

M A M A L A S

SPIRITS OF SEEDS



Navdanya



DIVERSE WOMEN
FOR
DIVERSITY

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New Delhi-110016, India

MAMALAS - SPIRIT OF SEEDS

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MAMALAS - SPIRITS OF SEEDS

Text & Paintings by Valentina Campos

Foreword by Vandana Shiva



MAMALAS - SPIRITS OF SEEDS



Seeds are the self-renewing basis of life that is why diverse cultures have held seed as sacred. Seeds are the source of abundance from one seed arises hundreds and thousands of seeds - to feed us as grain, to be saved as seed for future harvests.

Women have been the seed keepers across cultures, throughout history. And the sacredness of seed has been symbolized as mother goddesses the Mamalas as so beautifully and powerfully expressed in the paintings of Valentina Campos.

Navdanya, the movement for seed saving and Diverse Women for Diversity a global movement of Women for the defense of cultural and biological diversity are happy to bring you this celebration of seed.



Vandana Shiva
Vandana Shiva

The sowing of Mamalas

Mamalas are all of us;
Daughters of La Pachamama (Mother Earth)
Mothers of all that we create,
Of all to which we give birth.

The seeds are the spirits of Las Mamalas.
We communicate with them through
The songs for seedtime.

Mamalas carry the seeds
Of hope for life
In our womb, heart, and soul.

Using a universal native language, this series of paintings attempts to express some of the thousands of phases of the Earth, some of the weft that life weaves us on the loom of the Earth, and some of the essence of the ancestral elements that live in us and to rescue the ritual sense of the Life-Death-Life cycle.

Siembra de Mamalas

Las Mamalas somos todas nosotras,
Mujeres, hijas de nuestra Pachamama,
Madre de todo aquello que creamos,
De todo aquello que damos a luz.

Las semillas son las Mamalas Espiritus,
Nosotras nos comunicamos con ellas,
Con cantos para su crecimiento.

Las Mamalas cargamos las semillas
De esperanza para la vida
En nuestras entrañas, corazón y alma.

Utilizando un lenguaje nativo-universal, en esta serie de pinturas, intento expresar algunas de las miles fases de la Pachamama, algunas de las tramas del telar-tierra que nos teje la vida, y algunos de los ciclos en los que danzamos, con el deseo de transmitir la esencia de los elementos ancestrales que viven en nosotras y rescatar el sentido ritual de constante agradecimiento por la Vida-Muerte-Vida.



Mamala del Telar - Tierra

130 x 100 cm.

La Pachamama como matriz, como la Diosa femenina de la fertilidad, es tratada como mujer. Los alimentos son sus hijos e hijas y los cerros su esposo. Cuando se ara la Tierra para la siembra se le pide que se vista con manta roja, se dice que las semillas alimenticias estan acurrucadas como guaguas dentro de ella. Se le canta durante la siembra para que las semillas entren alli a mamar. La Pachamama es percibida como un telar, las semillas son los disenos del tejido, y el barro de color rojo es como los caitos del telar que envuelven y nutren a las semillas que hay dentro.



Mamala of the Loom - Earth

58¼ x 38½ in.

La Pachamama, the womb, the feminine goddess of fertility, is considered a woman. The foods and the elements are her sons and daughters, and the mountains her husband. When the Earth is tilled for the sowing, we ask in songs, that she take out and wear her red earthen shawl, signifying that the seeds, like babies, are now nestled inside of her. Songs are offered to her during the sowing so that the seeds can then be taken to her breast. La Pachamama is perceived as a loom, the seeds are like the designs of the weaving, and the earthy red clay is like the strands on the loom, that enfold and nurture the seeds that lay inside; with time la Pachamama weaves wonderful, many colored textiles.



The sowing of Mamalas

57¾ x 43 in.

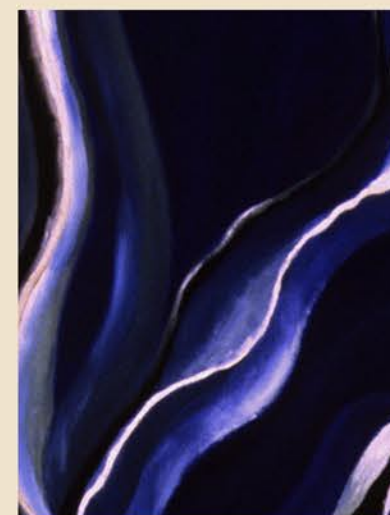
While sowing, the women sing;
While singing, we water and irrigate the
ground
With our voices;
While singing, we scatter the seeds upon
the Earth.



