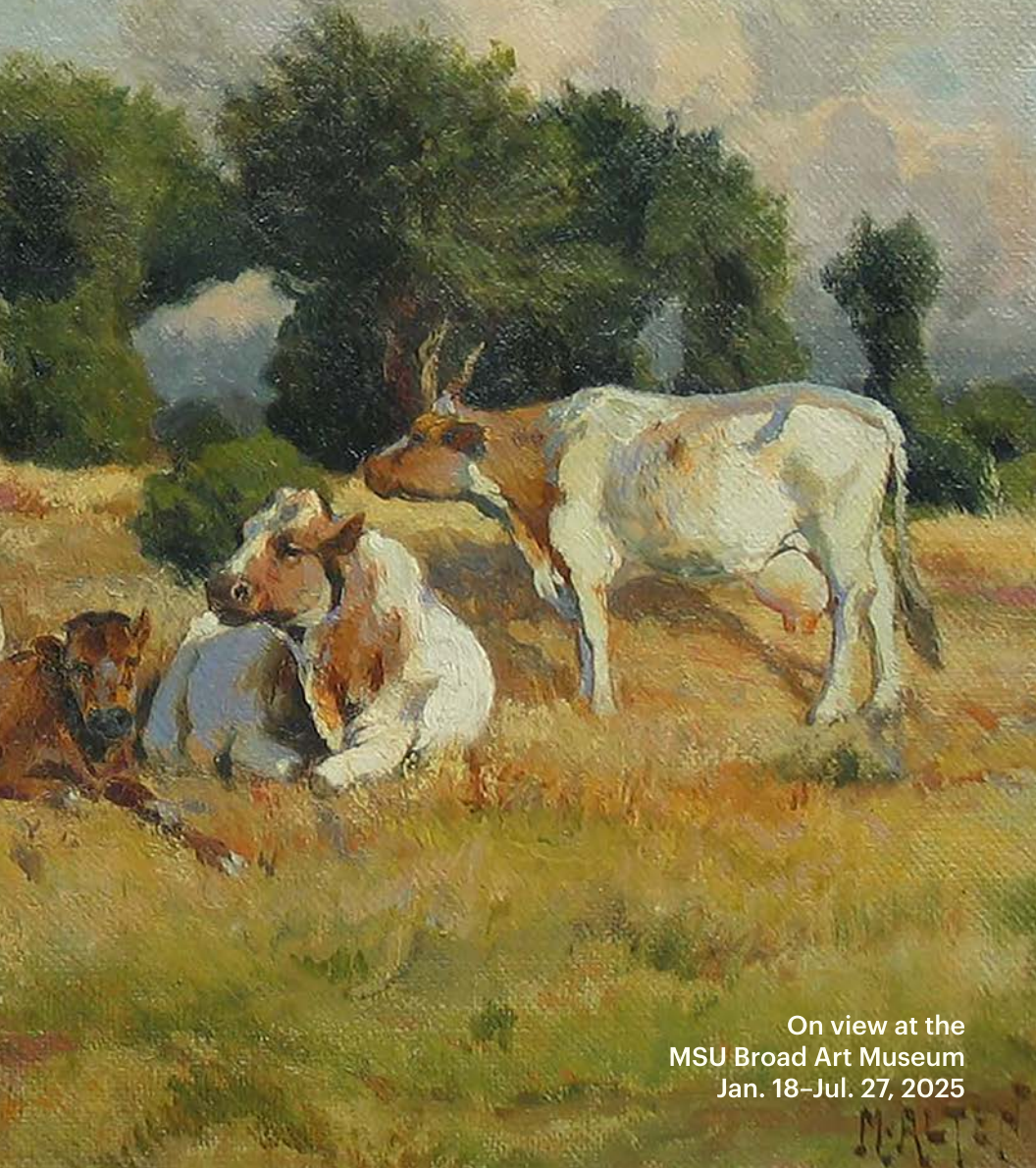


# FARMLAND

FOOD, JUSTICE, AND SOVEREIGNTY



On view at the  
MSU Broad Art Museum  
Jan. 18–Jul. 27, 2025

# THE TILLAGE OF AMERICA

Dalina A. Perdomo Álvarez, Assistant Curator  
Teresa Fankhänel, former Associate Curator

A farm is an area of land primarily devoted to agriculture—growing crops and raising livestock for food. Though they vary in scale—from one-person, traditional homesteads to urban farming on empty city lots, to the large swaths of tilled landscapes of industrial operations—they are the backbone of the world’s food supply chain and hold power in determining access to nutritious, affordable, and culturally-appropriate food. Painful legacies are often buried in the lands on which we farm. Telling the stories of these lands has the power to affect our present by reminding us how we got here, and it is essential to cultivate hope for the future.

