



THE RECIPE FOR
FOOD SOVEREIGNTY
IS CORN

Creative Recipes for Food Justice

The Recipe for Food Sovereignty is Corn

Volume 3

Table of Contents

- 02 Introduction
—Anahí González
- 04 Maize *mitotero*
—Carolina Bollaín
- 22 Cornhusk Doll
Kaya'tu:ni Kalɫ:nake'
—Leith Mahkewa
- 32 Biographies
Semblanzas

The Creative Food Research Collaboratory was initiated in 2021, germinating from a mutual interest in food justice and a desire to work collaboratively at the intersection of art practices and food politics. At the centre of this project is an appetite to build community, weave networks, and initiate collaborations between diverse individuals and collectives invested in food justice, from scholars, to activists and organizers, to creative practitioners, food producers and others. We wanted to explore what could emerge when these disparate voices formed a collective, and ideas came together from across disciplines. Could such collaborations yield new, fresh conversations? Would new visions of just food futures emerge?

Volume 3, *The Recipe for Food Sovereignty is Corn*, is the third in a series of experiments in collaborative publishing in which we have paired significant critical voices to concoct what we are calling a creative recipe for food sovereignty. As a settler in so-called Canada coming from so-called Mexico, corn is the first thing that comes to mind when thinking about food. Corn is essential. Corn is life. Corn is not only a staple in many Mexican dishes but also serves as a reference point for discussions about minimum wage and political agreements. Moreover, Indigenous nations have been stewards of corn biodiversity in these Lands for thousands of years.¹

To talk about corn is to talk about the *milpa*. The *milpa* is a traditional Mesoamerican polyculture that includes maize, beans, and squash as its main cultivars but also includes tomatillos, chilies, and herbaceous species known as *quelites* and medicinal plants. In short, the *milpa* is Land that generates diversity. It is not only Land that cultivates, but also a space for rituals and traditions. For many scholars, the *milpa* is fundamental for food sovereignty.²

The dominance of the capital-intensive agricultural model has resulted in destructive economic policies and social structures that have marginalized

food-protecting stewards and displaced them from their Land to participate in the global market.³ For this volume, I have paired two artists to explore and deepen our understanding of the interrelationships between Land, food, colonialism, and Indigenous sovereignty through corn. I aim to reconsider these connections and their implications for food systems. The artistic contributions from Carolina Bollain and Leith Mahkewa explore these concepts through different aspects of corn, Land, traditions, and community. From the Chihuahua desert in Mexico, where celebrations honour life and the *milpa*, to the Haudenosaunee nation, where generations gather husks for cornhusk dolls, these artistic practices highlight the strength of community and Indigenous intergenerational knowledge, which I argue is the key to food sovereignty.

Corn embodies resilience, cultural heritage, and, like the *milpa*, sustainable food systems. By pairing critical voices and artistic perspectives, this volume sheds light on the path toward a more just and equitable food future, one where Indigenous stewardship and community collaboration pave the way for true food sovereignty. Corn, in all its forms, stands as a powerful symbol, reminding us that collective efforts are needed. Corn is life. Corn is Indigenous.

—Anahí González, May 2024

1 Dawn Morrison, "Indigenous Food Sovereignty: A Model For Social Learning," essay, in *Food Sovereignty in Canada: Creating Just and Sustainable Food Systems* (Fernwood Publishing, 2012), 97–113.

2 Alejandra García Franco and Alma Adrianna Gómez Galindo, "La Milpa y La Alimentación En México," *Educación Química* 34 (September 4, 2023), <https://doi.org/10.22201/fq.18708404e.2023.4.86339e>.

3 Charlotte Coté, "'Indigenizing' Food Sovereignty. Revitalizing Indigenous Food Practices and Ecological Knowledges in Canada and the United States," *Humanities* 5, no. 3 (July 15, 2016): 57, <https://doi.org/10.3390/h5030057>.