Siembra de Mamalas

150 x 110 cm.

Al sembrar las mujeres cantamos,
Al cantar regamos e irrigamos con nuestras
voces el suelo;
Y mientras cantamos, derramamos las
semillas
Sobre la Tierra.

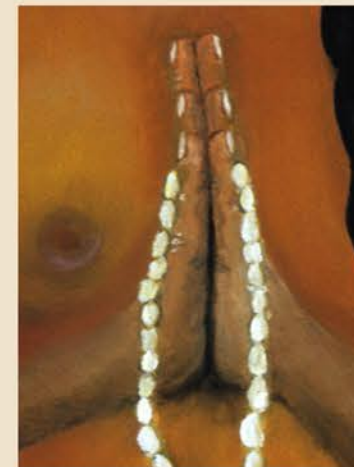




Mamala Rosario

39¼ x 31½ in.

Mother of the seeds, she is present during all of the sowings. In one of the many myths about the origins of the Corn, Mama Rosario and Tata San Francisco, were scattering the seeds at random upon the surface of the Earth, piling only tiny amounts of soil around each one. The harvest was meager, the plants tall-stalked and bearing little fruit. Tata San Francisco brooded upon their dire state of poverty and divined that, from now on, the seeds must be sown in rows, much deeper in the Earth. Furthermore, Mama Rosario offered up songs to help them along. After that, the stalks of the Corn are born with great success, coinciding with Christmas time (harvest time in south America).



Mamala Rosario

100 x 80 cm.

Es la madre de las semillas alimenticias, ella esta presente en todas las siembras. En uno de los mitos sobre el origen del Maiz, Tata San Francisco y Mama Rosario derramaron las semillas de Maiz al azar sobre el suelo, amontonando un poco de Tierra en torno a ellas. Las plantas de Maiz produjeron tallos altos, pero la cosecha fue mala con frutos pequenos. Se dieron cuenta de lo pobres que eran, entonces decidieron que las semillas tendrian que ser sembradas en surcos. Ademas de esto Mama Rosario les canto canciones a las semillas. Desde entonces los tallos de Maiz nacen con mucho exito en Navidad.



Mamala Maiz

50¼ x 41 in.

The hairs of the Maiz, when ripe, turn a feminine reddish in color. Mamala Maiz is a fertile, and eternally young, woman of the valleys.

The spirit of the plants live in the parts that are blown and scattered by the winds; the seeds, the fruits, the kernels, the leaves, and the hairs. In one of the myths of the Maiz, it is the Sun that gives rise to it's origin. The gestation period of nine months happened miraculously in one day, between sunrise and sundown.



Mamala Maiz

128 x 104 cm.

La Maiz cuando ya esta madura se tornan sus cabellos rojizos. Mamala Maiz es una joven eterna y fertil de la Tierra de los valles.

El espiritu de las plantas vive en las partes que sopla o derrama el viento; las semillas, los frutos, los granos, las hojas, y los cabellos. En uno de los muchos mitos del Maiz, es el Sol quien le da origen. El periodo de gestacion del cultivo del Maiz de nueve meses, se da milagrosamente en un dia solar.





Mamala Papa

48 x 35½ in.

She belongs to the inner world. In the myth of the origin of Las Papas (potatoes), the Moon Goddess exhaled her spirit over her new descendants of the Earth conceiving, predominately, daughters. She created the first potatoes by blowing directly upon the surface of the Earth.



Mamala Papa

122 x 90 cm.

Ella pertenece al mundo de adentro. En el mito del origen de las papas, la Diosa Luna, exhala el espíritu sobre su nueva descendencia engendrando predominantemente hijas. Se dice que ella ha creado la primera papa soplando sobre la superficie de la Tierra.





Mamala Coca

52¾ x 38 in.

