

Many times over the last 19 years, we have each picked up the first Aboriginal women's volume of *Canadian Woman Studies/les cahiers de la femme*. It has been a cherished edition in our bookcases. *Canadian Woman Studies* has been actively encouraging the writing of Aboriginal women since it first published a piece by the Mohawk Woman of Caughnawaga in the second volume of the journal, long before it was vogue to search out Indigenous work. Much time has passed and many things have changed. Many more Aboriginal women are now writing as evidenced by the submissions we received for this volume. This encourages us and brings hope.

One of the most apparent themes in this collection is the importance of living our Indigenous traditions. This message comes through whether the article is about the arts or law. This is a topic that was not as visible in the first Aboriginal women's collection. Another clear theme is that our writing is not separate from our doing. We are activists and this volume is indeed a celebration of Indigenous women activists.

These connections are perhaps at the root of our difficulty in organizing the sections for this volume. It can be challenging to categorize Indigenous work. From a holistic perspective, each of these articles could fit into any one of the four sections, and each of these sections is linked to the other. "Storytelling," for example, *is* activism, and each one of these articles engages storytelling as a process of sharing our knowledge and making change. Indigenous knowledges are grounded in how we live out the principle of "all my relations." Governance involves the application of Indigenous knowledges; the arts give expression to how we live our relations, and so on. This being said, we hope that readers will appreciate the categories we have chosen, in that they offer new ways to think about activism, stories, knowledge and relations.

Finally, we would like to thank all of the women at *Canadian Woman Studies/les cahiers de la femme* who since Volume 2, No. 2, have fostered and supported the written words of Indigenous women. In particular, we would like to acknowledge and thank Luciana Ricciutelli.

Plusieurs fois au cours des dernières années chacune de nous a parcouru avec beaucoup de plaisir un premier exemplaire des *Cahiers de la femme/CWS* sur les femmes autochtones. Ce magazine a toujours encouragé l'écriture des femmes autochtones depuis le premier article des femmes Mohawks de Kanawake dans le deuxième numéro des Cahiers bien avant la mode des écrits autochtones. Les années ont passé et beaucoup de choses ont changé. On compte de plus en plus de femmes autochtones qui écrivent et le nombre de textes soumis pour ce numéro en est la preuve. C'est un encouragement porté par l'espoir.

Un des thèmes les plus évidents de ce numéro porte sur l'importance de vivre nos traditions autochtones. Ce message omniprésent, que ce soit dans un article sur les arts ou sur la loi, n'était pas apparent dans le premier numéro sur les femmes autochtones. Un autre thème prouve que notre écriture n'est pas dissociée de notre quotidien. Nous sommes des activistes et ce numéro est sûrement une célébration des femmes activistes autochtones.

Ce ne fut pas tâche facile d'organiser les sections de ce numéro à cause des liens à établir. Quel défi que de vouloir catégoriser le travail autochtone! Dans une perspective holistique chacun des articles aurait pu se retrouver dans les quatre sections et chaque section aurait pu être reliée à l'autre. Raconter des histoires par exemple, est de l'activisme et chaque histoire dans ce Cahier est engagée dans un processus de partage de nos savoirs pour le changement. En outre, les savoirs autochtones prennent leur source dans le principe de "toute ma famille"; la gouvernance implique l'application des savoirs autochtones; les arts expriment notre relation avec nos familles et ainsi de suite. Cela dit, nous espérons que les lectrices et les lecteurs apprécieront les catégories choisies. Nous croyons qu'elles offrent une nouvelle approche à notre activisme, à nos légendes, à notre savoir et à nos familles.

En dernier lieu, nous aimerions remercier toutes les femmes qui depuis les *Cahiers de la femme* volume 2 numéro 2 ont apporté leur soutien aux écrits des femmes autochtones. Notre gratitude va particulièrement à Luciana Ricciutelli.

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Leah Dorion, "Teepee Woman," acrylic with beads on canvas, 20" x 20", 2006.

*Traditional teachings say that the teepee is like a woman. How a home is kept reflects how women are treated. It was also understood that the home was the property of the woman. A woman's home can be warm, nurturing, caring like a warm fire. Out of balance, the home can be destructive like fire. As women we have the power, responsibilities, and rights to determine the environment in our home and what we allow inside of our own tepee.*