Maize *mitotero*

Carolina Bollaín



I grew up eating corn tortillas with egg for breakfast, bathed in chilli sauce or ketchup. I remember my aunt Lila tearing the corn tortillas with her hands, then frying them and adding them to the egg. As the tortillas became crispy, she would tell me stories of juicy peaches in syrup prepared by her aunt, of dolls made from corn husks, and her siblings' games in the mud. She also talked to me about the town where she grew up, in San Juan, Durango, a mining town in the heart of the Chihuahuan Desert.¹ When my grandmother was still a child, her father died, and they had to move to the city.



Crecí desayunando miguitas con huevo, bañadas en salsa de chile o catsup. Recuerdo a mi tita Lila trozando la tortilla de maíz con sus manos para después dorarla y agregarla al huevo. Mientras las tortillas agarraban la textura crujiente, ella me contaba historias de jugosos durazos en almíbar preparados por su tía, de las muñecas hechas de olotes y los juegos de sus hermanos en el lodo. También me hablaba del pueblo donde creció, en San Juan, Durango, un pueblo minero al centro del Desierto Chihuahuense.¹ Cuando mi abuela aún era niña, su padre murió y tuvieron que irse a la ciudad.



I was born in Saltillo, an industrial city surrounded by desert. I grew up with the idea of the desert as an empty land. On our family trips, the highway that led to General Cepeda was boring because at first glance, there was nothing to see. Also, the desert is portrayed as arid, infertile, and uninhabitable in colonial narratives. The desert is depicted in Hollywood movies as desolate, a frontier and rarely the final destination. In the Bible, maps, and stories, the desert is a place full of temptations although inhospitable. The problem with these narratives is that they allow the desert to continue to be considered a second-class space, which can be neglected, exploited, or ignored, as well as the bodies that inhabit it.



A mí me tocó nacer en Saltillo, una ciudad industrial rodeada de desierto. Crecí con la idea del desierto como un espacio vacío. En mis viajes familiares, las carreteras hacia General Cepeda eran aburridas porque a simple vista no había nada. También en las narrativas coloniales, el desierto es retratado como árido, infértil e inhabitable. En las películas de Hollywood lo desértico es lo desolado, lo fronterizo, raramente es el destino final. En la Biblia, los mapas y los cuentos, el desierto es un lugar lleno de tentaciones, pero inhóspito. El problema de estas narrativas es que permiten que el desierto siga siendo considerado un espacio de segunda clase, que puede descuidarse, explotarse o ignorarse así como a los cuerpos que lo habitan.



In 2021, on one of the routes of *Senderismo antropocénico* (*Anthropocenic Hiking*), I arrived in Jalpa, Coahuila, to a northeastern common land that resists the plunder of its water caused by the mega-corporations that surround it.² There, I met Don Juan Gamboa and his family.³ Him and his wife, Doña Rosa, welcomed me into the kitchen, with its adobe walls, reed roof, and in the corner, a wood stove. In the center was a wooden table with a white tablecloth and a line of freshly made tortillas with steam dancing between the hands of the grandchildren who took them. From that visit and my subsequent encounters with them, I realized that that kitchen was the nucleus of conviviality and reunion. The place to welcome people, where you stop by for a little taco.



En el 2021, en una de las rutas de *Senderismo antropocénico* llegué a Jalpa, Coahuila, un ejido norestense que resiste al saqueo de agua ocasionado por las mega empresas que le rodean.² Ahí conocí a don Juan Gamboa y a su familia.³ Me recibieron él y su esposa doña Rosa en la cocina, con sus paredes de adobe, el techo de carrizo y en la esquina una estufa de leña. Al centro una mesa de madera con un mantel blanco y sobre este un tendedero de tortillas empalmadas con el vapor bailando entre las manos de los nietos que las tomaban recién hechas. A partir de aquella visita y en mis siguientes encuentros con ellos, me di cuenta que esa cocina era el núcleo de convivencia y reunión. El lugar para recibir a la gente, a donde se “pasa por un taquito”.