The exhibition *Farmland: Food, Justice, and Sovereignty* discusses the implications of the histories of places where we live and work the land. Michigan State University, the first institution of higher learning in the United States that taught the science of agriculture, was founded as the Agricultural College of the State of Michigan on February 12, 1855, on the ancestral, traditional, and contemporary lands of the Anishinaabeg—the Three Fires Confederacy of Ojibwe, Odawa, and Potawatomi peoples. Though the land was ceded in the 1819 Treaty of Saginaw, the negotiations were held under duress and violence, and settler and Indigenous signatories viewed the terms of the treaty differently. Anishinaabeg were still present on campus on what has been called an “Indian Encampment” south of the Red Cedar River, now People’s Park, when classes were first held on May 13, 1857. In those first classes, five faculty members taught 63 students in three buildings that no longer exist on campus: College Hall, Saints’ Rest, and a brick horse barn.



M.A.C. Farm Buildings, c. 1913. Courtesy University Archives and Historical Collections



Animals on Farm Lane, 1912. Courtesy University Archives and Historical Collections



Dylan AT Miner, *The boundaries of the state of Michigan resulted from land cessions from 1807–1842*, 2019. Courtesy the artist

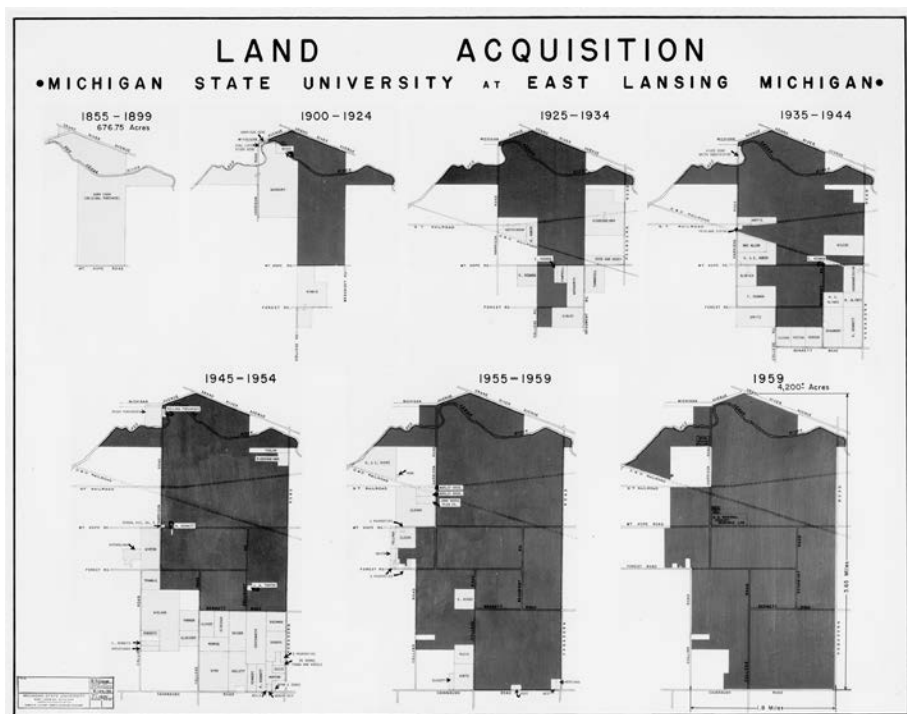
Though the human-made environment changes continuously, every past decision ingrains its legacy on the land. The passing of the federal government's Morrill Act on July 2, 1862, made it possible for states to distribute funds to fledgling public colleges through the development or sale of lands expropriated from Indigenous communities. (MSU was only one of many colleges to benefit from the Morrill Act.) These land-grant institutions, as those colleges that benefited from the Morrill Act are deemed, were meant to emphasize agricultural and mechanical arts and provide higher education opportunities to the working class—specifically young, white men from farming families. Shortly before the Morrill Act, the federal government passed the Homestead Act on May 20, 1862, with the intention of expanding western settlements through the idea of farming the land to “improve” it. In this way, farming was also a tool of colonialism.

inclusion of the 13th Amendment to the United States Constitution. Discussions of reparations for slavery began even before the war officially ended. In Savannah, Georgia, Black community leaders, mostly ministers, met with a Union general on January 12, 1865, to prepare a Special Field Order to redistribute 400,000 acres of tillable land in the South, in 40-acre segments, to newly freed Black families—an ultimately unfulfilled promise as plantation owners ultimately retained ownership of the land.

