



Register Here

ASAU Indigenous Feast Program 2023

Monday April 3rd

10 am

Opening Prayer
(Annie Smith St. Georges)
THE PIT

10:15 am

Women's Listening Circle
(Annie Smith St. Georges, Maria Campbell, Louise Halfe)
[Moderated by Kahente Horne-Miller]
THE PIT

2 pm

Andrés C. López
Weaving Together, Learning Together
LIBRARY 306

Vanessa Cyr:
Indigenous teachings & crafts
OJIGKWANONG

Dolcy Meness
Technique Never Changes
LAB INCUBATOR 208

Justine Deschenes:
Feeding the Indigenous Resistance
CSALT

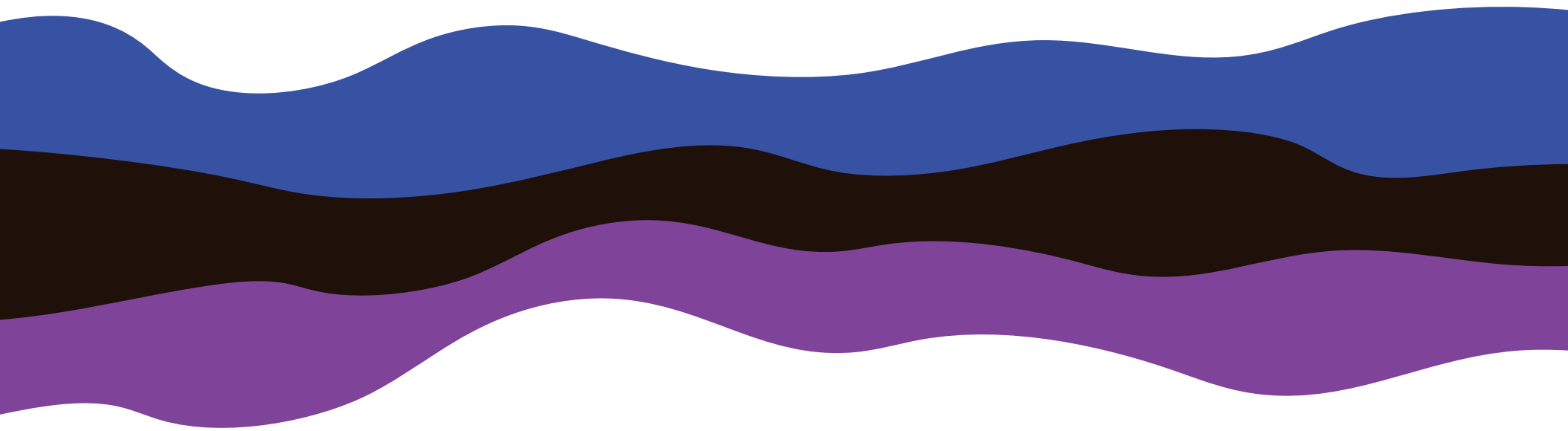
Pinock Smith
Introduction to Algonquin Culture through Materials
ASSEMBLY ROOM

3 pm

Dani Printup:
Drawing on Our History
CUAG

5 pm

END DAY



9:15 am

Welcome Back
(Omeasoo)
THE PIT

9:30 am

Justine Deschenes
Feeding the Indigenous Resistance
THE OASIS

Pinock Smith
Introduction to Algonquin Culture through Materials
ASSEMBLY ROOM

Dolcy Meness
Technique Never Changes
LAB INCUBATOR 208

2 pm

Maria Campbell
nipi, ni wahkomakan
THE PIT

Louise Halfe
wahkotowin in action
LIBRARY 309

Annie Smith St. Georges
The Seven Grandfathers
LAB INCUBATOR 208

Tuesday April 4th

5 pm

CONCLUSION: Elders comment on Architectural Education
Moderated by Kahente Horne-Miller
(Annie Smith St. Georges, Maria Campbell, Louise Halfe)
THE PIT

5:30 pm

THE FEAST

WORKSHOPS

Tuesday April 4th at 2 pm @ THE PIT



[Register Here](#)

Maria Campbell

nipi, ni wahkomakan

Take a walk to the water with Maria Campbell. Learn how to honour and protect water in your community.

Maria Campbell is a writer, filmmaker and playwright. She has published 8 books in 6 countries and languages . Her first book Halfbreed was published 50 yrs ago in April 1973 and was a best seller. It was republished in 2019, and the pages that were pulled in 1973 were included. Her last book Kitsahnak, Our Missing and Murdered Sisters co-edited with Kim Anderson and Christie Belcourt was published in 2018. Maria has recieved awards and honours for her writing, plays and films. She is currently finishing her next book, a collection of short stories. She works at First Nations University of Canada. Maria is a mom, grandma and greatgrandma.

THE SCHOOL OF ARCHITECTURE'S FIRST ANNUAL INDIGENOUS FEAST

The Feast is the first edition of an annual event that aims to transform architectural education in university settings in Canada. This first edition of The Feast is a 2 day workshop, grounded in Indigenous knowledge through practices of storytelling, sharing, making, and becoming. On April 3 and April 4th, ten Indigenous knowledge keepers from many Nations will host talks, fabrication and art workshops, food making and sharing!

WORKSHOPS

Tuesday April 4th at 2 pm @ [LAB INCUBATOR 208](#)



[Register Here](#)

Annie Smith St. Georges

The Seven Grandfathers

Join Annie for an introduction and overview of the Seven Grandfather teachings.