Mamala of abundance.
Mamala, so deeply loved.
Always the Coca leaves are offered to
La Pachamama
So she can produce many guaguas
(babies).

“Pachamamita, acullicate pues,
vas a crear bien la guagua!”

(part of ritual song for the seedtime)



Mamala Coca

132 x 94½ cm.

Mamala de la abundancia.
Mamala tan querida.
Siempre se ofrendan hojas de Coca a la
Pachamama para que pueda producir
muchas guaguas.

“Pachamamita, acullicate pues,
vas a crear bien la guagua!”

(parte de cancion ritual para la siembra)





Mamala Quinua

50½ x 38 in.

She is young but simultaneously very old. She comes from faraway times. Very powerful, she gives birth to thousands and thousands of "guaguas." No other Mamala can reach her. It is said that, because of her strength to produce offspring, Mamala Quinua is capable of dispelling all curses and sicknesses.



Mamala Quinua

128 x 94½ cm.

Ella es joven pero anciana al mismo tiempo. Ella viene de tiempos bien lejanos. Tan poderosa, sabe dar miles y miles guaguas. Ninguna otra Mamala le puede alcanzar. Dicen que Mamala Quinua por su fuerza de produccion es capaz de disipar cualquier maldicion.





Mamala Kiwicha (Amaranth)

47 x 32 in.

So very old is this Mamala, she has been forgotten.

The appreciative ones are the women that still sing during seedtime, receiving from her the initiation onto new paths and the sustenance for body and soul.

