Animals Get Their Own Highways in Spain

Spain is one of the largest and most biogeographically diverse countries in Europe, lying at the crossroads between Europe and Africa, with conditions ranging from the oceanic north to the semi-arid south-east, and the sub-tropical Canary Islands. Spain has vast areas of low-intensity farming, involving traditional livestock raising on semi-natural pastures, extensive arable systems with long fallow periods, and traditional orchards of olives, almonds and other fruit and nut trees. These types of farming have become known in Europe as “high nature value” farming. Pastoralism is deeply rooted in Spanish culture and history, and it continues to provide numerous benefits in economic, ecological, social or cultural terms. The world’s most endangered feline, the Iberian lynx, depends for its hunting grounds on the wooded pastoral landscape (dehesas) maintained by traditional livestock farming.

Transhumant pastoralism in Spain, particularly between mountain regions, connects ecosystems with a network of biological corridors in which livestock play the role of vector for native plants. Livestock improves soil through manuring, assists germination, and transports seeds (in their guts and fleece) for distances in excess of 300 km, thereby improving biodiversity and ecosystem health and integrity in Spain’s rangelands. Recognising the role of pastoralists and pastoralism in improved biodiversity management and conservation, a 1995 Act of Parliament in Spain legitimises the country’s 120,000 km of Cañadas, or transhumance corridors, to ensure that pastoral flocks continue their transhumance and in doing so, continue to preserve the country’s biodiversity.

The country re-established the centuries old tradition of celebrating transhumance in 1994. Since then, thousands of sheep have taken to the streets of Madrid to draw attention to the cause of transhumance in Spain. Though the numbers of participating shepherds have declined, it is still a festival that people look forward to in the late October. On 24th October, 2016, some 2000 odd sheep took to the streets which closed for the rest of the public and were also given the right to graze free for four days following the festival.
CONVERSATION WITH A PASTORALIST BANKER

Mr. Lal Singh was born in 1966 in Kolls, Alwar District (Rajasthan) in the Raka community. He is currently serving as Senior Vice President at Axis Bank and heading the Gujarat circle. He talks to Bhawana Jain and growing up in the pastoral community, and the status of community in the present time.

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“Of course, I wonder. Then at the hotel I am seeing the first faucet. They are going after their baggage. I wonder if it is not too much.”

The heat decreases, there is still no cold air, and the sun is very hot. The people of the pastoral community have to adapt to these conditions. The hot sun and the lack of water make it difficult for them to survive in their environment.

We shepherd camels, goats, sheep, cows and buffaloes. They give us milk and meat, and we take care of them. The pastoral community has been living in harmony with nature for generations. They live in close proximity to the natural environment and understand its cycles.

The pastoral community has faced many challenges in recent years due to the closure of forests and modernization of pastoral practices. Pastoralists haven't been able to adapt to the fast changing environment. Pastoralists find it difficult to graze their livestock these days due to closure of forests and modernization of pastoral practices.

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I am grateful to see the Raka community. I get a chance to meet with my father, and my father and grandfather sold their cattle and lands for the past 30 years. They have been in decline since 1999. Now, they are in decline since 2008. They have been hit by the crisis of the world.

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**On the Move**

A Photography Exhibition on Transhumant Shepherds and Nomadic Pastoralists in the Mediterranean

The practice of transhumance in Morocco has played a crucial role in conserving and maintaining outstanding landscapes of aesthetic beauty and functionality. It is from Morocco that the need for transhumance and shepherding is one of the primary important factors in the maintenance and restoration of the environment, particularly in the Mediterranean. Scientists worldwide have concluded that the practice of transhumance is in harmony with the environment, and its maintenance is essential for the protection of the environment.

Although transhumance has always been a way of life for the Sahrawi people in southern Morocco, it is a way of life that has been changing due to the impact of modernization and globalization. The Sahrawi people have been forced to adapt to new ways of life, and the practice of transhumance is no longer as widespread as it once was.

**Wandering with the Camels Herders of the Moroccan Desert**

The two-stringed fiddle morin khuur has been played in Mongolia for centuries, and it has always been an integral part of the horse and the dog culture. The morin khuur has always been used to play folk music, and it is often associated with the horse and the dog culture. The morin khuur is a stringed instrument and it has always been known as a symbol of the horse and the dog culture.

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**The Story of the Weeping Camel**

The story of the weeping camel is a tale of the life of a camel and its struggles. The camel is a symbol of survival and endurance, and it has always been a symbol of the Mongolian people. The camel is a symbol of the Mongolian people, and it has always been a symbol of the Mongolian people.

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**What's in Your Kitchen?**

By Aarati Halbe

I love this thing with condiments. Do I frugality for example? Recently I realized I had five different kinds of jam in there! I wish I could say this is an irregular development but it is not. What I was in graduate school I had five kinds of unusual hallows, honey, extra virgin olive oil, whole grain regular and three kinds of nuts. The reason was simple enough and I wish I could just pick a note: the rest of my kitchen, while it doesn't quite satisfy my alimentary obsession, is a mixture of Emmental I use in it, and I'm only changing to change my ways but I'm not yet ready yet.

This past winter, I spent some time following my usual bubbling board around the hills. That thought had pulsed then out of the grasslands and they usually live, as we call them when they were there, trying to work out why there was no season and how to manage emergency. While I was there, I found myself photographing kitchens.