What such parallel histories of land use and land ownership show is that there is no food justice without land justice. And there is no land justice without a reckoning with the ongoing inequalities of access to land. This exhibition reflects on these complicated and often traumatic stories of land, while sharing stories of food production, food knowledge, and questions of scarcity and consumption.

Hope—hope for self-reliance and sustainability, hope for equality and access, and hope to mend historical and current injustices—comes in various forms. It can be a taxonomy to show the vagaries of modern-day food production regulations. It can be small-scale interventions on the menu of a local restaurant to provide more inclusive and thoughtful options. Or, it can be the documentation and collection of an old family recipe that memorializes not just ingredients but nourishing communal practices.

*Farmland* invites everyone to reflect on and discuss our relationships to the lands without which we cannot survive.



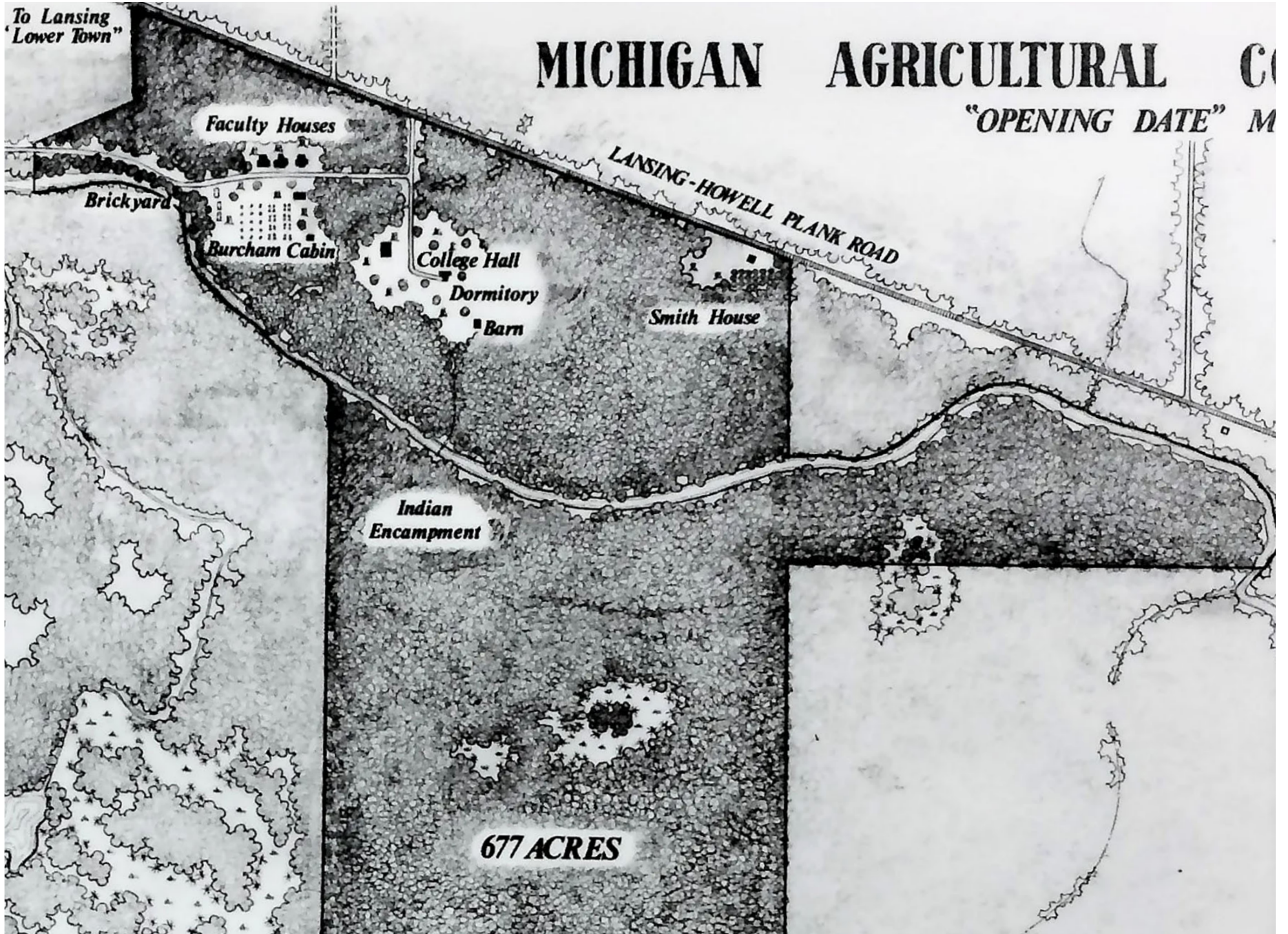
A map of land acquisitions between 1855-1959. Courtesy University Archives and Historical Collections