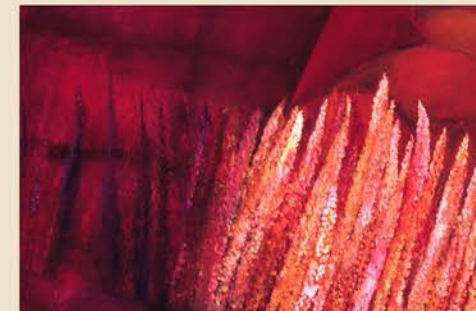


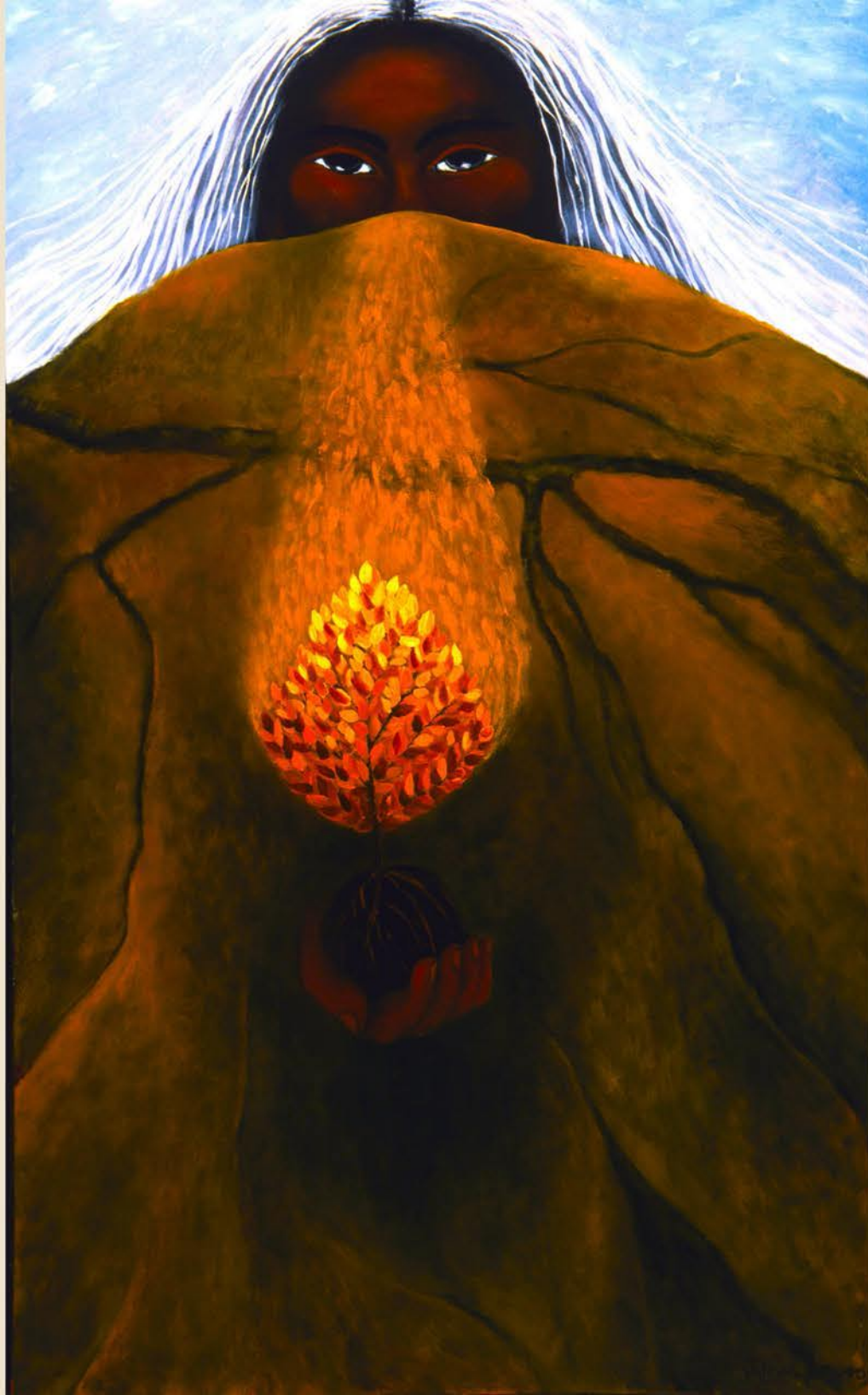
Mamala Kiwicha

119½ x 79½ cm.

Tan vieja es esta Mamala...se estan olvidando de ella.

Las que aun siguen apreciandola son las jovenes que le cantan en la siembra, y reciben de ella la iniciacion para el nuevo camino y el alimento para el cuerpo y para el alma.





Mamala Kañawa

30 x 48 in.

The older sister of Mamala Quinoa, she is considered one of the most powerful. She lives in the highest regions, resisting the most intense cold. In the time of the Incas, she was prohibited from the masses. She was designated only for the Incan emperors, as royal food. But later Mamala Kanawa made her return to the lands of all that needed her. She is deeply revered in the highlands where very little, or nothing, grows.



Mamala Kañawa

122 x 76 cm.

La hermana mayor de la Mama Quinoa, ella es considerada como una de las mas poderosas.

Vive en las alturas resistiendo los frios mas intensos.

En el tiempo de los Incas, ella estaba prohibida a la clase popular, solo era destinada para el emperador Inca, como alimento real. Pero mas tarde Mamala Kanawa regreso a los campos de todos los que la necesitan.

Ella es muy querida en las alturas donde muy poco o nada crece.





Mamala Mauka

52 x 37 in.

She is Andean Yuca, rooted within the deepest entrails of the Earth.

She is made of fertile mud and bitter shade, and with courage emerges entangled in light.



Mamala Mauka

132 x 94 cm.

Es Yuca Andina, ella esta enraizada a las entranas mismas de la tierra.

Mamala Mauka esta hecha del barro fertil y de la sombra amarga y valiente se alza enredada en luz.





Mamala Tarwi

50 x 42 in.

Although she has an old soul, she oftentimes looks like a young girl. She knows how to win the hearts of all, through bringing to light her flowers. Mamala Tarwi knows how to transform her bitter flavor to one both sweet and refreshing, resting for many months in the lake's embrace.



Mamala Tarwi

127 x 106 cm.

Aunque tiene alma vieja ella aparece siempre como una quinceanera.

Ella sabe conquistar el corazón de todos, dando a luz sus flores.

Mamala Tarwi sabe transformar su sabor amargo por un sabor dulce y fresco, reposando varios meses con el lago.





Sumurucucu Oscuro

39¼ x 31½ in.

Many women carry in our chest-heart, an awoken owl, our intuition. It can see all that we can't with a simple look, and if we know how to listen, we can comprehend the dark, hidden side of life.