Doña Rosa creates revolution from her kitchen, with her hands grinding corn daily and kneading the dough so that everyone can eat. Her work is the center of food and action; there are always tortillas, *gorditas* or *tamales* to nourish her people. Doña Rosa is a member of the collective “*Del ejido a tu mesa: resistiendo desde nuestros saberes y sabores*” (*From the ejido to your table: resisting from our knowledge and flavours*), an effort by women organized for the defence of the territory and the water of the San Miguel creek. They preserve the community’s knowledge of Jalpa through corn and prepared foods.



Doña Rosa hace revolución desde su cocina, con sus manos, moliendo el maíz diariamente, torteando la masa para que todos puedan comer. Su labor es el centro de la alimentación y la acción, siempre hay tortillas, *gorditas* o *tamales* para nutrir a su gente. Doña Rosa es miembro de la colectiva “*Del ejido a tu mesa: resistiendo desde nuestros saberes y sabores*”, un esfuerzo de mujeres organizadas por la defensa del territorio y el agua del arroyo San Miguel, a través del maíz y alimentos preparados, cuidan los saberes de la comunidad de Jalpa.



On December 10, 2023, we held a *mitote* celebrating life in the desert, the plants, animals, and people who walk and inhabit it.⁴ We shared barbecue, beans, and tortillas prepared by the women of the collective. The children, along with the *matlachines*, were the main characters of the gathering.⁵ With costumes and movements, each grandchild of Don Juan and Doña Rosa represented different desert animals such as the coyote, the scorpion, the snake, and a field rat in the middle of the hill, surrounded by *sotol* suns.



El 10 de diciembre de 2023 realizamos un *mitote* festejando la vida en el desierto, las plantas, los animales y las personas que lo caminan y habitan.⁴ Compartimos asado, frijoles y tortillas preparadas por las señoras de la colectiva. Los niños junto a los *matlachines* fueron los personajes principales del mitote.⁵ Con vestuarios y movimientos, cada nieto de don Juan y doña Rosa acuerpó a diferentes animales desérticos como el coyote, el alacrán, la serpiente y una rata de campo en medio del cerro, rodeados de soles de sotol.



It is said that there is no life in the desert, but there are plots and cornfields along with *quelites* and *verdolagas*. In the desert, there are farmers who harvest and grind corn to nourish the bodies that live there. In the desert, food is shared, and knowledge is preserved through wisdom and flavours. In the desert, we enjoy movement and dance. In the Chihuahuan Desert, there is life, and we celebrate it.

Photographs by: Criss Poulain



Se cuenta que en el desierto no hay vida pero ahí existen parcelas y milpas junto a los *quelites* y *verdolagas*. En el desierto habitan campesinos que cosechan y muelen maíz para nutrir a los cuerpos que ahí viven. En el desierto se comparten alimentos, se preserva el conocimiento a través de los saberes y sabores. En el desierto se goza el movimiento y la danza. En el Desierto Chihuahuense hay vida y la celebramos.

Fotografías por Criss Poulain





- 1 Eco-geographical region in the territory shared between Mexico and the United States. It includes the Mexican states of Chihuahua, Coahuila, Nuevo León, Durango, Zacatecas, and San Luis Potosí, and in the United States, Arizona, New Mexico, and Texas. It is one of the desert areas with the greatest richness and biological diversity in the world.
- 2 *Senderismo antropocénico, 2021* (Anthropocenic Hiking, 2021) consisted of exploring ten routes to devastated areas of the state of Coahuila and neighbouring states, where I walked through real, non-idealized landscapes. These actions were documented in photography and video by visual artist Criss Poulain (Saltillo, Coahuila, Mexico, 1991) and were made possible thanks to the Young Creators stimulus from the National Fund for Culture and the Arts (FONCA) 2021.
- 3 Ejidatario, farmer from Jalpa, Coahuila. Member of the collective “Sí a la vida” (Yes to life) and leader of the Water Custodians of the San Miguel Stream.
- 4 A Nahuatl word with meaning “celebration” or “dance,” it was one of the most important ritual practices carried out by the different Chichimeca nations, nomadic Indigenous, ancient inhabitants of the semidesert of northeastern of the New Spain.
Martín Eduardo Macías Flores, 2015, *El mitote, ceremonia ritual de los indios de Coahuila*.
- 5 Most popular devout dancers among religious groups in the northern region of Mexico.