*Those migratory kitchens were marvellous. Some people build small shelves, others use sacks...*

I'm always a tree (whether designated space, and it always has a boundary of some sort. Even if you can't see it, you know it's there. While in migration, the women didn't always come along. Mostly, a man moved out with the foods and while they were away, they hand-upended their own cooking. Each person has their own specialty. Abdullah makes better rice, masala nuts. He makes better what rice, masala nuts. But only that handles the butter.

The first time I stayed in the village in northern Kutch, I had Marathi as my accent and was greeted at every bari (a cluster or a group of huts) by two men in the hot sun, who welcome you to the doja (a cluster or a group of huts) by two men in the hot sun, who welcome you to the kitchen. I made a relief to have a bari (a cluster or a group of huts) by two men in the hot sun, who welcome you to the kitchen. I made a relief to have a good meal, and I've not yet worked out a good meal, and I've not yet worked out a good meal, and I've not yet worked out a good meal, and I've not yet worked out how to light a fire. My offers to help in the kitchen are usually met with: "I have a few friends who can help you."

**What's in Your Kitchen? Finding Condiments in Moving Kitchens**

In July this year we spent over 16 days in Changthang in Ladakh. It was not our second day we were forced to make a sudden change in our plans. The dachen (a piece of land) on which we were staying was being searched for the third area in the high altitude millions and the herders were talking of the first snowfall ever. We decided to make a change in our plans and set forth to find better pastures. We took the advice of a man who told us to go to the east of our village. Our offers to help in the kitchen are usually met with: "I have a few friends who can help you."

**Butter Churned in Goats Stomach**

By Aarati Halbe

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**The Silence of the Lambs**

A Mysterious Himalayan Pasture That Kills Only Sheep

By Richard Mahapatra


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**Curator’s Words**

Sushma Iyengar

‘A rat if you don’t turn, will burn. Horse tied to a place will lose its pace, A leaf stuck to the soil will rot, Horse tied to a place will lose its pace, A leaf stuck to the soil will rot.  A leaf stuck to the soil will rot. It is the powerful simplicity of what Jaisingkaka said to me some years ago that carried the seed for this exhibition. A Rabari from Kutch, he has herded his animals for more than 45 years, walking more than 3000 kms each year, across India’s belly from the western tip of the country to the eastern coast. He spoke of the ‘maldhari’ way of life, in terms of the green pastures and the roaming herds. He spoke of the ‘maldhari’ way of life, in terms of the green pastures and the roaming herds. He spoke of the ‘maldhari’ way of life, in terms of the green pastures and the roaming herds. The varied colors of pastoralism have attracted artists from different walks of life. The exhibits will present the lands of the Dhangars, the Gaddis, the Kutch maldharis, and the Van Gujjars through the lenses of celebrated photographers such as Michael Benanav, Christina Noble, and Kalyan Varma. Jo Berti, an eminent artist from Australia, has on the move and has been living and moving amidst camels for the last two decades. She has drawn the hues of pastoral lives in Rajasthan and Kutch on embroidered cloth and these works will be launched at the exhibition.

**Breed Narrative**

At the heart of the exhibition lies a set of 4 films that have been shot in Kutch and aims to transport viewers to the heart of landscapes of Kutch and give a glimpse of pastoralism as it exists in Kutch. These films focus on the absorbing relationships between maldhari, animals, land, and amongst one another.

**Film Screenings**

The art of Pastoralism, pastoral breeds, and communities have inspired many artists to produce outstanding cinematic work over the years. Sanjay Barnela, a renowned filmmaker and educator has curated a selection of films that presents a peak into pastoralism in regions across the world. Six of these films from this selection will be screened for public viewing during the exhibition on pastoralism while the others will be available for sale at the site.

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**Beginner’s Book**

The exhibition launches “A World Without a Roof, Stories of Pastoralism from India”. With its evocative illustrations and lucid narration, the book brings out the essence of pastoralism and pastoral societies. The book has been conceived, penned and visualized by Sarita Sunder, researcher and graphic artist, and illustrated by Somesh Kumar, with inputs from Anvrn Lodaya. Launch on 2nd December 2016

**Music & Poetry**

Artwork, songs, sounds, ideas and poetry come together in this exhibit to create a contemplative immersion in the poetic, philosophic and musical universe of the pastoral communities of Kutch. The poetry of Shah Latif, Mekan Dada, Kabir, Mirabai and other local poets comes alive through songs curated and recorded from the oral traditions of Kutch by Shabnam Virmani and Vipul Rikh, with art by Roy Varghese.

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**Board Game**

Fields of View, an organization based in Bangalore, and the curatorial team has developed a game installation that communicates the complexities of pastoral systems and the importance of commons to its players. The game draws on the varied relationships that pastoralists share with their eco system, other occupations, and a range of stakeholders, including the State.

**Craft Narrative**

Pastoralists in Kutch have been patrons of craftsmen for generations, and the social and economic inter-dependencies between these communities have shaped a unique set of relationships and crafts. The exhibition specifically looks leather artisans, potters, copper bell makers, weavers, embroidery, and block printers.

**Pastoral Food & Workshop**

Food is one of the most visible and accessible elements of any culture. The Pastoral Food Store offers the traditional Maldhari thali at lunch and dinner time, and the Banni Mawa, a popular dessert item from Kutch, will be available throughout the day.

**Art & Photo Exhibits**

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