Amidst these transformations in land, food production, and education in the US, the American Civil War (April 12, 1861–April 9, 1865) began and resulted in the formal end of the enslavement of Black people with the

To Lansing  
"Lower Town"

# MICHIGAN AGRICULTURAL COLLEGE

"OPENING DATE" M



Composite map made to reflect how campus appeared on the first day of classes, 1857. Courtesy University Archives and Historical Collections

# WHAT'S LAND GOT TO DO WITH IT?

**shakara tyler**

Ph.D. in Community Sustainability, Class of 2019, MSU

Co-founder, Detroit Black Farmer Land Fund



Sankofa Bird. Adobe Stock

Sankofa is a Twi word from Ghana that means “to retrieve” or “to go back and fetch it.” Black food sovereignty, as defined by the Detroit Black Community Food Sovereignty Network (DBCFSN), is the right of people of African descent to access healthy and culturally appropriate food produced through ecologically sound and sustainable methods, and their right to define their own food and agriculture systems. Food sovereignty is therefore a holistic, healthy, and sustainable approach for communities to address chronic food insecurity.

Nationally, Black farmers account for less than 1% of American agriculture. Over the last century, over 4 million acres of Black farmland has been stolen amounting to over \$350 billion. Still, one of the most critical ways

we experience violence and assert our resistance is through land. Black Agrarianism asserts land, food, and culture in the dignity-affirming quest of Black peoples’ liberation. As our innate anchor to life, it nurtures our identities, cultures, holistic health, and sense of belonging. Black liberation movements, in all its eras, places, and faces, have centered land as critical to building Black power.

“Revolution is based on land . . . Land is the basis of all independence. Land is the basis of freedom, justice, and equality.” —Malcolm X, “Message to Grassroots” (1963)

“We want land, bread, housing, education, clothing, justice, and peace.” —Black Panther Party, *Ten Point Plan for black liberation and community autonomy* (1966)

“Grab this land! Take it, hold it, my brothers, make it, my brothers, shake it, squeeze it, turn it, twist it, beat it, kick it, kiss it, whip it, stomp it, dig it, plow it, seed it, reap it, rent it, buy it, sell it, own it, build it, multiply it, and pass it on—can you hear me? Pass it on!” —Toni Morrison, “Song of Solomon” (1978)

“Free the Land.” —Chokwe Lumumba and the Provisional Government of the Republic of New Afrika

Land is the living spirit that holds all other living spirits. Land is ancestral remembrance. Land is kin. Land is community. Land is ceremony. Land is love. Land is power. From security to sovereignty, land is the key. We are the lock. Black land is Sankofa.

## 3 SISTERS GARDEN

### Mikayla Thompson

B.A. in Linguistics, Class of 2024, MSU

Tribal Fellowship Project Assistant, Center for Community and Economic Development, MSU

Said to have first been developed in Haudenosaunee communities of the southern Great Lakes region, the 3 Sisters method of gardening is still culturally significant in many Indigenous communities across the continent. Consisting of corn, beans, and squash, there may also be a fourth Sister varying from amaranth to sunflowers, depending on the community.

Indigenous community members in the Greater Lansing area have discussed installing a 3 Sisters garden at the Nokomis Cultural Heritage Center over the years, and with support from MSU's RISE, the Organic Valley Foundation, MSU's Native American Institute, and led by myself (Cherokee Nation descendant), the garden came to life in the spring of 2024. In tandem with this traditional garden at Nokomis, I planned a 4 Sisters plot at MSU's Beal Botanical Garden, showcasing the beauty and resiliency of Indigenous gardening methods on MSU's campus. The seeds that were sowed in both gardens were various Indigenous varieties. Both types of flint corn came from Michigan Anishinaabe communities: The Nokomis variety were heirloom seeds from Dr. Nichole Keway Biber's family (Little Traverse Bay Band of Odawa), and the Beal variety were heirloom seeds from Dr. Kevin Leonard's family (Sault Ste. Marie Tribe of Chippewa). Both varieties have been cultivated in the Great Lakes region for generations.

Throughout the growing season, I organized numerous events, including a planting event and a corn-themed feast in conjunction with Nokomis. As the gardens began to produce vegetables, I gifted them to Indigenous community members associated with the Nokomis Center.