Raised in Kitigan Zibi, Algonquin Elder Annie Smith St. George has spent her lifetime learning, sharing, and implementing her teachings. She has advised innumerable organizations in their infrastructure and future planning, and appeared in several documentaries. Annie is a healer, leader, and activist.

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WORKSHOPS

Tuesday April 4th at 2 pm @ [LIBRARY 309](#)



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Louise Halfe

wahkotowin in action

Former national poet Laureate, nehiyaw iskwew and Elder Louise Halfe will demonstrate wahkotowin in action. The discussion and presentation will be held in a circular format with a code of ethics to be developed by the student body.

Louise Halfe (skydancer) is a nehiyaw iskwew and award-winning poet. Her five books of poetry deepen our understanding of the human condition from the nehiyaw perspective, including surviving the Indian Residential School system and nehiyaw epics. From Saddle Lake, Alberta, Louise has been the Poet Laureate for Saskatchewan (2005) and Canada (2021). Louise is a walker, mother, grandmother, and world-traveller.

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Dolcy Meness

Technique Never Changes

Dolcy Meness, Nagadjitòdjig Akì, will describe her role as a Guardian on Anishinaabe territory and share cord-making technique using plant fibres. The technique can be applied to anything, including plastic wrappers. Some materials are better for durability, but they all come out stronger than their raw state.

Dolcy Meness is a 22 year old Guardian from Kitigan Zibi. Dolcy loves to learn, read, film (also a part of her role as a Guardian), and explore her surroundings, near and far. Dolcy is currently developing her medicinal plant knowledge.

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WORKSHOPS



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Monday April 3rd at 3pm @ CUAG

Dani Printup

Drawing on Our History

Join Indigenous Cultural Engagement Coordinator Dani Printup on a tour of Carleton University Art Gallery's 30th-anniversary blockbuster exhibition, "Drawing on Our History". For this exhibition, CUAG has invited five fabulous guest curators to collaborate and co-curate a major exhibition that looks at contemporary drawing. These five guest curators have invited a Canadian artist with an active, timely and compelling drawing practice into conversation with a wide-ranging group of historical and contemporary drawings selected from the University's collection and made by Canadian and international artists. To learn more about this exhibition: <https://cuag.ca/exhibition/drawing-on-our-history/>

Dani Printup (she/her) is a Hodinohso:ni (Onondaga) / Anishinaabe (Algonquin) arts worker and curator from Kitigan Zibi Anishnabeg, QC, with maternal roots in Ohsweken, ON. She has a Bachelor of Honors in Art History from the University of Guelph (2012). She has interned at the National Gallery of Canada and completed the RBC Indigenous Training Program in Museum Practices at the Canadian Museum of History. She has worked at Galerie SAW Gallery, the Indigenous Art Centre and the City of Ottawa's Public Art Program. She currently works as the Indigenous Cultural Engagement Coordinator at Carleton University Art Gallery.

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WORKSHOPS

Monday April 3rd at 2 pm @ [OJIGKWANONG](#)



[Register Here](#)

Vanessa Cyr

Indigenous Teachings & Crafts

Attendees will make a medicine pouch and key ring. These crafts will provide the context for the four sacred medicines and Seven Grandfather Teachings.

Vanessa Cyr (she/her) is originally from Nipissing First Nation and is Indigenous Programs Officer for the Centre for Indigenous Initiatives. In addition to facilitating and organizing cultural and academic programming for students, Vanessa provides additional support by sharing Indigenous teachings and knowledge. She takes great pride in passing on Indigenous artistic traditions in order to enhance students' emotional, spiritual, physical and mental wellbeing.

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Justine Deschenes

Feeding the Indigenous Resistance

In this workshop, through food preparation, you will learn about Indigenous foods, food sovereignty, and recipes.

She is a self-described cultural and food ambassador, the Algonquin chef goes by the handle "Justine Cooks" on Instagram, TikTok, and Facebook where she has built up a following of both Indigenous and non-Indigenous fans hungry for her next informal cooking tutorial and opinions on Indigenous culture. Deschenes credits much of her strength and pride to her kokom (grandmother), Emma Jerome. The pair spent countless hours together in the kitchen cooking up traditional meals.

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Pinock Smith

Introduction to Algonquin Culture through Materials

Watch Elders from Kitigan Zibi build a canoe (short video).
Create your own mini birch bark and spruce root canoe or small moose caller.

Algonquin creator and builder, Pinock is from the Kitigan Zibi Anishinabeg Nation. Pinock is a skilled canoe-builder, specializing in Algonquin canoes. He builds and uses Algonquin technology such as of toboggans, cradleboards, paddles, drums to share his knowledge and Algonquin teachings.

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WORKSHOPS

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Andrés C. López

Weaving Together, Learning Together

Come hear about Spider Woman by learning to weave Cherokee baskets. Participants will engage in a “decolonial skillshare” meant to demonstrate how Indigenous learning methods shift classroom spaces and encourage communal learning.

Andrés (he/him or they/them) is an Afro-Indio-Jamaican -Guatemalan-Trans-Queer scholar. His interdisciplinary work centers Indigenous and Black feminist theorizing and methodologies, and encompasses historiography, Cultural Rhetorics, and Queer Indigenous Two-Spirit Studies. His research uses a Maya backstrap weaving methodology to rewrite active memory recuperations of the Guatemalan Civil War and bring Maya queer and trans ancestors who might be erased not just from physical archives, but also from larger collective memories, back into community. This woven historiographic work creates a different type of woven history that complicates traditional understandings of Maya experiences, one that remembers the realities and interconnections of multiple diasporas within Guatemala, the United States, and Canada.

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