

Kisha Supernant · Jane Eva Baxter
Natasha Lyons · Sonya Atalay *Editors*

Archaeologies of the Heart



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Preface

The volume you are about to experience was a labour of love. Emerging from a deep desire to change our disciplinary practices, both in how we engage with the archaeological record and in how we engage with one another, the chapters in this volume demonstrate the widespread and relevant nature of heart-centred archaeology. The seeds of the approach we define in this volume have long been germinating in both professional and personal contexts and were planted in several ways: through the interpersonal relationships between the editors and our colleagues and through our intellectual engagement with feminist and Indigenous archaeologies.

This volume originated from two different conference sessions: one at the World Archaeological Congress in Kyoto, Japan, in 2016, on the archaeology of emotion, and one at the Society for American Archaeology (SAA) Annual Meeting in Vancouver, British Columbia, in 2017, on heart-centred archaeology. We wish to thank everyone who participated in both sessions. We are grateful to Teresa Krauss at Springer for her enthusiastic support of this project from the beginning and to those who have attended our conference sessions. In the SAA session, Jami Macarty led a group of archaeologists in a heart-centred meditation, an event which was very powerful and memorable for all who attended. We thank Jami for her contribution to our session and her willingness to create a text that we could include in this volume to allow others to participate in her meditation. The SAA also hosted an online webinar on the topic, and we are grateful to the organization and the attendees for their engagement. Finally, we want to thank everyone who has taken the time to reach out in support and to reinforce the importance of changing our approaches to archaeological practice. The response to our conference session, our webinar, and a short piece published in the SAA Record has been beyond our expectations.

One of the greatest joys of working on this volume has been the relationships we have created with each other as editors, with our volume contributors, and with the reviewers. We are grateful for the careful and heart-centred ways our reviewers engaged with the materials and provided generous, thoughtful, and impactful feedback for us and for the contributing authors. All of the authors in the volume have shown great courage to share both their work and, in many cases, their hearts with us and with you, the readers. We appreciate how the authors embraced this project

and put such care into their contributions. We are also grateful to the Killam Research Fund at the University of Alberta for providing financial support for the project.

The result of these heart-centred collaborations and relations is the volume you see before you. It explores the possibilities of an archaeology that originates from the heart by centring care, relationality, rigor, and emotion. The chapters range from deeply personal narratives about our relations with archaeology as a discipline and the living beings with whom we collaborate to rich engagements with the evocative power of the material past. Drawing on case studies from all around the globe, the chapters here ask us to feel as well as think, to imagine as well as to prove, and, fundamentally, to engage in good relations with each other, past and present. We invite you to enter this volume with an open heart and leave transformed.

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Acknowledgements

Kisha: More than anything else, I am grateful for the strong bonds of love that have been forged with my coeditors through our co-creation of this volume. Our visits and heartfelt collaborations have been a touchstone for me, reinforcing my belief that we can change archaeological practice to celebrate that we are all whole people. The Heart-Centered and Emotional Archaeologies for Research and Teaching (HEART) collective represents, for me, a new way of doing archaeology, and I am excited to see where we will go next. All of my work would not be possible without the strong foundation of love and support provided by my husband, Casey, and my family. I am grateful to my wonderful mentors who have encouraged me to follow my heart throughout my career and to my relatives and ancestors of my homelands in and around Amiskwacîwâskahikan. Finally, this volume is an academic representation of the love, kindness, and empathy taught to me by my mother, Shanti, which I endeavour to pass on to my own heart, my daughter, Leia. May you always bring love and kindness to the world. Hiy hiy.

Jane: My heart is full of gratitude as we complete this volume project. I am most grateful to my coeditors who created a space for me to explore and expand my writing and thinking and who through our collaboration and friendship reinforced the importance of bringing one's whole self to an intellectual project while also maintaining a rich, full, and balanced life. The loving, supportive friendships we have forged in this process are lifelong and life-changing. Thanks also to my partner, Jim; my step-kids, Samantha and James; and my friends for making a balanced life one filled with love and happiness.

Natasha: It has been a truly amazing process to create this volume and the emerging body of work that surrounds it. My sincere thanks to each of our contributors as well as our reviewers, Alison Wylie, Eric Simons, and George Nicholas. I gratefully acknowledge, admire, and appreciate a number of friends in and out of the discipline for our conversations about life, love, and wellness: my coeditors, Kisha, Jane and Sonya, as well as Tanja Hoffmann, Melanie Piorecky, Grant Wardlow, Sandra Peacock, Kate Hennessy, Chelsey Armstrong, Lisa Hodgetts, Ian Cameron, and Bob Lyons, my Dad! As editors, we have been thrilled to engage with

many of the heroes and heroines of our discipline through the process of making this book. I am grateful to my own mentors, Jane Kelley, Michael Blake, and John Welch, for their guidance and inspiration. And I thank my greatest teachers, my children, Hallie and Henry Cameron, for their love, light, and levity.

Sonya: Sincere Miigwech (thank you) to my coeditors and the contributors to this volume – our work together gave me space to imagine another world and to vision what is possible. To my mentors and teachers who help me learn and grow and to those who are there by my side when I stumble, especially Amy Lonetree, my boy bears (Ted, Niigani, Bonifacio, and Myles) and our fur babies, my supportive family, and our ancestors; to my mother for teaching me to live with an open heart, and to my mama, Syd, for showing me how to lead with an open heart; to Shannon for her words and reminders of *ayangwamazin*, be determined on your path and be a good ancestor every day; to Bawdwaywidun and the Three Fires Midewiwin Lodge for carrying and sharing teachings that bring us *mide life* and *mino biimatiz-iwin*; to Dave Shananaquet for the powerful, gorgeous cover art; and to Nia:wen Owisokon Lahache for the permission to include her painting in my chapter and Lori Lambert for allowing the use of her heart web image. I acknowledge with deep gratitude and respect the land, water, and especially the strawberries of my homeland, *ni kani gana* – all my relations. This project led me to find joy in writing with hope for alternative futures founded in heart-centred practices.

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