Ryan Frederick, Mikayla Thompson at the 3 Sisters Garden at the Nokomis Cultural Heritage Center, 2024. Courtesy Mikayla Thompson

# MIGRANT FARMERS

Luz Vázquez Hernández

B.A. in Political Science, Class of 2025, MSU

Communications Intern, Office for Institutional Diversity and Inclusion, MSU

Michigan thrives in agriculture, yet for nearly 100 years, migrant and seasonal farmworkers have been an essential but often invisible part of the state's farming success. These workers play a crucial role in ensuring food security, economic prosperity, and environmental sustainability both in Michigan and across the nation. With over 10 million acres of farmland, roughly 55,000 farms, producing more than 330 commodities on a commercial basis, and with an estimated 50,000 migrant and seasonal farmworkers as of 2013, Michigan ranks as one of the topmost agriculturally diverse states, producing various fruits, vegetables, dairy, and livestock. Migrant farmworker labor is fundamental to the success of Michigan's agriculture sector, generating billions of dollars in revenue.

Today most migrant farmworkers in Michigan and across the US come from Mexico. These workers often speak Spanish or Indigenous languages and some have been part of multigenerational families working in agriculture. These workers take on various roles, including harvesting crops, working in nurseries, managing livestock, grading and sorting products, and serving as hired farm managers. However, despite their importance, these workers often face challenging conditions, such as long hours, exposure to pesticides, and limited access to healthcare and other essential services. The invisibility of farmworkers is compounded by social, economic, and cultural factors, making it critical to acknowledge their contribution to the state's agriculture heritage and its overall well-being.

This past March, *Las Alas Invisibles: The Unseen Wings*, an exhibition at the MSU Union Art Gallery, was the culmination of a yearlong campaign to raise awareness and visibility of MSU's migrant farmworker community. Coinciding with National Farmworker Awareness Week, the exhibit adopted the monarch butterfly as a central theme. Through a collection of photography, video, and other materials, the exhibit provided a unique



Luz Vázquez Hernández, *Migrant Farmers*, 2023. Courtesy Luz Vázquez Hernández

window into the lives and work of Latino/a farmers and farmworkers on West Michigan blueberry farms. The photos focused on the hands that touch consumers' lives, emphasizing the intimate connection between these workers and the food we eat.

The connection between migrant and seasonal farmworkers and monarch butterflies is symbolic in the cyclical nature of migration. Like butterflies, farmworkers migrate seasonally, following crop cycles and labor demand. Both groups demonstrate resilience and adaptation in response to environmental changes. This connection highlights the broader concept of migration as a natural phenomenon and underscores the interconnectedness of human life and natural systems.



Luz Vázquez Hernández, *Migrant Farmers*, 2023. Courtesy Luz Vázquez Hernández



Luz Vázquez Hernández, *Migrant Farmers*, 2023. Courtesy Luz Vázquez Hernández



# GROWING QUEER CARE

## Morgan Doherty

Ph.D candidate in Community Sustainability, MSU

Coordinator, Gender and Sexuality Campus Center, MSU

I call myself a queer land worker; I have worked queerly with land; I work within a landscape that is itself queer. Tender Heart Gardens, the Lansing-based queer and trans growing collective I work with, developed our foundational values statements over the winter of 2023. With every action we take, we return to the values of Growing Queer Care.

We grow plants, yes. And our land-based work also grows habitat for native pollinators, for feral cats, for lonely queers seeking connection to place. We grow by strengthening our interpersonal and interspecies connections. We are queer because of our personal identities, yes. And our queerness lies not only in our identities, but in our rejection of conventional land relationships tied to the nuclear family; in our valuation of pleasure over (re)production.



Julia Kramer, *Tender Heart Gardens*, 2022. Courtesy Tender Heart Gardens

We care for the land we grow on, and for one another, yes. And in our garden, we care for the world at large, using our small sphere of influence as an experimental microcosm of the world we hope to build. This care is reciprocal, the land nurturing us just as we nurture the land.

Agriculture, like art, is prefigurative. In creating a garden, we create a future world that will grow and continue of its own volition. Many of the works in *Farmland* imagine a bountiful future, but the nature of that bounty varies. Is it in an automated monoculture, as seen in the vision of the International Harvester Company? Is it in the arbitrary and stifling order of the Ambiguous Standards Institute? Or is it held in the hand-turned folds of Sarah Turkey's Black Ash basket, a fruit-shaped vessel suggesting its own cherished contents? Is it made of fabric waste and applied into a patchwork celebration of human and botanical polycultures, as in the fabric panels crafted by Grupo Compacto Humano?

