





Matthew Chapman

If you want to make lasting change, it must be attractive. This talk and (crowd-sourced) panel will highlight individuals and organizations nudging the levers of political and social power while having a good time and living the change they want to see in the world.

holds degrees in Fine Arts, Education and Business Administration and has worked for nearly a decade in grassroots environmental advocacy. Matthew Chapman does his best

Yanina Chukhovich, Anna Marczewska, Patrick Bennett, First-Year Office and Academic Skills

Levels of stress are reportedly on the rise among CEGEP students. Have you been feeling overwhelmed lately by your academic or personal life? Do you find yourself struggling to manage all of your responsibilities for the first time? Has a recent setback in one of your classes made you feel like you will never be able to succeed despite your best efforts? You are not alone; many students experience these thoughts. Buz

Autumn Godwin and Dayna Danger

Hide tanning is the process of changing the protein structure of an animal's skin into leather. There are several methods to stop the decomposition of an animal's hide such as the rawhide, vegetable, brain, and aldehyde tanning methods however it is a laborious endeavour. Animal hides are skinned, fleshed, and dehaired with tools and undergo soaking and smoking processes to transform into leather. These tanning practices have historically been done by Indigenous people, often women, Two-spirit, or Matriarchs of a family. Hides provide clothing and jewelry for families and communities. Hide tanning is most commonly done outside of urban city centers. A resurgence of land-based practices and initiatives have started to form in cities and urban centers. Join Dayna Danger (Metis-Saulteaux-Polish, Winnipeg) and Autumn Godwin (nehihaw, Montreal Lake Cree Nation), members of the Buckskin Babes Hidden Tanning Collective. As we carve out spaces for Indigenous cultural practices to thrive, they will share their experiences of hide tanning, collective organizing, and community reciprocity in urban spaces.

is nehihaw iskwew from Montreal Lake Cree Nation, located on treaty 6 territory in Northern Saskatchewan. As part of her journey to explore her Indigenous identity, Autumn returned to her ancestral lands to reconnect with its cultural practices. Her work is inspired by her community and is grounded in reclaiming language, ceremony, and emancipatory practices. Her goal is to pass on this traditional Indigenous knowledge to her children and to the next 7 generations. Currently enrolled in her Masters with Concordia University's Individualized Program, Autumn is pursuing research about Indigenous cultural resurgence.

is a Two-Spirit, Indigiqueer, Métis-Saulteaux-Polish visual artist. Danger was raised in Miiskwaagamiviziibiing, Treaty 1 territory, or so-called Winnipeg. They are currently based in Tiohtiá:ke/Mníyíng, or so-called Montreal. Through utilizing the processes of photography, sculpture, performance and video, Danger creates works and environments that question the line between empowerment and objectification by claiming the space. Ongoing works exploring bdsm and beaded leather fetish masks negotiate the complicated dynamics of sexuality, gender, and power in a consensual and feminist manner. Their focus remains on Indigenous and Métis visual and erotic sovereignty. Danger has exhibited their work most recently at the National Gallery of Canada with *Àbadakone | Continuous Fire | Feu continuel* and was long-listed for the 2021 Sobey Art award. Danger was featured on the cover of Canadian Art's June 2018 Kinship issue. Danger has participated in residencies at the Banff Centre for the Arts and at Plug In Institute of Contemporary Art. In 2021, they began a doctorate at Concordia University that focuses on hide-tanning stories and bush skills, culture camps, passed on from their Saulteaux great-grandmother, Madeline McLeod (Campbell).

S.P.A.C.E. Joel Trudeau and Andrew Katz

Science fiction pr



Michelle Smith, Alexandra Matthews, and Kahawison Horne

This presentation will feature Michelle Smith and Alexandra Matthews (LSJ, Dawson), and Kahawison Horne (Dawson Alumni and Concordia BA) who will share their experiences working on the First People's Storytelling Exchange, a five-year project that shares stories from Indigenous students with the goal of improving the postsecondary experience for future generations. Over 100 First Nations, Métis and Inuit students and their families shared stories of education in college, un





shares the powerful story of Mary Two-Axe Earley, who fought for more than two decades to challenge sex discrimination against First Nations women embedded in Canada's **Indian Act** and became a key figure in Canada's women's rights movement.

Using never-before-seen archival footage and audio recordings, Mohawk filmmaker Courtney Montour engages in a deeply personal conversation with the late Mohawk woman who challenged sexist and genocidal government policies that stripped First Nations women and children of their Indian status when they married non-Indian men.

Montour speaks with Cree activist Nellie Carlson, Mary's lifelong friend and co-founder of Indian Rights for Indian Women, and meets with three generations in Mary's kitchen in Kahnawà:ke to honour the legacy of a woman who galvanized a national network of allies to help restore Indian status to thousands of First Nations women and children.

is Kanien'kehá:ka (Mohawk) from Kahnawake. She works in the documentary film and digital media fields exploring issues of Indigenous identity. She directed, wrote and co-produced *Flat Rocks* (2017), a short documentary revealing how the development of Canada's St. Lawrence Seaway forever changed the landscape and the livelihood of the Kahnawake Mohawk community. Her first documentary ***Sex Spirit Strength*** won Best of Festival and the Emerging Filmmaker award at the 2016 Yorkton Film Festival. She has directed episodes for several documentary series including ***Mohawk Ironworkers*** (2016) and ***Skindigenous*** (2021). Courtney co-created and coordinated McGill University's Indigenous Field Studies course, held in Kahnawake, for 8 years. Passionate about educating, the course surfaces the intergenerational ef

Presenters TBD

\*Sponsored by the Peace Centre