- 1 Región ecogeográfica en el territorio compartido entre México y Estados Unidos. Incluye los estados mexicanos de Chihuahua, Coahuila, Nuevo León, Durango, Zacatecas y San Luis Potosí, y en Estados Unidos, Arizona, Nuevo México y Texas. Es una de las zonas desérticas con mayor riqueza y diversidad biológica en el mundo.
- 2 *Senderismo Antropocénico (2021)* consistió en la exploración de diez rutas hacia zonas devastadas del estado de Coahuila, y estados colindantes, en las que caminé por paisajes reales, no idealizados. Estas acciones fueron documentadas en fotografía y video por la artista visual Criss Poulain (Saltillo, Coahuila, México, 1991) y fueron posibles gracias al estímulo Jóvenes Creadores del Fondo Nacional para la Cultura y las Artes (FONCA) 2021.
- 3 Ejidatario, campesino de Jalpa, Coahuila. Integrante del colectivo *Sí a la vida* y líder de los Custodios del Agua del Arroyo San Miguel.
- 4 Palabra de origen náhuatl que significa “fiesta” o “danza”; fue una de las prácticas rituales más importantes llevadas a cabo por las diferentes naciones chichimecas, indios nómadas, antiguos habitantes del semidesierto del noreste de la Nueva España.
Martín Eduardo Macías Flores, 2015, *El mitote, ceremonia ritual de los indios de Coahuila*.
- 5 Danzantes devotos más populares entre los grupos religiosos del norte del país.

Cornhusk Doll

Leith Mahkewa

Kaya'tu:ni Kal:nake'

Leith Mahkewa



As a young girl, I had a set of cornhusk dolls dressed in traditional outfits. They lived in my room, but they weren't necessarily toys that I played with; I guess I looked at them more as art. I appreciated the dolls because they represented a man and a woman both dressed in outfits that I would see people wearing at ceremonies within my community. I thought they were special because I did not know many people who had them, especially children. As I got older, I learned more about the art form and the children's story of the faceless cornhusk doll. Today, I still proudly display the dolls, but now they hold space in my studio.



Tsi' keksa:, waky Δ kaya'tui:ni' ne:neh atslunyahkwa' ne'n ukwehu:we. Tsi' ka:nakte' thatinákle', nok tsi' yah ni'atnutolya'táhkwa'ok. Kawelu:ne yeya'talhatahkwa' ki uhte' wahe. Ne: kaya'tú:ni' kasatakéhte' ne: tsi' teskayelu:tale' ne: lu:kwe' okhale' yaku:kwe' tehniysalú akotstu' ne: atslunyahkwa ne'n tetsyukwanu:kóhta' tsi' kanakelesne. Kawelú:ne tsi' kano:lu: ne: tsi' yah tewakanuhte' to: ni:ku yako:y Δ – tokha kutiksha'shuha. Tsi' wakatoty Δ hátí, waky Δ te'ta:uhati yeyatalha'táhkwa okni' okala'naka:yuhse' ne'n kaya'tu:ni yah te'kakuhsáhkwa. Tsi' w Δ hnisla:te, she:ku' wa'khenhá:tase' ne kaya'tu:ni'hokuha' tho' kanaktanó:lu: tsi' twakyo Δ tasta.



The dolls are constructed from the husks of the corn grown by many Haudenosaunee people. Some doll makers create very ornately dressed figures. The dolls are often dressed in outfits made to scale and adorned with beadwork, headdresses, moccasins, and so on. They are usually posed to depict various ways of Haudenosaunee life activities, such as playing lacrosse, grinding corn, hunting, etc.