The world Tender Heart Gardens is growing towards, to adapt and embolden our vision statement, is a world with diverse and flourishing ecosystems; perennial and self-sowing polycultures characterized by cultures of pleasurable labor and reciprocity; and observant and trusting interspecies and interpersonal relationships. The world we are building holds space for work, rest, and play characterized by safe, sustainable, and abundant access to food for all.

# THE LEGACY OF ZEEB FARMS

## Andrea Zeeb-Polverento

B.S. in Agriculture & Natural Resources Communications, Class of 2002, MSU  
M.S. in Urban & Regional Planning, Class of 2006, MSU  
Planning Director, Watertown Charter Township

Located just a few miles north of Michigan State University's East Lansing campus, Zeeb Farms has been actively farming since 1836. In that year, just before Michigan became the 26th state, Russell Cushman, a recent immigrant from southern Germany, purchased 80 acres in Clinton County and began a legacy of family, farming, leadership, and community service.

Almost 200 years later, the sixth and seventh generation of Zeeb Farms is growing corn and soybeans on that original 80 acres and nearly 1,000 more, which have been added to the farm over the years.

It's humbling to be a part of a family and farming legacy that stretches back to the days before electricity, cars, and the Internet. My fourth-great-grandfather tilled the land with horses and a wooden moldboard plow reinforced with iron. Today, my father and I till the land with three different types of heavy equipment, powered by more horsepower than Mr. Cushman could have ever imagined.

Today's agricultural economy is international, technological, and efficient in myriad ways. Yet, despite the incredible advances over the past two centuries, we still farm in ways that our ancestors did, by taking care of the land that sustains us. We have installed filter strips—grassy stretches of land between the field and any waterways—to keep the water clean from any fertilizer we may need to apply. We've implemented grass waterways in low-lying areas which previously flooded, to better manage the water and avoid erosion of prime soils. We sample the soil in our fields annually, to ensure we aren't over-applying any fertilizers, pesticides, or herbicides. We spot-treat only those areas which need it, ensuring that the soil remains healthy.

Today, from the 1898 farmhouse my great-great grandfather gifted his wife on their wedding day, we plan for the future, as all farmers do. Planting a crop is always an exercise in great hope—that rain will come at the right time, that the seeds will germinate, and that the weeds and bugs won't harm the corn or the soybeans. Each season is a gamble, with lessons to learn and challenges to overcome. It's in this spirit that farmers go to work each day to feed their communities, both with an eye on the present and one eye toward the future.



Photographer unknown, Zeeb Farms (Dewitt, MI) became a Sesquicentennial Farm in 1987, having been in the Zeeb family for over 150 years. Here, Virginia and Robert Zeeb pose with their new sign, compliments of the Michigan Historical Commission, 1987. Courtesy Andrea Zeeb-Polverento

# REPARATIONS

## Prince Solace and Willye Bryan

Justice League of Greater Lansing Michigan

There are numerous reasons for this country's racial wealth gap: the stain of slavery, emancipation without compensation, the southern history of sharecropping, Jim Crow laws, redlining, and laws like the G.I. Bill of 1944 that were intended to help Americans but only helped white Americans.

The concept of reparations has a legacy in Michigan. Since 1989, House Bill 40 has been introduced in the US House of Representatives, first by Rep. John Conyers (D-MI) and most recently by Rep. Sheila Jackson Lee (D-TX). The bill, which has never been brought to a floor vote, requires "a commission of thirteen people who would be tasked with examining the history of slavery in the United States and the systemic racism that resulted, including Federal and State Government's role in supporting it and *recommend appropriate remedies to Congress.*"

The Justice League of Greater Lansing Michigan exists to repair the breach caused by the historical damage of slavery and its aftermath. In the spirit of repentance for the sin of racism, we seek to build relationships and facilitate reparations between houses of worship and collaborative partners to increase wealth equity for African Americans in the Greater Lansing Area. We have cemented our commitment to healing and



Photo courtesy Justice League of Greater Lansing Michigan

becoming the Beloved Community by making the connection between faith and racial justice in the form of reparations. In the Greater Lansing area, reparations will be committed mainly from predominately white Houses of Worship as part of their efforts to repair the breach caused by centuries of slavery, inequality of wealth accumulation, and the failure to live into God's Plan of equality for all of humanity.

What can reparations look like in action today? Our mission has been to create an Endowment Fund through contributions from faith-based and individual donors as well as corporate and community-based organizations. The Fund is managed by our Advisory Council consisting of African Americans from different sectors in the community, and it is used to support education scholarships, home ownership, and business startups.

