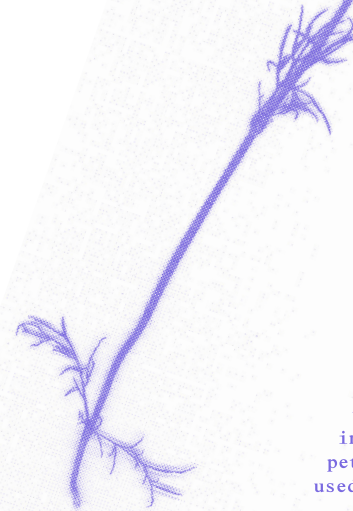
Confident futures—float
like banners across the sky.
She is going places,
me too—
I'm with her!

— Tim James Young
*Dedicated to The Lower Eastside
Girls Club*



Cosmos
Cosmos bipinnatus

Cosmos is a daisy-like flower that sits atop a slender stem and blooms annually. Its name derives from the Greek word "kosmos," which means "beautiful" or "harmony." Native to the Americas, Cosmos was spread to Europe by colonizers when they returned. Cosmos is grown easily from seeds and will survive in poor soil conditions. Their flowers most commonly symbolize order and harmony, and can also represent balance, tranquility, peace, love, modesty, innocence, joy, and beauty. Their colorful petals produce a natural dye that can be used on fabrics.





jackie sumell is a multidisciplinary artist and abolitionist whose work is an expression of gratitude for her elders, fueled by relationship to the natural world. Anchored at the intersection of activism, social practice, ritual, and mindfulness for nearly two decades, she has shared this work extensively throughout the world. sumell has been the recipient of residencies and fellowships from the Marguerite Casey Foundation, S.O.U.R.C.E. Studio Fellowship, A Blade of Grass, Robert Rauschenberg Artist-as-Activist Fellowship, Soros Justice Fellowship, Eyebeam Fellowship, Headlands Residency, Schloss Solitude Residency, and more. sumell's long term collaboration with Herman Wallace was the subject of the Emmy Award-winning documentary *Herman's House* and the driving force behind her abolition-centered practices. She is based in New Orleans, Louisiana, where she continues to work on Herman's House, Solitary Gardens, The Abolitionist's Apothecary+, and several other community generated, advocacy-based projects.

To learn more about jackie sumell's practice, visit:
www.solitarygardens.org
www.growingabolition.com

The Lower Eastside Girls Club (LESGC) supports young women and gender-expansive youth of color throughout New York City in leveraging their inner power to shape a better future for themselves, their community, and the world. Through free, year-round, innovative programming, they connect young people with their passions, celebrate their curiosity, and channel their creative energy. Together, they are building a just and equitable future filled with "Joy. Power. Possibility."

To learn more about The Lower Eastside Girls Club, visit: www.girlsclub.org

How-to's by Madison Colón

Plant Pressings

Plant pressings are made by using equipment to flatten and dry out plants. The purpose behind plant pressing is to record the beauty in the natural world. To make a plant pressing, you need two pieces of heavy cardboard, or two heavy books, and two sheets of absorbent/uncoated paper. Here's how to do a plant pressing:

1. Pick your plant

Round up a couple of your plants. Make sure they are a complete specimen including the top of the plant to the root, if possible.

2. Apply to paper

You can leave the plant moist until it is ready to be pressed, or press it right after you pick it. Now lay it on your first sheet of paper, and place the second on top.

3. Stack it like a cake

Use one piece of cardboard to start the layer on the bottom. You should now have your cardboard with your paper on top, a chosen plant on it, a second sheet of paper covering it. Then layer the second cardboard on top. From that point on, you can continue alternating the layers.

4. Time to dry

After applying the cardboard on the top, you can use an adjustable strap and a heavy weight on top. You can use a book or any other heavy item of your choice. It will take a week for your plant to dry, depending on the size of the plant. Check on it here and there, and voila, you got yourself a plant pressing to display.

Seed Bombs

Seed bombs are small clusters of dirt and clay with wildflower seeds in them. They can be used to add colorful greenery to urban landscapes. Seed bombs originated from the guerilla gardening movement in the 1970s. Artists and activists like Liz Christy and the Green Guerillas were tired of seeing Manhattan's concrete slums, so they started to toss seed bombs into abandoned lots. Here are the steps to make seed bombs:

Supplies needed are

- Seeds
- Clay, or air dry clay
- Potting soil without peat

Steps

1. Roll out clay into a small disc
2. Place the seeds and soil on top of the clay
3. Make sure the ratio of the clay and seed and soil is the same (use a handful to keep the same measures)
4. Fold the clay over the soil and seeds
5. Knead it all together. Make sure it is tight and everything is combined
6. You can cut or mold it into any size or shape you want
7. Let them dry in the sun for a few hours
8. Voila! Your seed bomb is ready to go.

MoMA
PS1



Calendula
Calendula officinalis