Kaya'tú:ni' ne: yunya:túhe' okwask, ne:ne'n o:naste, ne:n kutiyathókwas ne: Yukwahsyu:ni'táhkwa. Kayatuni'slúni' otyahke' kwah ni'yehsΛ:nanu' ne:. Swatye:Λ: ne: kaya'tuni'shúha niyahunkwvnyó:tΛ ne: yotli'wayΛtáhkwa' kwah nok ne: nihutyelhó:tΛ' ne: Yukwanuhsyu:ni'táhkwa - Ka:lahs, Tyenasta:lite', khale' nihuto:lats.



As a young adult I was privileged to participate in a cornhusk doll workshop at my mother's bead store. I had no previous experience and was taught the basic skills needed to make a doll; the decoration of the doll was left up to the creator. I choose to leave my doll dressed only in husks; I liked the simplicity of that look. Most of the women in this group chose to embellish their dolls in various ways, they were all different and beautiful. Myself and some of the women who took this class are also part of a beading circle. Our friend group evolved into more of a family-structured community. We have connected through our love and appreciation of various forms of art.



Tsi' yonuhthowi:sahte', wakatla:swa' thoya'talati ka'ika watanhá:u ne:n kayatu:ni'táhkwa tsi' yutahni:nuhe otsi'nehtahokuha ne'n aknulha. Yah she:ku' nikatyélhas, nok tsi' yakolihunya:nihe akwe:kú: to: nikayatu:ni'slúni'. Ne: kaya'tuni'to:tv, ne nikuhlayelha' yukwaya'tisu. Kawelu:ni ohwaski:o'ne: akaotyatawitslo:ta tsi tkaye:li. Ne: nikaya'tó:ta wake:káse. Kwah ni yakukweshúha tsi' yukhitstyóhkwa' kutila:ku niyola:se'tuni e:so nityatáhkwa. Kwah nyo' thihati:te: khale' niyola:se. I: okni' otyahke' yaku:kwe' ne: oni' yukwetalati otsinehtunyuhe yukhityohkwa. Ne: kato:lanhasta' yotu:ni ne:neh yakwa:tsile'. Ne Ono:lukwaslátsi' okni' yukwaweskwanihe' kwah nyo' yeya'talha ne: niyothwehnu:ni:.



I have had the opportunity to participate in all stages of the corn harvest, planting with my husband on our homestead with our children. The harvesting of the corn is usually done over a series of days, picking, husking and braiding. During the husking stage, the most visually appealing husks are set aside to be used for dolls or other items. More recently a community of language learners and speakers have been gathering at various gardens where intergenerational sharing of knowledge and storytelling takes place. Many meaningful core memories are being created for this community of like-minded people, much as was done for hundreds of years prior by our relatives and ancestors.



Wa'kyatakenha ne: kolahkó:wa' ne'n kutinΛsteks tahnu: kutiyΛhtos oskanhe' khekstΛha okni akwathóska' tsi' waknuhso'talati. Swatye:ΛΛ: kutinΛstaks ne akakwe:ni: tokha ni:ku wΛhnisla'tenyuti' kutinΛstaks, latinolótshyus, okni olatsku. Tsi' nu: latinolótshyus, ne Ohwaski:yo ne:n wa'tyahtu' ne:nen kaya'tu:ni' tahnu: otyahke' ne: nityΛtahkwa. Nu'u:wa' ne: kΛthyóhkwa ne: latinΛstak ne owΛ:na: ne: tyukwa'taló:loke' tsi' kahΛta'shuha tsi' nu: latika:áltuhe' okni' shakolihunyΛ:nihe. Kwah nyo' yeshontÁhkwa' ne: ukwatisu ne neh yukwatsyóhkwa ne: yukwanikuhlisu. E:so: ne: yukwatyéłha' ne kutikstΛhokúhaka to: nahte' niwΛnyáwelu' ne nikohlsa'tenyúti.