Artist Mila Lynn (b. Colorado Springs, Colorado, 1995) was invited to collaborate with the Justice League of Greater Lansing Michigan and the I-496 Project to create a work inspired by the land struggles Black communities face in the Greater Lansing area. The work is on display in the exhibition *Farmland*.

"When the Justice League of Greater Lansing Michigan was presented with the opportunity to participate in this exhibition, I immediately thought of an artist who could both comprehend and convey the historical discrimination and displacement of Africans Americans due to the construction of I-496; to capture the destruction of generational wealth in art form. Equally important, I thought of an artist who had the heart to illustrate the future of what repairing the breach of wealth inequities would resemble for African Americans. Mila Lynn provided that vision." —Prince Solace, President, Justice League of Greater Lansing Michigan

The Justice League of Greater Lansing Michigan also selected objects from the collections of its founder, Willye Bryan; advisory council member Betty Sanford; and local educational consultant Greta McHaney-Trice, on display in the exhibition *Farmland*.



Laton Alton Huffman, *Buffalo Grazing in the Big Open, North Montana, #107*, 1880. Eli and Edythe Broad Art Museum, Michigan State University, gift of Drs. Michael and Beverly Fauman, 86.17.1

# PROGRAMS

Engage further with the exhibition through these free public programs. Visit [broadmuseum.msu.edu](http://broadmuseum.msu.edu) for the most up-to-date information. All events take place at the MSU Broad Art Museum unless otherwise noted.

## ARTIST TALK: TO THOSE WHO NOURISH

**Saturday, Jan. 25, 3–5pm**

How does the agricultural industry affect our waterways? Learn about artist duo Cooking Sections and their three-year project in collaboration with Ohio-based farmers that are removing chemical fertilizer from their farming methods.

## FAMILY DAYS

**Saturdays, Feb. 1, Mar. 1, Jun. 7, 11am–3pm**

First Saturday means Family Day at the MSU Broad Art Museum! Make creative connections with *Farmland* through these free hands-on and interactive family events. Family Day is generously sponsored by PNC.

## ART SPEAKS: REPARATIONS REFRAMED

**Saturday, Feb. 1, 6–8pm**

What can art teach us about justice? Join us for an evening with collaborators from the Justice League of Greater Lansing Michigan as they discuss their contributions to the exhibition.

## MUSEUM TOUR: DEEP-ROOTED WITH BEAL BOTANICAL GARDEN

**Saturdays, Feb. 8, Mar. 15, Apr. 12, May 10, 1–2pm**

What can art tell us about the relationship between plants and humans? Join Maeve Bassett, Applied Ethnobotanist and Education Director of the MSU Beal Botanical Garden, for an immersive tour unearthing the historical, social, and political narratives growing within works of art from the MSU Broad Art Museum's collection.

## ARTIST TALK: MICHAELA NICHELLE

**Wednesday, Mar. 12, 6–7:30pm**

Recipes are a form of storytelling. Join artist Michaela Nichelle for a talk on the transformative power of food and community, and how their art celebrates the Black women in their life. Co-sponsored by the Department of African and African American Studies.

## ARTIST TALK: AMBIGUOUS STANDARDS INSTITUTE

**Wednesday, Apr. 2, 6–7:30pm**

What are the ambiguous standards that organize our lives? The Ambiguous Standards Institute, an artist and research collective, discuss their investigations on objects and systems that shape our everyday lives—from eggs to kitchen utensils, and more.

## NIGHT AT THE MUSEUM(S)

**Friday, Apr. 18, 6–8pm**

What do you know about where your food comes from? Bring the whole family to the museum to discover the journey of your food through hands-on art and science activities! This year, staff from the MSU Museum will join us at the MSU Broad Art Museum to explore, create, and learn together. In partnership with the MSU Science Festival.

## ARTIST TALK: STUDIO MELA

**Tuesday, Apr. 22, 6–7:30pm**

How does food shape our cultural connections? Join artist and chef Carmel Bar and multidisciplinary designer Michal Evyatar as they introduce Studio Mela, their multi-sensory art and design studio based in Israel.

## GARDEN EDITION: DEEP-ROOTED WITH BEAL BOTANICAL GARDEN

**Sundays, Jun. 15, Jul. 13, 1–2pm | MSU Beal Botanical Garden**

Join us for the summer garden edition of this popular tour series as we unearth the historical, social, and political narratives growing within plants in the garden and artworks from the museum's collection.

## GROWING QUEER CARE

**Saturday, Jun. 21, 3–5pm**

How do we care for the land we work with and for one another? Join Morgan Doherty and Taylor Hartson for a conversation about the work of queer farmers in the Midwest.