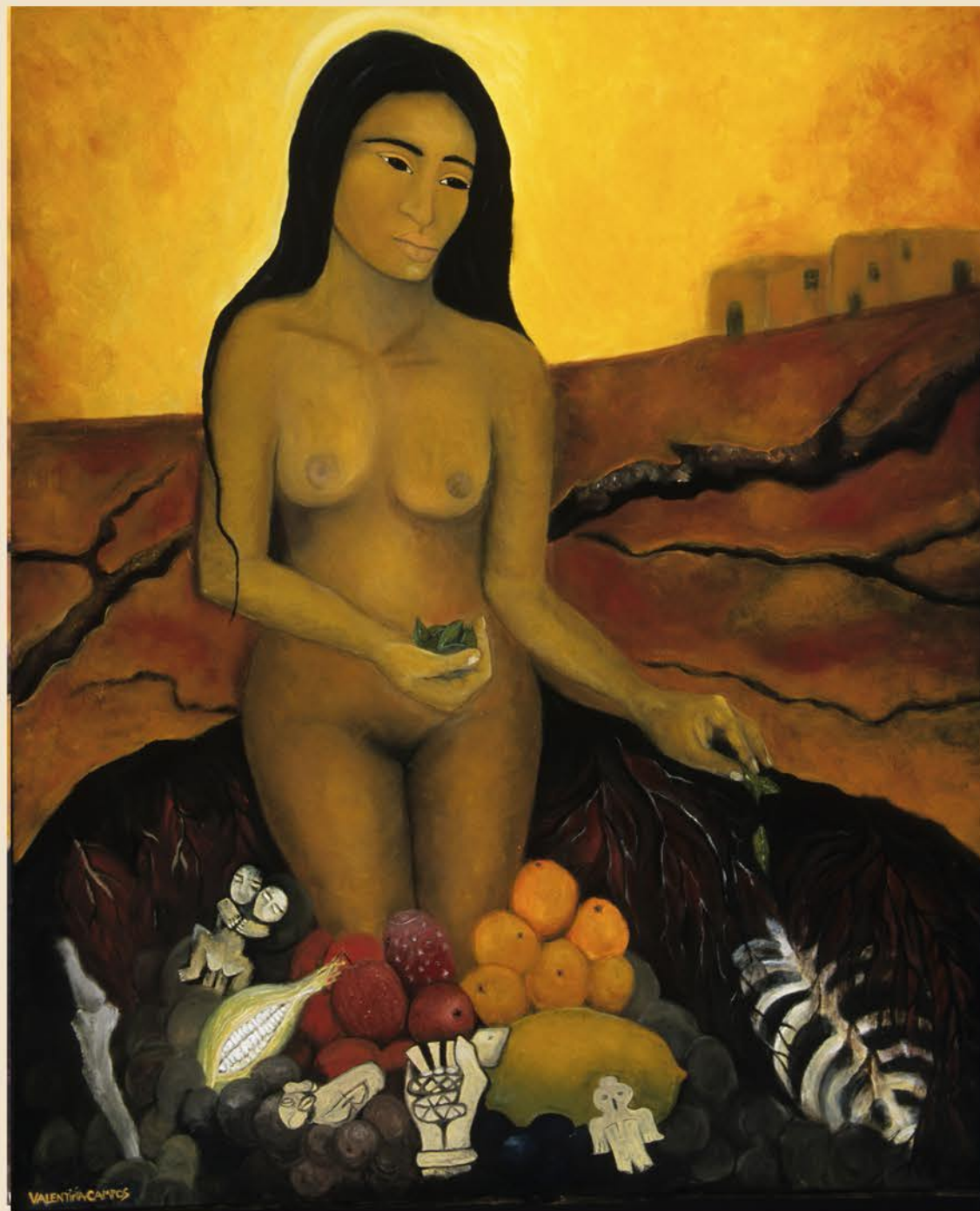
Sumurucucu Oscuro

100 x 80 cm.

Muchas mujeres llevamos en nuestro pecho-corazon, un buho despierto, nuestra intuicion.

El puede ver todo aquello que no vemos a simple vista, y si sabemos escucharlo, podemos comprender lo que acontece en el lado oculto de la vida.