Carolina Bollaín

Carolina Bollaín is a visual and performance artist born in Saltillo, Coahuila, Mexico in 1995. She holds a Master's in Artistic Production from the Universidad Autónoma de Morelos, with studies at the Universidad Autónoma de Coahuila and the Universidad Politécnica de Valencia. For the past eight years, she has developed her artistic work as a 'caminanta,' a walking woman, using her body and the landscape. She has received national and international awards such as the Young Creators Award from FONCA (2021), the Program for Incentives for Creation and Artistic Development in Coahuila (2022), the Program for Support to Municipal and Community Cultures (2023), Woundphoto (2021), among others.

Leith Mahkewa

Leith Mahkewa is a member of the Oneida Nation of the Thames. She is a beadwork artist and is currently the Indigenous Artist in Residence 2023-2024 in the Visual Arts Department at the University of Western Ontario. She has created a niche that is unique to her Oneida/Chippewa/Hopi/Tewa family lineage and the Kanien'kehá:ka community that has embraced her. Her artistic style often juxtaposes the geometric shapes in Hopi/Tewa family pottery patterns and Haudenosaunee inspired floral designs. She has been recognized within her field by peers, museums, and various art markets. She is proud to be a part of the revival of beadwork within the Haudenosaunee Confederacy and will continue to highlight her cultural takes and integrity as a strong Onkwehón:we woman.

Carolina Bollaín

Carolina Bollaín es una artista visual y performativa nacida en Saltillo, Coahuila en 1995. Maestra en Producción Artística por la Universidad Autónoma de Morelos con estudios en la Universidad Autónoma de Coahuila y la Universidad Politécnica de Valencia. Durante los últimos 8 años, ha desarrollado su trabajo artístico como "caminanta", mujer que camina, trabajando con su cuerpo y con el paisaje. Ha recibido premios nacionales e internacionales como el premio a Jóvenes Creadores del FONCA (2021), el Programa de Estímulos a la Creación y Desarrollo Artístico en Coahuila (2022), el Programa de Apoyos a las Culturas Municipales y Comunitarias (2023), Woundphoto (2021), entre otros.

Leith Mahkewa

Leith Mahkewa yutatyats, Onlayote'á:ka niyakohuhtsyo:tl ne'n Kana:kalesnéha. Yakonehtisu' okni' yakowá:nl ne'n kutihyatalhásta' tsi' Western ne: Yutatlihunya:nitha'kó:wa. Niyola:se'tisu niyotwenu:ni kwah ohutsyésta Onlayote'á:ka, Atwa'kanhá:ka, Hopi, Tewa, tsi' akaotsistáhkwa' okhna' klyohkwanhásta' ne Kanyalke'há:ka' thatinákle. Ne; niya'talho:tl teyohatá:se onuntótni' kanatsya'talho:tl nen Hopi / Tewa okni' katsi'tsisu' ne: ukwehu:we. Ne; yonu:lu: tsi' akotsyóhkwa' kutiyatálha', lotinlstekshuha', okni' yutahni:nuhe ne: yeya'taláhkwa. Yakotshanu:ni ne: yeya'talati ne'n yotsinehtaluni' tsi nu: Yukwanuhsyú:ni. Tsi' she:ku' tayuswahte:ta' ne niyukwe'to:tl ne;n Ukwehu:we.

Anahí González

Anahí González is a Mexican visual artist based in Canada. She explores visual narratives related to Mexican migrants and Mexican labour in/for Canada. She holds a BA in Communication Studies (Mexico) and an MFA in Visual Arts (Canada). She has held positions of Programming and Fundraising chairs at Forest City Gallery. Additionally, she was a guest curator at The Jeffrey Rubinoff Park (2023), McIntosh Gallery (2022), and the ArtLab (2021). She was selected to be part of the AGO X RBC Emerging Artist Exchange program (2022) and was a grant holder of the Sistema Nacional de Creadores de Arte Grant (Jóvenes Creadores) in Mexico, Generation 2021-2022. Her work has been included in exhibitions and screenings in Mexico, Canada, the USA, Norway, Spain, and France. She is a Research Associate at the Creative Food Research Collaboratory, Contributor Editor at Embassy Cultural House and currently an Art and Visual Culture Ph.D. candidate at Western University.