## CHILL OUT WITH ART

**Saturday, Jul. 19, 1–3pm**

Savor the summer! Join us and the MSU Federal Credit Union for a celebration of art, food, and community. Explore the exhibition *Farmland: Food, Justice, and Sovereignty*, connect with local growers, and enjoy creative activities for all ages that highlight the journey from farm to table.

# ACKNOWLEDGMENTS

It takes a village to create an exhibition. We would like to thank the participating artists, campus partners, faculty committee, community collaborators, local farms, and brochure contributors.

**Artists:** Ambiguous Standards Institute, Mathias Joseph Alten, William Camargo, Sue Coe, Cooking Sections, John S. Coppin, Francisco de Goya, Grupo Compacto Humano, Huamani de la Cruz Family, Laton Alton Huffman, Jamie John, Mila Lynn, Dylan AT Miner, Gordon Newton, Michaela Nichelle, Lina Puerta, Abraham Rattner, Laurie Simmons, Larry Sprague, Joel Sternfeld, Tammy Tarbell-Boehning, Sarah Turkey, Julian Van Dyke, Andy Warhol

**Campus partners:** MSU Department of African American and African Studies; MSU Art, Art History, and Design; MSU Beal Botanical Garden; MSU CAMP; MSU Center for Regional Food Systems; MSU Chicano/Latino Studies; MSU College of Agriculture and Natural Resources; MSU Department of English; MSU Extension 4H; MSU Herbarium; MSU Hollender Lab; MSU James Madison College; MSU Julian Samora Research Institute; MSU Libraries; MSU Museum; MSU Native American Institute; MSU RISE; MSU Student Food Bank; MSU School of Journalism; MSU Spartan Food Security Council; MSU Student Organic Farm; MSU Tribal Colleges; MSU Science Festival; MSU University Arts and Collections

**Faculty committee:** Dr. Kevin Leonard, Elias Lopez, Dr. Alan Prather, Dr. Estrella Torrez, Dr. Laurie Thorp, Dr. Helen Zoe Veit

**Community collaborators and resources consulted:** Allen Neighborhood Center, Capital United Land Trust Lansing, Crosshatch Center for Art & Ecology, Detroit Black Farmer Land Fund, The Fledge, Greater Lansing Food Bank, Historical Society of Greater Lansing, Intertribal Council of Michigan, Nokomis Cultural Heritage Center, Nottawaseppi Huron Band of the Potawatomi, Ziibiwing Center

**Local farms consulted:** Agape Farms, Magnolia Farms, Tender Heart Gardens, Reese Farms, Ten Hen Farms, Titus Farms, Hillcrest Farms, Owosso Organics, Waishkey Bay Farm

**Brochure contributors:** Willye Bryan, Morgan Doherty, Mikayla Thompson, Dr. shakara tyler, Luz Vázquez Hernández, Andrea Polverento, Prince Solace

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**Cover:** Mathias Joseph Alten, *Michigan Pasture with Cows*, 1914. Eli and Edythe Broad Art Museum, Michigan State University, gift of the Alten and Gilleo Families, 99.16

*Farmland: Food, Justice, and Sovereignty* is organized by the Eli and Edythe Broad Art Museum at Michigan State University and co-curated by Teresa Fankhänel, former Associate Curator, and Dalina A. Perdomo Álvarez, Assistant Curator, with support from Madison Kennedy-Kequom, Curatorial Intern, and contributions by the Justice League of Greater Lansing Michigan. Support for this exhibition is provided by the Eli and Edythe Broad Endowed Exhibitions Fund and the Alan and Rebecca Ross Endowed Exhibitions Fund.

The Eli and Edythe Broad Art Museum at Michigan State University (MSU Broad Art Museum) connects people with art through experiences that inspire curiosity and inquiry. Presenting exhibitions and programs that engage diverse communities around issues of local relevance and global significance, the MSU Broad Art Museum advances the university values of quality, inclusion, and connectivity. Opened on November 10, 2012, the museum was designed by Pritzker Prize-winning architect Zaha Hadid and named in honor of Eli and Edythe Broad, longtime supporters of the university who provided the lead gift.



Jamie Ball, *Student Organic Farm*, 2024. Courtesy Student Organic Farm

547 E Circle Dr  
East Lansing, MI 48824  
[broadmuseum.msu.edu](http://broadmuseum.msu.edu)

*Always free + open to all*

The logo for the MSU Broad Art Museum, featuring a stylized graphic of horizontal lines of varying lengths on the left, followed by the text "MSU BROAD ART MUSEUM" in a bold, white, sans-serif font.

**MSU BROAD  
ART MUSEUM**