Mamala Life-death-Life

55½ x 45 in.

We make offerings to La Pachamama to give thanks for all that she brings us. In the rite of offerings, we take conscience of all that we have and of what we lack, on the material and spiritual levels. At the same time, we connect with our ancestors, our heritage, our identity.



Mamala Vida-Muerte-Vida

137½ x 114 cm.

Ofrendamos a la Pachamama para agradecer por todo lo que nos brinda.

En el rito de ofrenda, tomamos conciencia sobre todo lo que obtenemos y de todo lo que carecemos, material y espiritualmente, y al mismo tiempo conectamos con nuestros ancestros, nuestra herencia, y nuestra identidad.

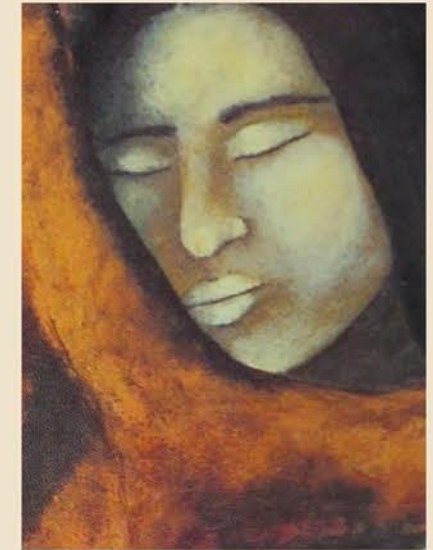




Image of love without fear

25¾ x 34½ in.

In the feminine cycles, Death is deeply loved. Man, oftentimes, becomes frightened in her presence; those who dare to cross over to the side where these cycles revolve, beginning to accept her, come to respect and love her with tenderness.



Imágen del Amor sin miedo

134 x 87½ cm.

En los ciclos femeninos La Muerte es bien querida. Los hombres muchas veces se saben asustar de ella, pero los que se atreven a cruzar de el lado donde giran los ciclos y el Amor, comienzan a aceptarla, luego la respetan y la quieren con ternura.





White Charanguita for death

56 x 42½ in.

To sing to the bones is to remember that the strength of the Spirit, and Hope, are still alive. The music of the birds, of the voices, of the instruments, summon and reawaken this strength that is born from Death.



Charanguita Blanca para La Muerte

142 x 117 cm.

Cantar a los huesos es recordar que la fuerza del Espíritu y la Esperanza están aún vivas.

La música de los pájaros, de las voces, de los instrumentos, convoca y reaviva esta fuerza que nace de la Muerte.





Valentina Campos is a third-generation Bolivian artist. Her art work evokes the feminine mythologies of traditional seeds and the Andean agro-centric symbolism.

Since year 2000 she has been creating a series of paintings, entitle "Siembra de Mamalas", reflecting sowing rituals, the role of women in the Andean cosmo-vision, and the protection of biodiversity.

Her illustrations have been published in various local stories, magazines, posters and books. In 2005 she co-founded "Uywana Wasi" a Cultural Affirmation Learning Center outside Cochabamba, Bolivia.

The windows that I open to paint upon the canvas Women of the Earth- rise from my need to return to my roots, and to express the essential elements of nature: myths, images, archetypes and histories, those things which combine to form our internal seasons.

In opposition to the dire threat that causes suffering in our communities-uprooted from the land, the denigration of the human and cultural values, destruction of the environment- we have gathered with the goal to reunite solidarity, dialogue, and creativity to confront the onslaught of globalization, to defend cultural identity and biodiversity.

The changes wrought by technology, in the name of "progress," have produce destruction, violence, and fragmentation.

Progress for us signifies to practice and maintain the lineage of the wisdom of our ancestors.

Women have always been the producers, protectors and administrators of crops but the changes in agriculture, due to the introduction of foreign seeds, the dependence on agri-chemicals, monoculture, and the modification of genes, have provoked not only an extreme environmental crisis, but also a disintegration of social roles, customs, rites, and the communal organization based on trade and self-sufficiency.

For these reasons Women feel the urgency to reclaim our position, strengthen our creative potential in order to reestablish peace and harmony.



Kunaymana - Tears Breath Milk Blood
Water Air Earth Fire