Anahí González

Anahí González es una artista visual mexicana que vive en Canadá. Su trabajo explora narrativas visuales relacionadas con los migrantes mexicanos y la mano de obra mexicana en/para Canadá. Tiene una licenciatura en Ciencias de la Comunicación (México) y una maestría en Artes Visuales (Canadá). Ha ocupado cargos de Programación y Recaudación de Fondos en Forest City Gallery. Además, ha sido curadora invitada en The Jeffrey Rubinoff Park (2023), McIntosh Gallery (2022) y ArtLab (2021). Fue seleccionada para formar parte del programa AGO X RBC Emerging Artist Exchange (2022) y fue becaria del Sistema Nacional de Creadores de Arte (Jóvenes Creadores) en México, generación 2021-2022. Su trabajo ha sido incluido en exposiciones y proyecciones en México, Canadá, Estados Unidos, Noruega, España y Francia. Es investigadora asociada en el Creative Food Research Collaboratory, editora colaboradora en Embassy Cultural House y actualmente es candidata a doctora en Arte y Cultura Visual en la Universidad Western (Canadá).

Creative Food Research Collaboratory

The **Creative Food Research Collaboratory** germinates collaborations at the intersection of art and food studies, exploring how the arts can imagine—and therefore help to achieve—food security, food sovereignty, and food justice in Canada. Our work includes academic research, public events, exhibitions, teaching, and workshops as well as fundraising for community food initiatives. Our work foregrounds collaboration as methodology and seeks to cultivate networks and structures that will allow collaborative artistic practices and knowledge mobilization strategies around food issues to take root and flourish.

The *Creative Recipes for Food Justice* project is a curated publication series that pairs artists and research-creation practitioners with food studies scholars, food policy makers, and grassroots organizers to create “recipes” to address the most pressing issues related to food justice and policy. The Collaboratory team for this series includes co-initiators Dr. Amanda White and Dr. Zoë Heyn-Jones, with research associates Anahí González, Katie Lawson, and Racquel Rowe.

This work is supported in part by funding from the Social Sciences and Humanities Research Council of Canada.

Creative Food Research Collaboratory

El **Creative Food Research Collaboratory** genera colaboraciones en la intersección del arte y los estudios alimentarios, explorando cómo las artes pueden imaginar (y, por lo tanto, ayudar a lograr) la seguridad alimentaria, la soberanía alimentaria y la justicia alimentaria en Canadá. Nuestro trabajo incluye investigación académica, eventos públicos, exposiciones, enseñanza y talleres, así como recaudación de fondos para iniciativas alimentarias comunitarias. Nuestro trabajo pone en primer plano la colaboración como metodología y busca cultivar redes y estructuras que permitan que las prácticas artísticas colaborativas y las estrategias de movilización de conocimientos en torno a cuestiones alimentarias echen raíces y florezcan.

El proyecto *Creative Recipes for Food Justice (Recetas creativas para la justicia alimentaria)* es una serie de publicaciones que reúne a artistas y profesionales de la investigación-creación con académicos de estudios alimentarios, formuladores de políticas alimentarias y organizadores para crear ‘recetas’ que aborden los problemas más apremiantes relacionados con la justicia y las políticas alimentarias. El equipo de colaboración de esta serie incluye a las co-iniciadoras, la Dra. Amanda White y la Dra. Zoë Heyn-Jones, y a las investigadoras asociadas Anahí González, Katie Lawson y Racquel Rowe.

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CREATIVE RECIPES FOR FOOD JUSTICE